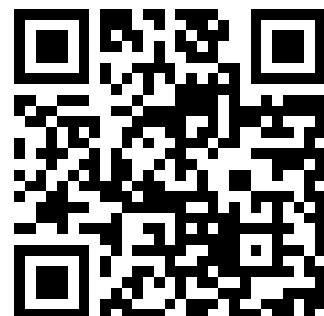

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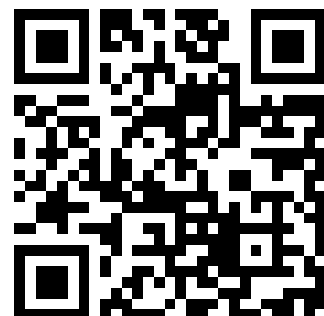
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THE ACADEMY.

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By common consent Archibald Campbell Tait was the model archbishop of the nineteenth century, as Tillotson was of the end of the seventeenth. Curiously enough for there was not much in common between them, Tillotson was the only one of his predecessors whom Tait admired. The two are the first of Laud's successors in whom even admirers could recognise any of the elements of greatness; for no one at this time of day will give Archbishop Wake credit for greatness on the strength of his interest in Christian antiquity and his painstaking endeavours to promote a Gallican schism. Of the two Tillotson was probably the more original, Tait the more powerful. From the first that great body of clergy whose chief anxiety is not to be party men trusted and revered him; the so-called Evangelicals were attracted by one whose piety, so far as it was distinctive, was of their own colour, though their exclusiveness repelled him. The small and distinguished group who, thirty years ago, still hoped to make the historic Church of England the home of undogmatic Christianity profited more than once by his courage; if they counted too much upon his sympathies, they never withdrew their stern. Even the ritualists were rather loud and hearty in their denunciations; those of them who know him valued his kindness from the first, and the rest forgave him at last for his sincere anxiety on his death-bed to keep Mr. Mackonochie out of prison. From the time of his consecration he impressed the public as a strong man and a wise man, and the impression only deepened till the end.

Perhaps the impression was rather inaccurate. Everybody knew why Wilberforce Thirlwall was a great bishop. One was a great orator, both on the platform and in the pulpit; he guided and inspired a great deal of "Church work" of an unusually satisfactory kind. The other had been a great scholar, if he was not exactly a great theologian; he could speak with an air of judicial mastery of all the theological and ecclesiastical questions of the day. It may be doubted whether Tait might upon any question, or guided or inspired any work, though he strengthened the hands of all workers impartially, and commanded the confidence of almost all, and the reverence of many. Hence it is all that before the impression has had

time to fade, we should be supplied with an adequate and authentic record of what manner of man he was. In this his biographers have been successful. It is true that the two portly volumes are not easy reading. There is a distracting number of cross references, forward as well as backward. Often the story is incomplete, unless we will look out the references to the Chronicle of Convocation, a work to be found in very few private libraries. In more places than one there are deliberate blanks in the record. Tait's action was nowhere more important than in the private meetings of the bishops, one of which, it is commonly said, decided that Convocation, after receiving "letters of business" to deal with the "Ornaments Rubric," should solemnly leave it alone. Tait's diary would have been a valuable though *ex parte* record of what passed there and at the Lambeth Conference, and a check upon the equally *ex parte* reminiscences of Gray and Wilberforce. There is much to be said for their biographers: there is nothing covered that shall not be revealed; but, as Archbishop Tait's biographers think their disclosures indiscreet, it is strange that they should quote more than one passage from Tait's diaries disparaging to Bishop Selwyn, the rather that the official memorial of him was a model of discretion. Tait himself, too, was almost as reticent as his biographers. Letters are generally the most interesting part of a life. Tait, we are told, wrote no unofficial letters worth quoting except letters of condolence; it is interesting to know that he wrote so many of these, but the few specimens given are quite enough. Again, there is little or nothing of the domestic life; we are referred to *Memorials of Catherine and Crauford Tait*.

Still, after all allowances, any one who will read the bulky volumes through will learn to know the man. He came of a long line of bonnet lairds from Aberdeenshire, who had only just moved into the Lowlands and conformed to Presbyterianism. His grandfather did much to build up the fortunes of the family, but his father pulled them down through excessive ardour for agricultural improvements. As a child he seemed likely to be a cripple like his brother, but they were cured by a family of farriers near Rochdale; the treatment was severe, and included sleeping in tin boots. From nine to twelve he went to the High School at Edinburgh; thence to the Edinburgh Academy and Glasgow University, whence a Snell exhibition carried him to Balliol. Dr. Jenkins did not love Snell exhibitors; but he was propitiated when Tait told him at matriculation that it was part of his object in coming to Oxford to profit by the society of the college, where his curls brought on him the nickname of "Belvedere." He intended from the first to be a clergyman, and from the first his friends talked of him half in jest as a future archbishop. A Nonconformist minister and local poet, who saw him and Roundell Palmer at Seaton in 1833, predicted, on Lavator's principles, that one would be Archbishop and one Lord Chancellor. Tait was elected scholar and fellow of Balliol in due course. He distinguished himself at the

Union, and was in the thick of the fray of the Unionachia, where he was called to order and fined by the future Lord Sherbrooke—the first of many indications that his temper was never quite as cool as his judgment. He fell under the influence of Oakeley before Oakeley had fallen under the influence of Newman; and the friendship lasted through life, though in the acuter crisis of the "Oxford Movement" divergence of opinion was a restraint upon intercourse: even then Oakeley took comfort in the thought that, if they could not meet without disputing, they were better off than when they used to encourage one another in their faults. His friendship with W. G. Ward was never quite so close, but its cordiality was never strained for an instant by the heated controversy over Tract XC. Tait was the best lecturer on Aristotle of his day, and the only really eminent tutor unaffected by the "Movement." He had to be dissuaded from starting a series of opposition tracts. When the storm so adroitly fanned by Golithly broke round Tract XC., he had composed a letter to the author which served as a quarry for the historic letter of the Four Tutors. Ward, always sanguine and tolerant, felt sure that its Christian and temperate tone could only do good.

Tait was soon to leave Oxford. A. P. Stanley, who was enough his junior to be his pupil, urged him to stand for the vacancy caused by Arnold's death at Rugby, though he ceased to support him when it appeared the Rugby masters did not desire him. However, he was appointed. Stanley preached the sermon at his installation, and he ruled successfully. The tone of the school kept up, the numbers went on growing: something was done to relieve the preceptors of their excessive powers, and their still more excessive sense of responsibility; an incipient breach with the whole body of masters was healed without compromising the authority of their chief. Yet, after all, it was generally felt that he was not a born headmaster; he inspired no enthusiasm in pupils or colleagues. The work was too much for him; his diaries are full of self-reproach for drowsiness, especially at his prayers. The school made up its mind to rebel against the sixth, when he lay, as all thought, upon his deathbed. Suddenly it was remembered that a rebellion at such a time would be cruel to the headmaster and his wife. When he recovered and returned to work, he found that he inspired some measure of affection as well as of esteem. His strength returned so slowly that he was not unwilling to accept the deanery of Carlisle.

He had always been eager for pastoral work; he held, when college tutor, just like Newman, that his office was a cure of souls. Not content with this, he had served the forlorn hamlet of Baldon, and made provision in Balliol for the spiritual needs of college servants—who, after all, are not shut out from parish churches. At Carlisle the old theory of a cathedral as a place where the canons and their friends hear anthems every day was peculiarly plausible, for the remains of the old cathedral are no more than a vestibule to the

glorious choir. But Tait took a different view. He seems to have held that the bishop was something like the non-resident rector of his cathedral city, and the dean something like the senior curate in charge. Then the management of cathedral property at Carlisle and elsewhere needed reforming, which gave further occasion for conflict with the chapter. He had interests, too, outside Carlisle. He did not cease at once to be headmaster of Rugby, and wrote hotly to the *Guardian* to defend the school from being a hotbed of rationalism, appealing to a volume of prayers drawn up by Cotton. He took an active part in the first University Commission, and like many others, then and since, was chiefly interested in abortive schemes for galvanising the professoriate.

He was disappointed, rather unreasonably, that when the see of Carlisle became vacant he was not made bishop: a dean, if he is to be promoted at all, should always be promoted in another diocese. Tait had not to wait long for higher promotion. His tragic bereavement attracted the sympathy of every one, from the Queen downwards; his sister, Lady Lake, enjoyed the confidence of Lord Shaftesbury. There was, no doubt, a desire to give Blomfield a liberal successor, and Tait was appointed. He knew that he was sure to accept, and prayed that he might not act rashly. His biographers go a little out of their way to criticise Blomfield. It seems there was some danger that in his hands the Church of England would turn into a sect, the oldest, the richest, the best managed of all. Certainly Blomfield was never tempted to risk the historic endowments of the clergy, or the ornamental privileges which attest that they once played a part in secular history such as their successors cannot. On the other hand, he probably thought that the Church should be organised and worked upon the whole for Church people, that Nonconformists and unbelievers were to be allowed to go their way without meddling with what did not concern them, till, being brought to a better mind, they should be willing to conform and believe. There is, of course, a strong and general feeling that his is not enough: that a national Church belongs to the nation, in the sense that citizens who are not church-goers have a right to regulate the creed and the worship of those who are. Such a claim is not easier to understand for being clearly expressed. Tait was remarkable among English prelates for his response to this claim; he met it with a sympathy, earnest, instinctive, and, so far as the claim is intelligible, intelligent. It was also quite disinterested. Others have valued the royal supremacy because it protected the liberty of clerical speculation. Tait loved it for his own sake. He was indifferent to speculation, and this, too, commended him to the city. He was quite in earnest in pressing for the simplification of clerical subscriptions, but he took no interest in the emancipation of theology. He desired and relied upon the substantial orthodoxy of the clergy, and thought it safer without too exact tests, which generate scruples. He thought he had satisfied himself that the points which

learned conservatives still defend were indisputable; he found them enough for his own religious life, and he wished all men to rest with him in fundamental truth without perplexing one another with controversial details. His view of the results of investigation was that the clergy should prove their loyalty to truth by admitting theological facts, and their practical judgment by never reconsidering theological principles. He was certainly right in believing that the clergy would not rationalise because Lord Westbury had decided that they might do so with impunity.

Tait's whole treatment of *Essays and Reviews* was characteristic. Like most readers, he considered the Essay on the Education of the World unobjectionable in itself; he considered the Essay on the Interpretation of Scripture unobjectionable too (most readers found it, though studiously inoffensive, more alarming than anything in the volume). He adjured the writers to separate themselves from their colleagues, or at least to give positive proofs of the orthodoxy for which he gave them credit. When the public insisted on viewing the volume as a whole, he joined without an effort in an episcopal manifesto, in which the hierarchy declared their disapprobation of the opinions denounced by the clergy of a Dorset archdeaconry. He was quite unmoved by the complaints of Stanley and Temple, though the latter actually told him that his conduct had the effect, without the intention, of treachery; he was content to remind his correspondents how much more Oakeley and Ward had borne without a strain upon their friendship. Having done this much for orthodoxy, Tait resolutely refused to do more. He concurred in Lord Westbury's judgment; he resisted synodical censures with all his might: among other reasons, he wanted to get a wasteful controversy out of the way. His action in the Colenso controversy was even more important. Like most liberal theologians he very much underrated the historical significance of Colenso's criticism, but he was sufficiently shocked to press the critic to retire from his bishopric. When the pressure proved futile, he insisted on treating its object as technically innocent till he should be convicted in the Queen's courts ecclesiastical. His protection gave time for Colenso's candour, patience, and exasperating good temper to tell upon lay opinion. It was even more important in the long conflict between Bishop Gray and the Privy Council. Though it was too late for the orthodox to stop their ears and run upon Dr. Colenso with one consent, Bishop Gray could still hope for the support of a majority of the religious world, led at first by Bishop Wilberforce, whose constancy was not always equal to his enterprise. To Tait, even more than to Thirlwall and to Thompson, is due the credit or discredit of stultifying the majority in Convocation who detested Colenso, and the majority in the Lambeth Conference who sympathised with Gray. He overawed Archbishop Longley, who was easily overawed, still more easily perplexed, and always retained his gentle dignity. His

studiously kind appeal in the *Times* to Gray—whom he neither liked nor admired—finally extinguished the projects of consecrating Colenso's successor in Great Britain, and enabled Colenso to hold his ground in Natal while he lived. Tait's motives, as usual, were mixed and all respectable. He cared almost as much for unimpeachable secular fair play as for the supremacy of the Crown; he knew that many colonial churchmen would rather be members of the Church of England, living in the colonies, than members of autocephalous Churches in communion with England; he gave quite as much weight to their wishes as to his own sympathy with the shadowy claims of Canterbury to a world-wide jurisdiction.

His unwilling but effective patronage of Colenso was his one unqualified success. At the first entry on his work in London he had to deal with the ritual difficulty in its most perplexing form at St. George's in the East, where a well-meaning clergyman, without any popular gifts, had undertaken to obey the ornaments rubric as then understood. Tait never could or would understand the inscrutable obligation of that document, which inspired a devotion as mysterious as Tait felt for the Royal supremacy. The ritualist theory of canonical obedience is clear enough: it is needless to obey a canon until it is enforced by a bishop, or a bishop unless he is enforcing a canon. Consequently, the observance of all rubrics is more or less optional, at first; but then the mystery comes in—the observance of one rubric, when once begun, is absolutely obligatory until Convocation shall concur with Parliament in altering the alleged law. It is true that, when Tait preached deference to episcopal authority or to judicial decisions, he had hardly anything to say but what Charles I. might have said to Hampden. No doubt he had the House of Commons on his side, and Charles I. had not; but this was quite irrelevant, and he never said it. Probably the riots at St. George's, which ended in the complete victory of the rioters, led both the public to overrate the unpopularity of ritual, which was really confined to a minority, then large and still respectable, who posed as "the laity" with good effect on press and platform. Their horror of something which few of them witnessed, was imputed because the laity as a body have no right for representative self-government; they expect the clergy to find out what they should and to give it them, and to save them the trouble of speaking or even knowing their own minds. This leaves the Church un-governed, so far as it is governed at all, by an ill-defined understanding between bishops and judges. There are no better legislators than judges when they set themselves to mould custom and opinion into law, nor are there any worse when they ostentatiously limit themselves to declaring a law that needs to be made. In ecclesiastical affairs judge-made law is subject to the further disadvantage of the gross ignorance of the judges, who, if they had not the bishops to help them in putting their judgments into shape, would, as Tait asseverated, have driven out all high churchmen by one judgment, all low churchmen by another, all liberals by

a third. He successfully resisted all the attempts of Wilberforce and his friends in both Houses to remove ecclesiastical judges from the final court of appeal, probably for some more substantial reason than the peril to the Royal supremacy, upon which he dilated with his usual unctiousness. Very likely Dr. Pusey was right, and the bishops arranged the Purchas judgment. When it had been once delivered, Tait spent himself in well-meant endeavours to get it respected. He had many excuses. Dr. Pusey disliked and disapproved the vestments. Bishop Wilberforce thought that the toleration of the eastward position would be accepted as a compromise (and this was conceded by the Ridsdale judgment); he could not forget that the Westerton judgment had been accepted. Canon Furse was not alone in thinking that the decision of the final court of appeal would be final. Tait chose to assume that its decisions would be more acceptable when it had been remodelled. The existence of the question annoyed almost everybody. Tait, who was always clear-sighted and often short-sighted, decided to pass the Public Worship Act as remodelled by Lord Shaftesbury, because otherwise there would have been an explosion of Protestantism, even worse than in the time of the "Papal aggression." It might have been much worse, and yet insignificant enough. However, Tait had the courage to use all his influence in the Commons to save the episcopal veto; and the Act has not been exactly barren, though the number of churches where the Mackonochie and Ridsdale judgments are disobeyed goes on increasing. Since the ritualists have been forced to pose as defenders of law against prerogative, they have confined themselves upon the whole to what they understand to be lawful. Tait had nothing of the temper of a persecutor. Like Trajan, he refused to initiate prosecutions himself; even when a private prosecutor appeared, if a clergyman could be brought to show any sign of substantial deference to his bishop, he was anxious to soothe and protect him; otherwise he was grimly content to let the law take its course. In most things he was as kind as it is possible to be without intelligent sympathy. It was a frequent direction to his secretaries: "Tell him he is a most consummate ass; but be sure to do it very kindly." For this reason much was forgiven him. The public gave him full credit for his goodwill. They were grateful for his abortive labours to relieve them of the Athanasian Creed, which is not even an apt expression of the belief of those who successfully defended it as a part of a serious and not hopeless protest against the popular view that it does not matter what kindly, upright, clean-living people believe; though no doubt this protest would be weakened by the disuse of a time-honoured and weighty form of sound words. Upon the whole, Tait's career, both as Bishop and archbishop, counted as a success, just as the foundation of the Bishop of London's Fund counts as a great work. With many helpers, he raised a sum of nearly half a million in the course of ten years. The Fund is now a permanent institution; it still raises £23,000 a year:

every year at least fifty men in the diocese make as much single-handed. He had other successes. He made peace between Bishop Copleston and the Church Missionary Society; he not only got Parliament to recognise the bishop's veto on ritual prosecutions in practice, he also got Convocation to recognise the bishop's veto on ritual innovations in theory; he carried the majority of the bench with him in voting for the Burial Act of 1880. The Dissenters had persuaded themselves that they wished their own ministers to bury them in the churchyard; the Clergy had persuaded themselves that there would be a liberation meeting in every churchyard over every Dissenter's grave. Happily, the Dissenters hardly ever use the privilege they extorted, which does not exactly vindicate the foresight of Tait. He cared about the questions for which the influential laity cared; his first charge inspired many leading articles; it dealt with the same sort of topics in the same sort of spirit, which was thought a daring attempt to grapple with the realities of life. He always seemed to be dealing sensibly and manfully with questions which he would not understand and could not decide—in the eyes of a public who wished they were not there to decide. His intellectual interests, too, were those of sensible, old-fashioned, influential men. He made a great deal of time for reading, and he spent it on standard books thirty or forty years old. The only important books he seems to have read when they were new were Haeckel, whom he easily dismissed in a spirit of sceptical conservatism; *Supernatural Religion*, which he did not overrate; and *Philochristus*, of which he missed the point, completely overlooking the suggestion that the chief priests sent by night and stole His body to cast it out with the thieves.

The book suggests some general reflections: a Lambeth Conference is very like a Polish Diet; the Anglican Communion still more like the Polish Republic, where confederations to support the *Liberum Veto* generally succeeded, confederations to suppress it generally failed. The modern Church of London is very like the primitive Church of Corinth; but modern Westminster is very unlike ancient Rome, for in Westminster Archbishops, Presidents of the Council, and Lord Chancellors meet constantly without a wink.

G. A. SIMCOX.

Intentions. By Oscar Wilde. (Osgood, McIlvaine & Co.)

MR. WILDE, in speaking of the methods open to the critic, well says that Mr. Pater's narrative is, of course, only criticism in disguise: his figures are but personifications of certain moods of mind, in which he is for the time interested, and which he desires to express. Now I have been wondering whether one should not, similarly, regard Mr. Wilde essentially as a humorist who has taken art-criticism for his medium, just as Carlyle was a humorist in the odd disguise of a prophet. Certainly, I am inclined to think that much of his intricate tracery of thought and elaborate jewel-work of expression is simply built up to make a

casket for one or two clever homeless paradoxes. "The fact of a man being a poisoner is nothing against his prose." Mr. Wilde somehow struck that out, and saw that it was deserving of a better fate than to remain a waif of traditional epigram; so he went to work on Lamb's strange friend, Thomas Griffiths Wainwright, one of the subtlest art-critics and poisoners of his time, unearthed his curious history, made selections from his criticism, and then set his own epigram, diamond-wise, in the midst of a biographical essay. Various readers solemnly add to their historical knowledge, discuss the strange character of the man, study his criticism; but Mr. Wilde sits and watches his epigram sparkling far within. About Wainwright he cares far less than the reader, about his own epigram—far more.

Of course this is not the whole truth about these *Intentions*; the whole truth is a many-coloured thing about a personality so complex as that of the author of *Dorian Gray*. But it is the dominant tendency among many others hardly less powerful. Mr. Wilde's worship of beauty is proverbial, it has made a latter-day myth of him before his time; and yet, at least in these essays, his gift of comic perception is above it, and, rightly viewed, all his "flute-toned" periods are written in the service of the comic muse. Where he is not of malice aforethought humorous, where he seems to be arguing with serious face enough, is it not simply that he may smile behind his mask at the astonishment, not to say terror, of a public he has from the first so delighted in shocking? He loves to hear it call him "dangerous," as some men delight to be called "roué."

There will be many who will, as the phrase is, take him seriously; but let me assure them that Mr. Wilde is not of the number. It all depends what one means by the phrase; for I, for one, take Mr. Wilde very seriously as a creator of work which gives me much and various new pleasure: he is so absolutely alive at every point, so intensely practical—if people could only see it—and therefore so refreshingly unsentimental; he is wittier than is quite fair in a man of his nationality, and he often writes prose that one loves to say over for mere pleasure of ear—his own literary touchstone. The artistic temperament should delight in him, for the serious in the pursuit of literary pleasure he is as serious as every new joy must be; it is only in the domain of thought where it is rather funny to see him taken with such open mouth. Not that Mr. Wilde is not a thinker, and a very subtle one too; but it is rather, so to say, as a damascener of thought, than a forger of it, that he is to be regarded. Of course all things are relative; and to the unsophisticated Ernest of Mr. Wilde's dialogue on "The Critic as Artist" it is certain that the brilliant half-truths with which the sadder and wiser Gilbert lit up their all-night colloquy, as with weird fireworks, were "strange things" and dangerous to the younger man.

"You have told me many strange things to-night, Gilbert. You have told me that it is more difficult to talk about a thing than to do

it, and that to do nothing at all is the most difficult thing in the world; you have told me that all art is immoral, and all thought dangerous; that criticism is more creative than creation, and that the highest criticism is that which reveals in the work of art what the artist had not put there; that it is exactly because a man cannot do a thing that he is the proper judge of it; and that the true critic is unfair, insincere, and not rational. My friend, you are a dreamer."

Had Ernest read Mr. Pater, to whom Mr. Wilde makes the continual affectionate reference of a disciple, or had he "with a little rod" touched what the Laureate calls the "honey-poison" of France—chanced, for instance, on a passage in which M. Anatole France says that

"la critique est, comme la philosophie et l'histoire, une espèce de roman à l'usage des esprits avisés et curieux, et tout roman, à le bien prendre, est une autobiographie;" and continues, "Le bon critique est celui qui raconte les aventures de son âme au milieu des chefs-d'œuvre"—

had Ernest been twenty-five instead of presumably nineteen, or had he even at that age possessed a larger measure of the artistic temperament, that night in the Piccadilly library would have lost none of its charm, but it would hardly have been so spiritually dislocating for the poor boy. For the "autobiographical" theory of criticism is no more the secret of M. Anatole France or Mr. Pater than of Mr. Wilde: it belongs to every subtly developed temperament, and has unfortunately been practised in England all too much by men who are anything but subtle. Every small author is eager to give us "les aventures de son âme au milieu des chefs-d'œuvre;" but exquisite things happen on that quest to few—to Mr. Pater, to Mr. Henry James, occasionally to Mr. Henley, and certainly to Mr. Wilde. He himself does not take Ernest seriously. It is part of the fun of dialogue as a form for criticism, he says, that the critic "can invent an imaginary antagonist and convert him when he chooses by some absurdly sophistical argument."

One must not forget that the form is dialogue, and therefore dramatic. Otherwise, we may be inclined to resent some of Gilbert's information, besides missing the subtle pleasure of watching a young innocent soul undergoing initiation. It was for that—among other things—that Mr. Wilde wrote these two "colloquies," as they used to be called, on "The Critic as Artist"; it was not to tell us that creation is as essential a part of criticism as criticism is of creation. All the same, we are glad of the definition of criticism as "a creation within a creation," and of this clear-sighted illustration of its operation.

"The critic occupies the same relation to the work of art that he criticises as the artist does to the visible world of form and colour, or the unseen world of passion and of thought. He does not even require for the perfection of his art the finest materials. Anything will serve his purpose. And just as out of the sordid and sentimental amours of the silly wife of a small country doctor in the squalid village of Souville l'Abbaye, near Rouen, Gustave Flaubert was able to create a classic, and make a masterpiece of style, so, from subjects of little or no importance . . . the true critic can, if it be his

pleasure so to direct or waste his faculty of contemplation, produce work that will be flawless in beauty and instinct with intellectual subtlety."

Mr. Wilde is speaking of criticism in its highest form, in the same sense as Matthew Arnold spoke of poetry as "a criticism of life." Of the humbler form of it known as reviewing, he makes one or two common-sense remarks—

"As a rule," he says, "the critics . . . are far more cultured than the people whose work they are called upon to review. This is, indeed, only what one would expect, for criticism demands infinitely more cultivation than creation does. . . . The poor reviewers are apparently reduced to be the reporters of the police courts of literature, the chroniclers of the doings of the habitual criminals of art. It is sometimes said of them that they do not read all through the works they are called upon to criticise. They do not; or, at least, they should not. . . . Nor is it necessary. To know the vintage and quality of a wine one need not drink the whole cask."

It belongs to Mr. Wilde's paradoxical method that he should continually play on the convertibility of terms. Thus, the whole contention of his essays on criticism is that criticism and creation are essentially one and the same, or, at least, that they necessarily dovetail one into the other; and yet towards the end of this essay we find Gilbert saying "it is certain that the subject-matter at the disposal of creation is always diminishing, while the subject-matter of criticism increases daily." Here we have the two terms crystallised once more to their hard and fast everyday meaning, while all through they have been used as convertible. This is apt to bewilder. As a rule, however, Mr. Wilde gains his effects by adhering to the concrete signification of words. This reduces some of his contentions to a mere question of terms. One often feels: Now, if that word were but changed for another, for which it really stands, there would be nothing further to say. But that, of course, would not do for Mr. Wilde, nor, indeed, for us, to whom, presumably, subject is nought and treatment is all. Occasionally, by this means, it follows that Mr. Wilde seems to beg the question; as, for instance, in his remarks on morality in art. When he says, "All art is immoral," he is using the word in its narrow relative sense; he does not mean by it the same as those who use it seriously against certain schools and forms of art: though they say "immoral" they mean "unspiritual," and that is the meaning many people will attach to the word in Mr. Wilde's phrase. They will thus be quite unnecessarily shocked by a mere quibble of words, and their real position is left unassailed; the real question at issue being whether or not there is certain art which is dangerous to the spirit, of which one should feel as Mr. Pater says in *Marius*: "This is what I may not look at." If life be really a struggle between higher and lower, if art is anything more than a form of sensuous indulgence, this is a question to be answered. Mr. Wilde does not leave us quite clear as to his side in the matter, though he seems to lay over-much stress on the sensuous side of art, a side which is,

after all, external and impossible without an informing, formative soul. He echoes, too, Gautier's tirades against "virtue," and Mr. Swinburne's

"What ailed us, oh gods, to desert you
For the creeds that refuse and restrain?"

and says hard things of chastity and self-sacrifice—really a very "young" and quite illogical position in an age which has accepted evolution. He quotes M. Renan to the effect that "Nature cares little about chastity"; but does that prove anything save that Nature is always behind the age, as Mr. Wilde tells us in another place? Surely it is by such ideals, of which, once seen, the beauty haunts him through all his sinnings, that man evolves at all, striving and failing and striving, till slowly what was once the ideal becomes the instinct.

But I am not recking my own rede, and am in danger of growing quite "heated," as they say of politicians, while Mr. Wilde is doubtless smiling in his sleeve.

Let us leave contention and enjoy. I have referred to two or three of the interesting qualities in these papers. They are so absolutely alive. Every sentence is full of brain. There is no padding, no vagueness, all is "thought out," as the painters say. One has that safe, untroubled feeling in reading that Matthew Arnold's calm dissecting method gives us—though, needless to say, the austerity of the *Essays in Criticism* is a very different thing from this luxuriously coloured prose: however difficult the thesis, we leave it to the writer with perfect confidence that he will speedily make all clear. Mr. Wilde has, indeed, a rare power of keeping his eye steadily "on the object." It is doubtless, too, a part of his perversity that while, as we have seen, he will, when it suits him, adhere rigidly to the fixed signification of words, he can at other times exercise a quite remarkable power of reducing them to their elements, of remorselessly forcing them to say what they really mean. "You must not be frightened by words," said Gilbert to his young neophyte; and certainly, if you set such words as "unpractical," "dangerous," or "dreamer" on to Mr. Wilde they will come in for the same summary dissection that befel the lion which attacked the strong man in Holy Writ.

Mr. Wilde's delight in words for their own sake is quite Rabelaisian. He loves so to spread them in heaps, like a child bathing its hands in rich, many-coloured beads, that sometimes he is in danger of a lack of proportion, and catalogues that remind us of the Whitmanese. But some of his tapestries in which, in a brief pageant, he shows us again the Trojan war, or Dante threading the circles of his great dream, are beautiful: and in passages such as the following his technical knowledge of artistic methods, especially handicraft, give us a sense of surefootedness, a pre-Raphaelite distinction of impression very quickening to the imagination:

"The sculptor hewed from the marble block the great white-limbed Hermes that slept within it. The waxers and gilders of images gave tone and texture to the statue, and the world, when it saw it, worshipped and was

dumb. He poured the glowing bronze into the mould of sand, and the river of red metal cooled into noble curves, and took the impress of the body of a god. With enamel or polished jewels he gave sight to the sightless eyes. The hyacinth-like curls grew crisp beneath his graver. . . . All subtle arts belonged to him also. He held the gem against the revolving disk, and the amethyst became the purple couch for Adonis, and across the veined sardonyx sped Artemis with her hounds. . . . The potter sat in his shed, and, flower-like from the silent wheel, the vase rose up beneath his hands."

This comes of an almost Renaissance gift of curiosity and a power of various appreciation, which is one of Mr. Wilde's surprises, as it is one of the most robust signs about his work. His reverence for Milton means much. In fact, since "The Decay of Lying," which is here reprinted, Mr. Wilde has become quite newly significant. One hardly knows yet what to expect of him, but we may be quite sure that these essays and *Dorian Gray* are but preludes. At present a delicate literary affectation, which is probably irritating to most, but rather a charm to those who know what it means, a suggestion of insincerity, a refusal to commit himself, to be "the slave of his own opinions," makes him somewhat of a riddle. Will it seem too serious to remind Mr. Wilde of one of his earliest sonnets—"Is that Time Dead?" I think not.

Meanwhile, these *Intentions* are delightful reading, especially, as was said at the beginning, for their humour; and if I have failed to do them justice, it is but a proof of Mr. Wilde's paradox that it is impossible to do justice to anything we care about.

RICHARD LE GALLIENNE.

Great Commanders of Modern Times, and the Campaign of 1815. By W. O'Connor Morris. (W. H. Allen.)

THERE exists a mischievous assumption in England, that soldiers alone are entitled to write on military history and the art of war. It is true that the greatest of military historians—Caesar, Davila, Jomini, and Napier—all saw service in the campaigns of which they narrated the events; but it does not follow that civilians are never qualified to discuss military affairs. This fiction, which is bolstered up by the pretensions of the few English soldiers who contribute to literature, has caused military history to be neglected by the new school of historical students, and has had the effect of leaving it to a group of distinguished officers, who may indeed be qualified for the work by their professional attainments, but who have not trained themselves to weigh evidence with the care demanded in other departments of history. The authorities of the War Office give their countenance to the idea that military history can only be treated by soldiers, and is of little importance, by their custom of invariably appointing officers as professors of the subject at the Staff College, the Military Academy, and the Military College, for a term of five years only, and thus carefully providing that it shall not be taught by men who have devoted the whole of their time and their abilities to its study. Under these

circumstances, we gladly welcome this handsome volume by Judge O'Connor Morris, who proves by it what valuable work civilians can do even on such well-worked subjects as the campaigns of Napoleon, and gives evidence on every page of careful reading and correct judgment.

The great commanders selected by Mr. O'Connor Morris for his purpose of illustrating the growth of the art of war, in its main divisions of strategy and tactics, are Turenne, Marlborough, Frederick the Great, Napoleon, Wellington, and Moltke; while an anonymous friend supplies an introduction on Gustavus Adolphus. Mr. Morris would be the first to admit that this list of names is not exhaustive; and he incidentally mentions, with true appreciation of their greatness, Condé, Luxembourg, Villars, Prince Eugène, Marshal Saxe, Prince Ferdinand of Brunswick, and Suvárof. But, for the purpose he has set before himself, the six generals he has chosen are thoroughly representative. Each marks a stage in the history of the art of war. Turenne was the first great strategist, and Marlborough the first great tactician, in modern history; Frederick was the first captain who owed more to the efficient organisation and discipline of his troops than to his own capacity as a general; while Napoleon was at one and the same time the greatest strategist, the greatest tactician, and the greatest organiser the world has ever seen. Wellington, though inferior in every military quality to the great man whom he overthrew, earns his place by the fact that he did defeat him and his armies; while Moltke, illustrating the change that has come over war by the mechanical inventions of the present age, possessed also the ability to take advantage of the new conditions and modify the old ideas. All this Mr. Morris shows with a lucidity which deserves the highest praise, and which makes his book an admirable one to place in the hands of any student who wishes to get some idea of the history of the art of war.

It would take too long to give here a detailed criticism of Mr. Morris's analysis of the chief campaigns of the generals he has selected; but it must be noted that he rightly spends most of his space in treating those of Napoleon. He gives the palm of merit to the campaign of 1796 in Italy and the campaign of Austerlitz; and he points out clearly and correctly that the failure of the invasion of Russia in 1812 was largely due to the changed character of the Grande Armée, which no longer consisted of French soldiers in the prime of life trained to war by the hardships of the early years of the wars of the Revolution and inspired by the ardour of patriotism characteristic of that extraordinary period, but of youthful French conscripts and subsidiary forces drawn from every nation on the continent. While agreeing heartily with Mr. Morris's appreciation of Napoleon as a general, we must differ from his estimate of him as a statesman. He more than once speaks of him as the author of the Code Napoléon and of the centralised administrative system of France. This is a fallacy. The ideas of a simple code of law, uniform for the whole country, and of the centralised administra-

tion which changed France from a collection of provinces into a nation, were the thoughts of the great statesmen of the Revolution. They not only conceived the ideas, but prepared to carry them into effect; whether Napoleon had ruled or not, their work would have been done, and he has received the credit which was due to others. The next most valuable study to that on Napoleon is the chapter on Moltke, not only because of the correct appreciation of Moltke's merits and demerits, but because in it Mr. Morris is the first English writer to attribute its proper significance to the campaign of Chanzu and to the skill with which that truly admirable general almost changed the fortune of the war.

It is not necessary to say much of Mr. Morris' essay on the campaign of Waterloo. He seems to have studied the literature of the subject thoroughly, and gives due credit to Napoleon's scheme for dividing the Prussian and English armies, which only failed of success through the mistakes of Grouchy and the obstinate energy of Blücher. He also takes into account the state of Napoleon's health, which was such an important factor in the conduct alike of the campaign and of the battle of Waterloo. But he should not have spelt the name of Mr. Dorsey Gardner, whom he refers to on this subject, as "Gardener."

In conclusion, may we protest against certain of the illustrations in this handsome volume? Maps of course are necessary; the portraits of Turenne, Marlborough, Frederick, and Wellington are good; but what is the use of inserting such pictures as "Seidlitz at Rossbach," "Napoleon watching the Burning of Moscow," "Ney at Waterloo," and "Wellington at Talavera"? They serve no useful purpose: they appeal to the tastes of the uneducated public who will not read Mr. Morris' really valuable book, while they will irritate students, who ought not only to read but to possess it.

H. MORSE STEPHENS.

Stray Verses, 1889-1890. By Robert Lord Houghton. (John Murray.)

THOUGH these *Stray Verses* are slight in construction, and occasionally trivial in subject, there is a grace of style about them that is clearly a mark of skill, while it almost suggests the possession of larger powers than should be employed on work so unimportant. One supposes that a writer who can turn a line so deftly as some of these are turned—who can give such perfect fitness of expression to a pleasant fancy or a passing thought—can also, on occasion, produce more solid work, and give to it the same quality of completeness. But is that so? Are these *Stray Verses* the fruit of lighter moments, while that of the writer's more serious hours is still ripening and maturing towards excellence? Or do they represent the whole of that "something attempted, something done" which is a man's life? The more favourable view is suggested as much by the title Lord Houghton gives to his book, as by the evident facility with which he writes. If these verses are the "stray" product of the couple of years indicated on the title-page,

here may well be other verses that are kept n hand to be yet worked upon and brought o perfection. While a painter concentrates is energies on a great picture, he makes, it may be, many casual sketches, pictorial notes, and memoranda that litter his studio, unless he is careful enough to put them iway in a scrap-book, or kind enough to give them to his friends. It is quite possible hat Lord Houghton's Stray Verses are of a like character. At any rate, one may hope that there is something behind them, of which they are only the promise and token.

For the present, however, it is these unpretending compositions themselves that the reader and the critic are concerned with; and this at least can be said for them, that they are well done as far as they go. They are true to their adventitious origin, in the fact that they are of as many sorts as the writer's mind may have had of moods. Some of them belong to the merest gossip of what is called "Society"; others have a flavour of worldly wisdom; a few are vivid and picturesque suggestions of places and people; while one or two contain something of spiritual insight and profound meaning. The mixture is, perhaps, too miscellaneous, and some of the more trivial things—the "Echoes of the Season," for instance—might have been left out with advantage. They occur at the end of the book, which may seem the least inappropriate place for them; but in a book, as in a feast, if the poorest wine be served at the last it makes the whole entertainment seem poor. The verses suggested by Mr. H. S. Marks's picture of "The Bookworm" may be taken as an average example of Lord Houghton's light but less trivial manner. Here are three of them:

"He never read Dame Nature's book—
The finch's nest, the moldwarp's burrow—
Nor stood to mark the careful rook
Peer sidelong down the newest furrow;
He never watched the warbler dart
From stem to stem among the sedges;
But, hands behind him, paced apart
Between his tall-cut hornbeam hedges.

"And so his blameless years rolled by,
To-day the double of to-morrow;
No wish to smile, no need to sigh,
No heart for mirth, no time for sorrow:
His forehead wore a deeper frown,
Eyes grew more dim, and cheeks more hollow,
Till friendly Death one day stepped down,
And softly whispered, 'Rise and follow.'"

"But Fame, victorious maid, resists
The doom for which gray Time intends us!
Immortal titles crowd the lists
Which Mr. Quaritch kindly sends us!
'Twill Drelinecourt and Dryden thrust,
What name confronts you, lone and chilling?
The works of Gilbert Dryadust,—
Quarto, 3 vols., old calf, a shilling."

The sketch is excellent. Satire and pathos mingle in it, while the literary handling is as good as the pictorial handling it interprets. If Lord Houghton were content to write *vers de société*, and semi-humorous character-pieces, beyond all doubt he would make his mark in that small accomplishment. But his aim is apparently more ambitious. Such a poem as "Gone" reaches a distinctly higher level. It is long, and does not admit of quotation in extracts; but it is a dramatic soliloquy of force enough to have been written by

Browning. Of another kind is "The Inn," with its motto from Epictetus, and its thoughtful but somewhat dubious reflections on the wayside inns of life and the journey's end. But I prefer to quote one of the shorter poems, both because it is short, and because it appears to contain in the space of three verses matter which only a writer who is potentially a poet could have treated as happily. The poem is called "Down the Stream," and is an expansion of a passage from the Apocrypha—"And lo, my brook became a river, and my river became a sea":

"Love! It began with a glance,
Grew with the growing of flowers,
Smiled in a dreamful trance,
Recked not the passage of hours:
Our passion's flood rose ever,
Flowing for her and me,
Till the brook became a river,
And the river became a sea.

"Grief! It began with a word,
Grew with the winds that raved;
A prayer for pardon unheard,
Pardon in turn uncraved:
The bridge so easy to sever,
The stream so swift to be free!
Till the brook became a river,
And the river became a sea.

"Life! It began with a sigh,
Grew with the leaves that are dead;
Its pleasures with wings to fly,
Its sorrows with limbs of lead:
And rest remaineth never
For the wearier years to be,
Till the brook shall become a river,
And the river become a sea."

Lord Houghton bears a name already pleasantly associated with English poetry. His father was a poet and a friend of poets; and if he should himself attain a like renown, another happy instance will have been added to the few cases of inherited talent to be found in our literature.

GEORGE COTTERELL.

NEW NOVELS.

The Halletts. By Leslie Keith. In 3 vols. (Bentley.)

A Child Widow. By Mrs. F. H. Williamson. In 3 vols. (Chatto & Windus.)

Between Two Lovers. By Col. Rowan Hamilton. In 2 vols. (White.)

The Gentleman Digger. By Anna, Comtesse de Brémont. (Sampson Low.)

Romance by Proxy. By Evans Comyn. (Eden, Remington & Co.)

Tibby's Tryst. By Robina F. Hardy. (Oliphant, Anderson, & Ferrier.)

Who was She? By Henry Charles Moore. (Dean.)

THE reader who turns to *The Halletts* for hair-breadth escapes by flood and field, or for any of those exciting and sensational incidents so much in vogue just now, will be disappointed. The story is just what it professes to be—"a country town chronicle," and Miss Keith has told it with a quiet grace of style which is very charming. There is no reason why life which is lived "far from the madding crowd" should not have its chroniclers. It had an illustrious one in Jane Austen, and it has had many others not so distinguished since. It is a

relief sometimes to meet with a novel largely free from crime and bloodshed; and it is a far greater tribute to pay to a writer to say that he or she has made the homely annals of village life attractive, than to say that a work depends for its success upon a blood-curdling plot. The chief representative of the Halletts is a solicitor, who is so keen after wealth that he endeavours to inveigle Mary Kelynge, the heiress of Hallett Place, into a marriage with his son, while he so gets his brother-in-law into his toils, and then deserts him, that there is nothing left for him but suicide. By a strange freak of nature that so often happens, Hallett has a daughter, Hester, the heroine of the story, who is as noble and unselfish in disposition as her father is the reverse. There is one little mystery unfolded. Mary Kelynge only inherits Hallett Place and the estates because the real heir cannot be found. But he turns up at last in the person of one Owen Prideaux, a clever author and a fine fellow to boot. Finding Mary married, and having wealth of his own, he refuses to dislodge her, and discovers happiness for himself in a union with Hester. Although this story fills three volumes, we have not found it too long, because it is obviously an honest and a conscientious transcript of human life as led in the little town of Melchisford.

Mrs. Williamson is not a practised literary artist, but she can write a very attractive story, as *A Child Widow* testifies. It is impossible not to get interested in the fortunes of Nancy Bell, an unsophisticated and lovely girl of seventeen, who knows how to make a great sacrifice for love, even though so young. Leslie Wolfe, the object of her affection, has been cut off by his father-in-law, Sir Peter Cairne, to whom he was heir; and, in order to give him back his inheritance by becoming his wife later, she is persuaded out of her very love to marry old Sir Peter first. He incontinently dies; but, alas! the Bohemian artist, Wolfe, will have nothing to say to his widow, believing that she has supplanted him in Sir Peter's affection in order to gain his fortune. Such was not the fact, as the irascible Sir Peter had long before decided that, if Nancy did not marry him, all his wealth should go to some charity. Charities, by the way, are responsible for many wicked wills. But there are other complications here. Wolfe has given his heart to Nancy's sister Millicent, while the latter is also sought by a worthy young doctor, Mark Skene, who has been a true friend to the sisters in the time of their orphanhood and distress. There is a plotting villain of a valet named Jaynes, who makes a good deal of mischief on all sides. In the end Wolfe marries Millicent; and the last glimpse we have of little Lady Cairne, the child-widow, affords hope that she will become at no distant date the wife of Colonel Fayrer, as honest, brave, and manly a gentleman as her Majesty's army can boast. Though there is nothing unusually striking in this story, it may be called equal to the average.

We wish we could say the same of Colonel Rowan Hamilton's *Between Two Lovers*. but

it appears to us a crude, jejune piece of work. The Colonel does not seem to have a thorough command either of his characters or of the English language. The girl "betwixt two lovers" is Effie Macdonald, who, having known Ned Borthwick all her life, and being looked upon as his future wife, bestows her affections upon Harry Kingscote. Effie was no doubt a charming and devoted wife, but as a poet she was decidedly mediocre. *Betwixt Two Lovers* is about the class of story any fairly intelligent person might write, but would probably refrain from publishing.

In *The Gentleman Digger*, the Comtesse de Brémont presents us with a terribly realistic picture of life in Johannesburg during the raging of the gold fever. Some of the scenes depicted, where men and women seem to lose even the semblance of humanity, may appear to be exaggerated; but the author vouches for their accuracy, and if corroboration were needed it could be found. The story covers a period of only six months, and it is specially devoted to the famine, crisis, and collapse of the share market. There is some attempt at a love plot, but it only serves as a peg for the more serious business. The Comtesse denounces, as the greatest of all evils introduced by civilisation, that of conveying intoxicants to the savage nations whom the white man conquers in his march of progress. "It is an awful crime practised without compunction against the black humanity of Africa"; and the writer, in relating one fearful episode, shows its blighting and brutalising effects. The cruel murder of an Englishman by five drunken natives and the details of the trial are facts that can be verified by the principal Johannesburg evening paper. In Johannesburg, during the thirst for greed, all classes of the community seemed suddenly to have lost their reason, and to have become mad with the lust of gold. The Comtesse de Brémont is a vigorous writer, but she has few pretensions to a literary style, and only the most rudimentary notions as to punctuation.

Romance by Proxy is a story of the Soudan War. It is fluently written and interesting enough in its way, with a double love plot as a connecting thread. We have a good deal about Cairo and the Pyramids which is not new; a chapter dealing with the "Merry Wives of Cairo"; a sketch of General Gordon at Assiout, just before he set forth on his ill-fated expedition to Khar-toum; a picture of Karnac by moonlight, &c.; and, strange to say, some discussions upon evolution and other topics. One very amusing incident is described relating to Captain Speedy, a great African traveller and a man of gigantic height, who had learnt to roar like a lion. On one occasion, while at a Cairo hotel, he made night hideous by his roarings, which brought out all the visitors, in the most nondescript styles of attire, imagining that the streets were full of lions. The principal characters in this romance are fairly well drawn, but the whole thing is much too long.

Tibby's Tryst is all about an excellent young man named Hugh Ellerslie and a good young woman named Tibby Ruth-

ford. They were lovers, and after many crosses at length married; and if all boys and girls will only emulate Hugh's sense of honour and observe their tryst like Tibby they may "go and do likewise," and live happily ever afterwards. Miss Hardy's narrative is well told, though it is not strong.

Who was She? relates to a mysterious woman who paid a visit to a baronet when he was dying, and who seems to have spent a *mauvais quart d'heure* in consequence. After his death she is sought for, up-hill and down-dale, but in vain. At length it is shown that her visit had to do with the real heir to the title and estates, who turns up in the person of a supposed young gipsy. But he bravely dies in rescuing from a fire the actual holder of the title, who is then left in undisturbed possession. The telling of the story calls for no comment.

G. BARNETT SMITH.

SOME BOOKS ON PHILOSOPHY.

A Short History of Greek Philosophy. By J. Marshall. (Percival.) An honest, plain, straightforward, intelligible sketch of the history of Greek philosophy, this reminds us in its admirable transparency of Ferrier's *Lectures*; but it contains a good deal more than they do in the way of positive information about the successive schools. Ferrier took the central point of each view of the universe, and worked that out with pains and clearness and lucid illustration. If Mr. Marshall's pictures be at all less clear, it will be because he has put more into them—no less of philosophy, but more of the history of philosophy. They will be found not only, as he suggests, a useful companion to the *Historia Philosophiæ Græcæ* of Ritter and Preller, but also a handy key to the first book of Aristotle's *Metaphysics*. Mr. Marshall's work is simple, and not ambitious; and, if he will but expunge some of his "privy nips" for modern philosophers, it will be about as good as is possible within its modest size.

Essays Scientific and Philosophical. By the late Aubrey L. Moore. (Kegan Paul & Co.) The memoirs prefixed to this volume are perhaps the most interesting portion of its contents. Aubrey Moore is best known to the world outside Oxford as one of the contributors to *Lux Mundi*. He is here presented to us as a hard-working college tutor and accomplished type of the modern High Church priest, who keeps fully abreast of the most advanced scientific theories, and somehow manages to reconcile them, at least in his own mind, with the ancient Catholic faith. Never very robust, he died young, at what age we are not here informed, but apparently about forty, worn out, as may be supposed, by his multifarious duties. His personal influence was immense; and he is described as exhibiting an "extraordinary combination of learning, intellect, kindness, and religion, where each was present in the highest degree" (p. 16). "In respect of learning," according to Mr. Romanes, he "was probably without an equal in this country" (p. 29). But the enthusiastic eulogies of his friends are hardly borne out by the papers collected in the present volume, and presented to the public under a too ambitious title. Moore's "Essays" consist for the most part of short review articles contributed to the *Guardian*, very good of their kind, but no better than hundreds of others that the world has willingly let die. The want of lucidity which Matthew Arnold rather oddly attributed to the Salvationists might with more justice be

imputed to Moore—to his thinking, that is, for nothing could be clearer than his style; and his dogmatic way of expressing himself makes this fault particularly conspicuous. Thus he held, according to Mr. Talbot, that "philosophy is nothing if it does not completely unify knowledge" (p. 25), while over the page we are told that "nothing is more clearly a part of Moore's teaching than that we must often hold truths of which we do not yet know the synthesis"; yet he does not seem to have accepted the logical consequence, that philosophy does not exist. Again, in his eloquent assize sermon on "Theology and Law," after declaring point blank that "no real student of nature will go beyond the 'is' and the 'is not' of fact," that "'must' and 'cannot' lie beyond his range, except when they are illicitly smuggled in for use against the Christian miracles" (p. 233), the preacher insists that certain analogies which he finds between theology and law—

"cannot be accidental. We say *cannot*, for if there be anything on which, in this age of warring words, we are all agreed, it is the elimination of chance. And all through the biological region likeness suggests kinship, and kinship a common parentage" (p. 236).

It would appear that when scientific truths can be pressed into the service of pulpit oratory, they acquire a cogency of which they were previously devoid. Altogether, in Aubrey Moore the Church seems to have lost a brilliant and versatile theologian, rather than a penetrating or accurate thinker.

Induction and Deduction. By Constance C. W. Naden. Edited by A. Lewins, M.D. (Bickers.) Miss Naden is celebrated in the world of *belles lettres* as, in Mr. Gladstone's enthusiastic language, one of the "remarkable additions" which have been made to the "train of Sappho." In the work before us the poetess appears as a writer on some of the most difficult problems in logic and metaphysics. The union of the poetic and philosophical faculty is exhibited in passages like the following:

"When the theory of Copernicus extended the universe by immeasurable spaces and illimitable aeons, the human race seemed to dwindle from monarchs of the world into contemptible animalculæ crawling over this insignificant sandgrain of a planet. Yet the ephemeron man may reinstate himself in far more than his former glory; for not only does the earth which he inhabits owe all its forms and colours to his creative eye, but the very spaces and aeons before which he cowered borrow their sublimity from his imagination. Eternity and immensity have no awfulness which he has not confessed. He alone is the fountain of honour."

This is the outcome of the essay on "Hyl-idealism," of which the subject and the manner recall Berkeley. But the Idealism is more material, if one may say so, than that of the good bishop. "The god within is simply the energy stored up in the thought cells." We should not do justice to this new version of "Solipsicism" without alluding to the racy and trenchant notes with which the editor has relieved the solemnity of the text. Thus, referring to the concluding passage which we have cited, Dr. Lewins writes: "No comparison is possible between a sentient and non-sentient phenomenon. The 'ridiculus mus' of the fable . . . immeasurably transcends in importance and dignity all the 'parturient mounts' on earth and elsewhere." In another place, Dr. Lewins, alluding to the "Animism" of Carlyle and other transcendentalists, writes:

"Monistic Somatism is seen to be the only alternative. No verbiage can possibly be more anti-scientific than Dr. Huxley's privative term "Agnosticism."

Prof. Tyndall does not fare better at the hands of this thoroughgoing materialist.]

"It may provoke a smile to find a professed materialist like Prof. Tyndall a zealot in this school of Agnosticism. But philosophy or logical consistency is not the forte of our genial and skilled Royal Institution Empiric. Extreme pains have been wasted in explaining to him the hylo-phenomenal theorem of existence, which he obstinately persists in confounding with absolute idealism."

But to return to Miss Naden. Her most ambitious philosophic writing is that from which the collection of essays takes its name. A great part of this piece consists of a critical review of the principal philosophers who have written about induction and deduction. It is difficult to say anything new about Plato. Miss Naden's remarks on his "disdain for particulars" appear to us just, if not original. "In themselves baseless and delusive, these doctrines yet spring from a keen sense of the value of general concepts. . . . This is the kernel of validity which lies within the fair front of Platonic Idealism." The criticisms of Aristotle's theory and practice, of which "the latter falls even lamentably behind the former," are on the same level of merit. The remarks on J. S. Mill's logic of induction are those which have most interested us. The criticisms have some resemblance to those urged by Jevons, but are more temperate, and therefore more persuasive. Yet we are not quite persuaded that

"those stumbling blocks of the metaphysician, the law of causation and of the uniformity of Nature, resolve themselves into mere 'identical propositions,'"

or that the law of causation

"is not gained by induction in the sense of being a summary of what has been observed in many cases stretched so as to include all cases."

Whatever doubts may remain about such questions, there can be none as to the ability of the writer. Philosophy, as well as poetry, has sustained a loss by the untimely death of Constance Naden.

Geschichte der Philosophie. Von W. Windelband. Zweite Lieferung. (Freiburg I. B.: Mohr; London: Williams & Norgate.) The second instalment of Dr. Windelband's work remains true to the ideal which inspired the first part, the determination to set forth the history of philosophy as no disconnected series of thinkers and thoughts, but as an organic whole. His work—which is of the most moderate dimensions—is singularly successful in making us see how the philosophy of any given generation postulates that which went before it and is a necessary antecedent of that which is to come after. We learn under his guidance how much schools have owed to teachers with whom they were but little in sympathy, and how great is the injustice which has been done to periods hastily condemned as useless and barren. No instance of this is clearer than his rehabilitation—more effective because not too explicit and pointed—of the great group of men, labouring with thought somewhat too great for their minds and far too great for their language, who have been called the "Schoolmen." They were struggling to extract the last atom of meaning or implication from a very limited amount of Plato and Aristotle, and beyond these textbooks and religious authorities they seldom ventured to look; but still, it is to their efforts that we owe, as Condorcet said, the re-introduction of precision and subtlety of idea and expression; and those who are most familiar with their literature know best how many modern speculations may be found anticipated among their uncouth terminology. M. Hauréau has done much in this direction of research, and the completion of Dr. Windelband's work will apparently do more. But in this second part

of it we have rather the opportunity of tracing Scholasticism backward and affiliating it upon the later Greco-Roman schools. We find a survey of Epicureanism, rather scientific than moral; of Stoicism, which proves that, just as the Roman Stoic was a well-marked variety, so would the German Stoic be; and of Neoplatonism, which indicates one channel at least from which flowed the mystical tendencies of the Middle Ages. Dr. Windelband divides the later history of the Greco-Roman philosophy into an ethical period (ethico-scientific would be a better name) and a religious period. In the latter the religious instincts of man sprang and budded afresh. The plant of ancient religion had been killed down in philosophical ground, but the roots were yet alive. The death of the old faiths (in so far as they were dead, for other circles of society by no means shared the incredulity of educated men) was more like the effects of cold on vegetation than like the total disappearance of life on an exhausted planet. The growth returns, it is not rendered for ever impossible. The fall of ancient religions had been due to no general and permanent cause, to no sound teaching of physical science removing the very atmosphere of faith, but to the nipping frost of derision and the east-wind of argument. The roots sprouted again; fresh seed came from Eastern lands, and the bare rock of philosophy was overgrown with a tangle of mysticism and superstition.

NOTES AND NEWS.

We may be pardoned for calling attention to the fact that we publish to-day our thousandth number. The ACADEMY was founded in 1869 by the late Dr. C. E. Appleton, to whose memory Prof. Cheyne pays a deserved tribute in the preface to his Bampton Lectures, which appeared last week. The first number was published by Mr. John Murray on October 9 of that year. To this number Mr. Murray himself contributed the first authentic account of the burning of Lord Byron's autobiography; and among the writers—we mention those only that have passed away—were Matthew Arnold, Bishop Lightfoot, John Conington, Mark Pattison, the Rev. H. N. Oxenham, and George Waring. Until the end of 1870 the ACADEMY appeared at irregular intervals of about one month; from January, 1871, the publication was bimonthly; the weekly issue began in 1874.

THE President of the United States has issued a proclamation, dated July 1, extending the privileges of the new American Copyright Act to subjects of Great Britain (including British possessions), and also of France, Belgium, and Switzerland. His decision is based upon the fact that he has received satisfactory official assurances that our existing law permits to citizens of the United States the same benefit of copyright as to British subjects.

It will interest many of our readers, and be a surprise to not a few, to learn that another valuable work of Thomas a Kempis has lately been brought to light and authenticated. The title is *De Vita Christi Meditationes*. It has been translated and edited by two clergymen, and is now in the press. It is a book worthy of the pious author, and some will be glad to give it a place by the side of the *Imitatio Christi*.

MR. T. FISHER UNWIN will publish shortly *The Young Emperor*, by Mr. Harold Frederic. The book is a complete biography of the German Emperor to the present time, and will be illustrated by very recent and trustworthy portraits of the Emperor and Empress, the Empress Victoria, and the late Emperor Frederick III.

AN English edition of the Letters of Marie Bashkirtseff will be published by Messrs. Cassell & Co., probably during the course of July. Four editions of the library issue of the Journal were rapidly exhausted; the cheap edition has already been twice reprinted.

MR. ALEXANDER GARDNER, of Paisley, has in the press a treatise on Byzantine Music, by the Rev. S. G. Hatherly. After discussing the mathematical formation of the musical scale, and passing in review the Gregorian system as a western development of eastern tradition, the author gives a full description of the old Greek diatonic genus, the chromatic genus, and the mixture of the two on which the greater part of eastern music is now constructed. He also analyses upwards of fifty unabbreviated musical pieces from Greek, Russian, Turkish, and Egyptian sources.

THE fourth volume of the "Heroes of the Nation" series, to be published next week by Messrs. G. P. Putnam's Sons, will be Dr. Thomas Hodgkin's *Theodoric the Goth: the Barbarian Champion of Civilisation*. The book will contain a number of illustrations and maps, uniform with the other volumes in the series.

MESSRS. BELL have in the press a new edition of George Long's Translation of Epictetus. It will be uniform with the small edition of Marcus Aurelius published last autumn, and will contain the Discourses of Epictetus, the Encheiridion and Fragments, with a Life of Epictetus, and also a sketch of his philosophy.

THE first volume of Canterbury Marriage Licenses, edited by Mr. J. Meadows Cowper, is now in the press. Mr. Cowper has not quite received the required number of subscribers' names, but has decided to at once print the volume, the price of which will be raised to a guinea and a half to non-subscribers. A further volume of the series of Canterbury Parish Registers which Mr. Cowper is transcribing and editing, viz., that of the parish of St. George the Martyr, 1538-1800, is now ready for the binder, and will shortly be issued.

MR. ELLIOT STOCK announces a new volume of representative biography, entitled *Types of the Sainly Life*, by Mr. Arthur Turtenville.

MESSRS. FREDERICK WARNE & Co. will publish next week a one-volume novel, entitled *A Divided Duty*, by Miss Ida Lemon; and also shortly, as a new volume in their Library of Fiction, *A Fatal Request*, by Miss A. L. Harris.

A NEW volume of poems, by Mr. J. B. Williamson, entitled *A Ballad of a Jester*, will be published shortly, in a limited edition, by Mr. J. J. Riley, of Darwen.

MR. G. H. F. NYE, author of *The Popular Story of the Church*, will shortly issue a reprint, with notes, of a remarkable Exposition of Faith and Declaration of Roman Catholic Bishops in Great Britain in 1826. Besides abandoning all claims to the property of the Church of England, this document treats of various matters concerning faith and doctrine, adoration and worship, the attitude to be preserved by the subject to the sovereign, &c.

A FOURTH edition of Mr. Thomas Greenwood's *Public Libraries* is now in the press. The work has been brought down to date, and a great amount of new matter has been added.

THE forthcoming number of the *Economic Review* (Percival) will contain the following articles: "Why Working Men Dislike Piece-Work," by Mr. David F. Schloss; "The Destruction of the Village Community," by Prof. W. J. Ashley; "An Artisan's View of the Eight Hours Question," by Mr. James Naylor; "Some Aspects of Game-Preserving," by Canon Furse; and "Working-Class Insurance," by the Rev. J. Frome Wilkinson.

MESSRS. GRIFFITH, FARRAN & Co. have acquired the whole of the copyrights and stock of the works hitherto issued by Mr. Spencer Blackett. We understand that they intend to considerably develop the fiction department of their business.

MR. B. A. QUARITCH is returning from America with most of the books which he took out with him some months since to tempt the bibliophiles beyond the Atlantic. The great millionaires have no taste for books and manuscripts; but there are virtuosi among those who are less blessed by fortune. One of the pretty little volumes bound about 1600 in morocco gilt with daisies, which are usually ascribed to the ownership of Marguerite de Valois, has disappeared from Mr. Quaritch's show, having probably been annexed by some person in whom the instincts of the collector are more active than his sense of honour. Of the folio letter of Columbus in Spanish (undated, but printed in April, 1493, by Johan Rosenbach, at Barcelona), which was undoubtedly the first printed announcement of the discovery of the New World, Mr. Quaritch brings back the unique copy which it was supposed the Quatercentenarians at Chicago would have been eager to possess. This is curious, considering that a small quarto reprint, which is now universally admitted to be a modern fabrication, found a prompt buyer in New York last year, and has changed hands since at a high figure. The unique folio will probably be seen for sale in a London auction-room by-and-by.

ON Thursday of this week Messrs. Sotheby began the sale, which will last for eight days, of a large collection of books brought together from different quarters. Among them is the library of the late Derwent Coleridge, which is naturally rich on Coleridgeana, though chiefly of the generation following the poet. We observe that the compiler of the catalogue repeatedly calls Sir John Taylor Coleridge "Lord Chief Justice," and on one occasion at least "Lord." There is also the library of Mr. Arthur Cox, who seems to have acquired first editions of Lamb and letters of Lamb from the Norrises; and the library of the late Robert Charles May, which is especially rich in Dickens, Thackeray, Cruikshank, &c. Among miscellaneous lots we may mention the original MS. of *Vivian Grey* (wanting the first volume), which has a curious but authentic history; a *Pilgrim's Progress* of 1683, which is possibly unique; Coleridge's *Poems* (1796), together with the poet's receipt of thirty guineas for the copyright; some Bewicks, on "largest imperial paper"; and a number of first editions of English classics, printed in the seventeenth and eighteenth centuries.

THE printing of the *Bréviaire de Lescar* is now finished. Distant subscribers are invited to give directions to M. l'Abbé Dubarrat, Aumonier du Lycée, Pau, how the volume should be sent to them. The price of the few remaining copies is raised from 20 to 30 francs.

MESSRS. MACMILLAN have begun their monthly re-issue of the "Golden Treasury" with a new edition of the volume which gave its name to the series, Mr. F. T. Palgrave's *Golden Treasury of the Best Songs and Lyrical Poems in the English Language*; for such is the full title of this familiar book, which first appeared exactly thirty years ago to a month, and which has probably circulated more widely than any anthology in any language. Our own copy, dated 1870, calls itself "thirty-first thousand." The new edition follows, of course, the revision of last year, which we know only in a handsome crown octavo form. It can now be obtained in the old form, fitted for the pocket, at half-a-crown net, in all the glory of new type, and with a fresh device on the cover. We observe that, in the notes, the *Royal George*

is now stated (correctly) to have sunk at Spithead, and not (as before) in Portsmouth Harbour.

UNIVERSITY JOTTINGS.

WE learn from *Nature* that, in response to a memorial numerously signed by leading mathematicians of the two English universities, and by eminent members of the French Académie des Sciences, the delegates of the Clarendon Press have informed Prof. Sylvester that they will be prepared to bear the expense of publishing in quarto a complete edition of his mathematical works.

AT the June Commencement, held last week, the University of Dublin conferred honorary degrees upon those personages named in the ACADEMY of last week; and on the same occasion conferred the new degrees of Doctor of Science and Doctor of Literature for the first time—the former upon Prof. Emerson Reynolds and Prof. Cunningham, the latter upon Mr. Purser.

SOON after Prof. Kennedy's death, Prof. Mayor invited subscriptions for the purchase of a bust of him by Mr. Henry Wiles, to whom Prof. Kennedy had just previously given sittings, with a view to its presentation to the University. Up to the present, only about £30 has been promised, out of a total estimated sum of £150; and Prof. Hughes, as hon. treasurer, has issued an appeal for further support. The following Greek lines have been written by Prof. Jebb, as an inscription for the pedestal of the bust:

Παλλάδι καὶ Φοῖβῳ πεφιλημένους ἔχορον ἡῶρου,
καῦρος ἔων, Κάμου παρ δονάκισσι κλέος·
εἰς δ' ἄνδρας τελευτᾶ σ' ἔθρρους εἶδε Σαθρίνη
μᾶλλον ἀεὶ σοφίας ἄνθ' α δρεπτόμενον.
ἡραλέον δὲ πάλιν θρέπτειρὰ σ' ἔδξατο Γράντη,
στέμμα καλὸν πολιάς θεῖσά σοι ἀμφὶ κόμας.

MR. LESLIE STEPHEN, Mr. Justice Romer (both of whom were formerly fellows), and Mr. William Walton have been elected honorary fellows of Trinity College, Cambridge.

THE committee appointed by the Hebdomadal Council at Oxford, to consider how the University might best assist in the promotion of agricultural education, with a special view to the needs of County Councils, have submitted a much more modest report than that which has met with approval at Cambridge. It is urged that the efforts of the University should, in the first instance, be directed to the provision of an adequate supply of persons qualified to be lecturers or teachers, who should also possess credentials of practical acquaintance with the details of farming and farm-life; and it is suggested that the duties and emoluments of the Sibthorpean professorship of rural economy, which is at present vacant, should be revised, so as to render this chair the centre of agricultural education within the University.

MR. A. A. KANTHACK, of London University, who is at present at work at Simla as one of the members of the Leprosy Commission, has been elected to the John Lucas Walker studentship in pathology at Cambridge. The managers of the fund have also granted £60 to Mr. E. H. Hankin, of St. John's College, to meet the cost of bacteriological apparatus required by him for his researches.

THE managers of the Craven fund at Cambridge have made a grant of £40 to E. F. Benson, of King's College, for excavations at Chester with a view to collecting Roman inscriptions; and also a grant of £40 to F. B. Baker, of Christ's College, for archaeological study in connexion with the British School at Athens.

TO the programme already announced for the summer meeting of university extension

students at Oxford, we may add that Mr. H. Morse Stephens will give a lecture on "The Study of the French Revolution."

THE annual meeting of the Museums Association will be held at Cambridge from Tuesday to Thursday of next week. The University has specially placed at their disposal the new lecture-room for human anatomy and physiology, and such rooms adjoining as may be found convenient.

IT seems noteworthy that, out of six first classes in the honour school of theology at Oxford, two were obtained by students of Mansfield College, though not so recognised in the official list.

MR. D. G. RITCHIE, of Jesus College, has contributed an article on the teaching of political science at Oxford to the current number of the *Annals* of the American Academy of Political and Social Science.

Correction.—More than one correspondent has called our attention to a bad blunder in a note in the ACADEMY of last week concerning Cambridge graduates. The figures there quoted refer to the ordinary or "poll" degree, not to the honour examinations.

ORIGINAL VERSE.

LONDON NIGHTS.

I.

Going to Hammersmith.

THE train through the night of the town,
Through a blackness broken in twain
By the sudden finger of streets;
Lights, red, yellow, and brown,
From curtain and window-pane,
The flashing eyes of the streets.
Night, and the rush of the train,
A cloud of smoke through the town,
Scaring the life of the streets;
And the leap of the heart again,
Out into the night, and down
The dazzling vista of streets!

II.

From King's Bench Walk.

THE grey and misty night,
Slim trees that hold the night among
Their branches, and, along
The vague Embankment, light on light.
The sudden, racing lights!
I can just hear, distinct, aloof
The gaily clattering hoof
Beating the rhythm of festive nights.
The gardens to the weeping moon
Sigh back the breath of tears.
O the refrain of years on years
'Neath the weeping moon!

ARTHUR SYMONS.

OBITUARY.

R. H. MAJOR, F.S.A.

WE have to record the death of Mr. Richard Henry Major, which took place at his residence in Holland-road, Kensington, on June 25. He was in the seventy-fourth year of his age.

Since his retirement, owing to ill-health, from the British Museum, in 1880, Mr. Major's name has not been much before the public, though it is stated that he occupied his later years with a work of Biblical investigation, which will shortly be published. But the best of his life was devoted to geographical research, as keeper of the maps and charts in the national collection, as one of the founders of the Hakluyt Society, and as honorary secretary of the Royal Geographical Society for sixteen years.

THE second volume published by the Hakluyt Society (1849) was Major's translation of *Select Letters of Columbus*, with original documents

relating to the discovery of the New World, of which a second edition appeared in 1870. Two years later (1851), this was followed by William Strachey's *Historie of Travaile into Virginia Britannia*, edited from the original MS. in the British Museum; and, after another interval of two years (1852) by a translation of Baron Sigismund's *Rerum Muscoviticarum Commentarii*, being the earliest known account of Russia in the sixteenth century. In 1859, he edited *India in the Fifteenth Century*: a collection of narratives of voyages to India in the century preceding the Portuguese discovery of the Cape of Good Hope, from Latin, Persian, Russian, and Italian sources; in 1860, *Early Indications of Australia*: a collection of documents showing the early discoveries of Australia to the time of Captain Cook; in 1871, *The Book of the Conquest and Conversion of the Canarians in 1492*; and finally, in 1873, *The Voyages of the Zeni*—two Venetian brothers who penetrated to the Northern seas in the fourteenth century—which won for him the rank of Commendatore from the King of Italy. In addition, Mr. Major wrote introductions to other issues of the Hakluyt Society; and he also published two books (1868 and 1877) upon the life and discoveries of Prince Henry of Portugal, surnamed the Navigator.

THE death is also announced of Miss Anne Mozley, who edited the Letters of her brother, the Oxford professor, in 1884; and whose performance of that task so commended her to Cardinal Newman that he chose her to edit his own Correspondence while in the English Church.

MAGAZINES AND REVIEWS.

THE *Expositor* for July breathes a restful spirit appropriate to the season. Dr. Plummer has a persuasive essay on the advance of Christ in *sofia*; "there is such a thing as presumptuous reverence" is a happy remark. Prof. Milligan continues his series of articles on the Resurrection of the Dead (1 Cor. xv. 50-52). Mr. d'Arcy, Dr. Cox, and Mr. Murphy expound various New Testament passages; and Mr. F. C. Conybeare presents to us some fragments of a pre-Hieronymian Latin version of the Bible, derived from the *Quaestiones super Genesim*, edited by Justinianus Genuensis at Paris in 1520.

WE would briefly call attention to the Reminiscences of Sir Richard Burton, contributed to *Temple Bar* by his niece, Miss Stisted, who is able to speak from continuous knowledge extending over nearly forty years. The picture she draws of him will be new to the public, though not to his friends—a sensitive nature, schooled by experience to endure disappointments, but never soured at heart, always ready to sympathise with the petty concerns of others, and "marvellously sweet-tempered about trifles."

A SUPPOSED DANTE DISCOVERY.

WE have been requested by Signor Carducci to reprint the following letter, concerning an alleged discovery of the original MS. of the *Divina Commedia*, which he addressed in the first instance to the *Gazzetta dell' Emilia* of Bologna:

"I periodici stranieri (ultimamente la inglese ACADEMY del 6 giugno) seguitano a riferire, aspettanti, una meravigliosa notizia, che i nostri giornali si affrettarono di propalare a mezzo il maggio passato: la scoperta, cioè d' un quasi originale della *Commedia* di Dante, d' un codice, che, per avere appartenuto alla famiglia Allighieri o essere stato scritto a istanza d' un Allighieri, devesi credere sia la copia diretta dell' originale autografo della *Commedia*.

"Mettiamo un po' d' acqua nel vino, in famiglia. "Il codice della Braidense di Milano, portante nel fregio della prima pagina manoscritta lo stemma degli Allighieri, uno scudetto partito d' oro e di nero con fascia d' argento a traverso, è noto, e fu già descritto dal De Batines nella sua grande Bibliografia dantesca (1845-48).

"Non è che uno dei soliti Danti del cento, cioè una delle molte copie della *Commedia* fatte da un Francesco di ser Nardo da Barberino, del quale si contava che con cento Danti ch'egli scrisse marito non so quante figliuole. Si chiamavano *quei del cento*, e Vincenzo Borghini fino dal secolo decimosesto avvertiva 'sono ragionevoli, non però ottimi.' Di quei che restano a nostra conoscenza il più in su d' età è il trivulziano, trascritto nel 1337; il più in giù, il laurenziano, del 1345. Gli studi del prof. Umberto Marchesini nel *Bullettino della società dantesca* hanno sparso molta luce su tal gruppo di codici.

"Ora, ripetiamo, il codice Braidense, per il sesto, per la forma della scrittura, per la lezione, appartiene alle copie di cotesto gruppo. Tra le quali una ve n' ha, il codice Riccardiano 1010, già descritto nel Catalogo della Esposizione dantesca del 1865, che presenta proprio a piede della prima pagina lo stesso stemma che è nel codice Braidense, lo scudetto, cioè, partito d' oro e di nero, con fascia d' argento a traverso.

"Dunque?
"Dunque, per cotesto benedetto stemma, d' originali della *Commedia* ne avremmo due. E come i codici scritti da quel di Barberino hanno tutti la stessa lezione, e come di questi codici ce n' è qualche diecina, troppa grazia, Sant' Antonio.

"Ma come e perchè uno stemma, figurato alla meglio o alla peggio in un fregio di prima pagina, deve importare derivazione dall' originale di Dante o pertinenza degli Allighieri?

"O non potè essere stato messo lì, dall' amanuense fiorentino, per corredo d' illustrazione blasonica al maggior nome della famiglia Allighieri, come, per esempio, Antonio Panizzi fece imprimere lo stemma de' Boiardi nel frontispizio ai *Sonetti e Canzone* di Matteo Maria Boiardo da lui riedite in Londra nel 1835? O non potè per avventura quello stemma essere anche d' altra famiglia che degli Allighieri?

"GIOSUÈ CARDUCCI."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- CLÉDAT, Rutebeuf. Paris: Hachette. 2 fr.
DESCHAMPS, L. Histoire de la question coloniale en France. Paris: Plon. 7 fr. 50 c.
KRAUTH, Th., u. F. S. MEYER. Das Schlosserbuch. Leipzig: Seemann. 18 M.
LANCZKORNSKI, K. Graf. Rund um die Erde. 1868-9. Geschautes u. Gedachtes. Stuttgart: Cotta. 10 M.
PAUKERT, F. Die Zimmergotik in Deutsch-Tyrol. III. Leipzig: Seemann. 12 M.
REQUIN, L'abbé. Origines de l'imprimerie en France (Avignon, 1444). Paris: Cercle de la Librairie. 2 fr.
SCHINZ, H. Deutsch-Südwest-Afrika. Oldenburg: Schulze. 18 M.

THEOLOGY, ETC.

- ACTA martyrum et sanctorum (syriac). Tom. II. Martyres chaldæe et persæ. Leipzig: Harrassowitz. 24 M.
DICTIONNAIRE de la Bible, p.p. F. Vigouroux. Fasc. 1. Paris: Letouzey. 5 fr.

HISTORY, LAW, ETC.

- AKTEN, vaticanische, zur deutschen Geschichte in der Zeit Kaiser Ludwigs d. Bayern. Innsbruck: Wagner. 30 M.
COMPAIN, L. Etude sur Geoffroi de Vendôme. Paris: Bouillon. 7 fr. 50 c.
DUMAS, J. B. La Guerre sur les communications allemandes en 1870. Paris: Berger-Levrault. 7 fr. 50 c.
FICKER, J. Untersuchungen zur Erbfolge der ostgermanischen Rechte. 1. Bd. Innsbruck: Wagner. 16 M.
GAMBETTA, L'con. Dépêches, circulaires, décrets etc. de. T. 2. Paris: Charpentier. 7 fr. 50 c.
GESCHICHTSQUELLEN, tirolische. III. Innsbruck: Wagner. 6 M. 80 Pf.
HORNING, W. Dr. Johann Pappus v. Lindau, 1549-1610. Strassburg: Heitz. 6 M.
KRONKS, F. Ritter v. Aus dem Tagebuch Erzherzog Johanns v. Oesterreich 1810-1815. Innsbruck: Wagner. 4 M. 80 Pf.
MARBOT, Mémoires du Général Baron de. II. Madrid: Essling; Tours-Védras. Paris: Plon. 7 fr. 50 c.
MEYER, O. Zum Kirchenrechte d. Reformationsjahrhunderts. Hannover: Meyer. 5 M.

PHYSICAL SCIENCE.

- GUENTHER, S. Lehrbuch der physikalischen Geographie. Stuttgart: Enke. 12 M.

PHILOLOGY.

- BARON, Ch. Le pronom relatif et la conjonction en grec et principalement dans la langue homérique. 5 fr. De Platonis dicendi genere. 2 fr. Paris: Picard.
NEBERT, R. Zur Geschichte d. Speyrer Kanzleisprache. Leipzig: Fock. 1 M. 25 Pf.
SCHILD, P. Brienzer Mundart. 1. Tl. Die allgemeinen Lautgesetze u. Vokalismus. Basel: Sallmann. 2 M. 80 Pf.

CORRESPONDENCE.

TWO PASSAGES IN THE SAXON CHRONICLE.
C. C. C., Oxford: June 26, 1891.

Some time ago you allowed me to offer to the readers of the ACADEMY an explanation of the difficult word *tenserie*, which occurs in two MSS. of the Saxon Chronicle at the year 1056. Of the correctness of that explanation I feel tolerably confident. I wish I could feel the same confidence in the solution of another difficulty which I am about to offer.

The passage occurs in one of the last entries (A.D. 1137) of the Peterborough or Laud Chronicle (Bodl. Laud. 636), and is well known to historical students. Speaking of the aristocratic and feudal criminals of Stephen's reign, the chronicler says (p. 262 of Earle's edition): "Hi leiden gieldes on the tunes æure unwill and clepeden it tenserie"; i.e., "they laid taxes on the towns continually and called it *tenserie*." The difficulty lies in the word *tenserie*. This has been commonly regarded as a mistake for *censerie*, for which a definition is quoted by Thorpe from Roquefort: "Rente seigneuriale et foncière, dont un héritage est chargé envers le seigneur du fief." But the fact is that this definition belongs in Roquefort to the word *cen*, and not to *censerie*. This latter word does not exist in Roquefort at all, although he gives some fifteen or sixteen derivatives of the Latin *cenarius*. Of the Latin *cenarius* or *cenaria*, Ducange gives only two undoubted examples. It would seem, therefore, that we need better evidence of the existence of the word *censerie* before we can use it to explain the passage before us. Moreover, the words "hi clepeden it tenserie" seem to imply that the word was a special term invented by these miscreants, and not an ordinary technical expression such as *censerie*, if it existed, would be. I believe the only alteration which the MS. requires is to separate the word *tenserie* into two—*tens serie*, meaning *tempus serenum*, "fair weather," or "good time." The expression would then be a bitter gibe on the part of these robbers at the miseries of their victims, and would be an extreme instance of the tendency to disguise obnoxious taxes under euphemistic names such as "benevolences," &c. The expression *tens seri* in the literal sense of "fair weather" occurs in the Anglo-Norman metrical Life of Edward the Confessor (ed. Luard, p. 147, line 4330): "Quand il ad vent e *tens seri*"; and it was this which suggested to me the present explanation.

While on the subject of the Chronicle, I may call attention to another point. In A.D. 1040 it is said that the payment made to Hardacnut's fleet was eight marks "æt hamelan" (MSS. D and E), literally "per thole, or rowlock"—i.e., per man. MS. C reads "æt hæ"; and this is evidently regarded by Thorpe as a mere error, for he puts in the margin "Sic, MS." But just as *hamela* is the Icelandic *hamla*, a rowing thole or rowlock; so *hæ* is the Icelandic *hár*, having exactly the same signification. A compound of the word, *há-sæta*, lit., a thole sitter, i.e., a rower, occurs A.D. 1052, MS. E., answering to the Icelandic *há-seti*.

CHARLES PLUMMER.

OLD-ENGLISH "EFENEHP."

London: June 29, 1891.

Prof. Hempl's ingenious explanation of this puzzling word is excluded by the context. It

is necessary for him to assume that the corn was still standing in the fields. But then the grazing of standing corn would be rather an unusual thing; and it is not clear that *corn* is the object of *fretton*, which may be here used intransitively.

It is obvious that the events here chronicled occurred late in the year—in fact, just before winter. The writer says that the Danes gathered the army in question from East Anglia and Northumbria before winter (*onforan winter*). Then there is the time occupied in the hurried march to Chester, with the view, apparently, of taking up their winter quarters there. The English army follow at their heels, and besiege them for two days, burning all the corn, and grazing “on ælcra efenehðe.” Now this corn could hardly have been standing so late in the year as this. The Old-English winter commenced on November 7 (see the *Menologium*, Berhtferð’s *Handboc*, &c.). The chronicler says that these events at Chester occurred “about twelve months” after the Danes came hither over sea. They left Louvain, where they had wintered in 891-2, in the autumn of 892,† and marched to Boulogne in order to embark for England (*Annal. Vedast.*, in Pertz, *SS.* i. 528). As they did not move until the famine caused by the failure of the harvest abroad became felt, it was probably late in the autumn or early in the winter of 892 when they arrived in England. Indeed, so late was it in the year that the Chronicle records it as the first event of the following † year. A year from this would bring the events at Chester into the autumn or early winter of 893 (= 894 of the Chronicle). We may, therefore, take it that the corn in question was not standing corn, but was corn that they had provided for their winter provisions. This is confirmed by the first entry for 895, where we read that the Danes “soon after” the brief siege of Chester, but in this year, went from Wirral into North Wales, because they could not remain in their quarters, as they had been deprived of the cattle and corn that they had obtained in their harryings. This is undoubtedly the cattle and corn captured and burnt by the English in the preceding year; and it is, therefore, the corn that Prof. Hempl assumes to be growing on the “table-lands” or “fields,” if we can admit this evolution of meaning.

This corn must have been seized by the English outside the walls. It would probably be in the wagons wherein it had been brought.‡ If the passage means that the English fed their horses with this corn, as Prof. Hempl reads it, the meaning required for *efenehð* is “cart,” “wagon,” or, perhaps, “barn.” The explanations of the word as “plain” or “neighbourhood” are equally unsatisfactory; for, as the English besieged them for two days only, they could hardly have grazed all the pastures and meadows within reach. A few days grazing would scarcely render all the feeding-grounds in the neighbourhood useless for that season.¶

* Lappenberg is altogether at sea in regard to these events, ascribing the action of the English to the Danes.

† The Chronicle is a year in advance of the real date from 878 to 896 (see Steenstrup, *Normannerne*, ii. 74.)

‡ The year is probably reckoned from January 1. The other movements recorded prior to the march to Chester, must have taken up some considerable time.

§ In 891 the same “Normanni” surprised a convoy near Aachen, and “plurima plaustra et vehicula, in quibus alimenta exercitui deferebantur, capiunt”; Regino (Pertz, *SS.*, i. 602).

¶ As the word is copied into the other MSS., we are precluded from suggesting that *efenehð* is a blundered form of some compound of *hýð* “spoil,” &c. This MS. writes, in 893, *senno for festenne*; but the other MSS. correct this.

The Latin chroniclers unfortunately shed no light upon the meaning of this word. We have lost Asser at this date, and Florence of Worcester renders the passage “segetes partim igne comburunt, partim sonipedibus distribuunt.” Henry of Huntingdon is even more useless, for he says: “ibi obsessi sunt, et tanta fame afflicti sunt quod etiam equos suos comederent.” He has evidently confused the events at Chester with the narrative concerning Buttingtun (“þá wæron hie mid metelieste gewægde, and hæfdon micelne dæl þara horsa freten”), misled, apparently, by the resemblance of *freten* to *fretton*.

W. H. STEVENSON.

London: June 27, 1891.

Prof. Hempl’s suggestion, published in today’s ACADEMY, is, I think, untenable. I cannot see any objection, either on the ground of form or meaning, to the explanation now commonly adopted; and, on the other hand, Prof. Hempl’s proposed substitute for it is unsatisfactory on both grounds. *Efennehþu* would be the regular abstract substantive from **efenehah* (= *convivius*, if I may imitate Etmüller’s Latin). I am not aware that this adjective is recorded, but its existence is rendered probable by M.E. *efenehæta*, “neighbour.” Prof. Hempl thinks that the current explanation does not make sense of the passage. To me it appears that the rendering, “in every neighbouring district” gives just the sense required. Of course, Prof. Hempl is aware that the abstracts in *-þu* do not invariably retain their original abstract sense; indeed, he himself considers that the word is used concretely.

I do not think that Prof. Hempl’s hypothesis accounts satisfactorily for the double *n* which appears in three of the four texts. The analogy of *onnettan* is not to the purpose, the gemination (or the assimilation of the *h*) being in that case accounted for by the obvious fact that when the word was formed the prefix bore the accent, so that the *n* was immediately preceded by a stressed vowel. With regard to the meaning, it is not very likely that the hypothetical **efenehþu* could mean “table-land” (neither *ebental* nor *Hochebene* affording any real analogy), nor that this sense, if it existed, would have developed into that of “field.” And the interpretation which Prof. Hempl manages to elicit by a chain of three unlikely hypotheses is, after all, not quite so well suited to the context as that which is arrived at by a simple acceptance of the best attested documentary form.

HENRY BRADLEY.

MR. FREEMAN’S “SICILY.”

Settrington Rectory, York: June 29, 1891.

I will reply as briefly as possible to Mr. Freeman’s letter, which would have been equally effective if it had been less prolix and more courteous.

He has obscured the main issues by the dust raised over matters of small importance. The questions of chief significance are these:

1. Were the Sicels, as he affirms, a Latin people speaking “Latin, or something which did not differ more from Latin than one Greek dialect differed from another?” This question he does not discuss, but silently surrenders it by now calling the language Opican instead of Latin. He leaves unanswered my arguments as to their race and language, and instead he attacks me at great length for a careless phrase about the Carian name of Gela. It would have been better if I had simply quoted the remark of Curtius as to “the Carian name of the River Gela.”

2. I alleged that impartiality is difficult to an historian possessed by political bias or ethnic hatreds. These he defends and glories

in; so there is an end of the matter, save that his book must be used with caution.

3. He acknowledges that he uses the term “barbarian” in a sense which it does not bear in English, and which would class as “barbarous” some of the most civilised and cultured peoples of antiquity. So to misuse an English word is in technical phrase a “barbarism.”

4. He accuses me of being a lover of barbarians and a hater of the Greek *demos*. I am conscious of no historical loves or hatreds, but confess to being a lover of impartiality and fair play.

5. Mr. Freeman neither denies, justifies, nor retracts the serious charge of systematically representing Moloch as the name of the Phœnician deity.

6. As to his frankly expressed contempt for what he calls the -ologies, meaning, apparently, those sciences which he has not studied, nothing need be said; such contempts are not uncommon.

7. I regret that Mr. Freeman should have taken so seriously my little fancy sketch of his crusading laureate posing as an oriental sultan. The introduction of mitre and dalmatic as an appropriate and convenient costume for harem wear might have warned him that the sketch was merely a caricature of his own composite battle-scene in the “Eternal Strife,” in which a mixed company of all periods and creeds have been grouped so closely in the *melée* of the “Holy Crusade” as to render it difficult to distinguish between Crusader and Crusadee.

8. Mr. Freeman bids me study the opening chapters of Herodotus in order to comprehend the real meaning of the “Eastern Question” and the “Eternal Strife.” I confess I had much to learn, and I know and will carefully bear in mind that the “Eternal Cause” originated in the strife for the possession of those flighty damsels, Io, Hellen, and Europa, whom I had imagined were the mythological eponyms of Ionians, Hellenes, and Europeans. The “Cause” is indeed “Eternal” if it really began in the cloudland peopled by dawn maidens, solar heroes, wandering planets, and constellations of the zodiac sloping slowly to the west. In that case the “Eternal Strife” can only end with the decease of the deathless Spread-Eagle of the boundless West, “whose Home is in the Setting Sun.”

9. I will not occupy valuable space by answering sundry charges based on errors of the press, misquotations of my words, misconstructions of my obvious meaning, or suggestions that I secretly hold all sorts of absurd and impossible opinions. In one case, however, Mr. Freeman has made a point, though with needless vehemence. In referring to the second battle of Himera memory played me a trick, and I introduced an allusion to a third battle of Himera, fought at another of the various places of that name. I also admit that, in speaking of the first battle of Himera, it would have been more correct to say that it gave the Greeks “supremacy” rather than “dominion” in the island. For these corrections I tender my thanks to Mr. Freeman.

ISAAC TAYLOR.

A CONTRADICTION.

Salò, Lago di Garda: June 29, 1891.

A short time ago I received a copy of a newspaper called the *Bazaar, Exchange, and Mart*, in which, under the head of “The Literary World” I read that:

“The Queen of Roumania has a *confidante* in the Countess Evelyn Martinengo Cesaresco, and the pair get up at four o’clock in the morning, winter and summer alike, to write ballads and talk Shakspeare. . . . Both Queen and Countess are considerably in advance of the ordinary hobbyite, and

do not drop their ideas as soon as formed. The latter has written an exceedingly clever 'Study of Folk Songs,' of which an English edition was published in 1886 by George Redway."

On my asking the editor of the *Bazaar* on what authority the above statement was made, he replied that he could only say that "it had appeared in a number of well-known London and provincial newspapers." More he did not know.

As I have never seen Her Majesty the Queen of Roumania in my life, I can only suppose that someone has been making free use of my name and of the authorship of my little book on Folk-songs. I wish, therefore, to give an unqualified contradiction to the whole paragraph.

EVELYN MARTINENGO CESARESCO.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, July 6, 5 p. m. Royal Institution: General Monthly Meeting.
9 p. m. Institution of Electrical Engineers: Conversazione.
WEDNESDAY, July 8, 8 p. m. Botanic: Evening Fête.
SATURDAY, July 11, 3.45 p. m. Botanic: General Fortnightly Meeting.
THURSDAY, July 9, 4 p. m. Ladies' Sanitary Association: "Progressive Sanitation," I., by Dr. W. B. Richardson.

SCIENCE.

Introduction to the History of Language. By H. A. Strong, W. S. Logeman, and B. I. Wheeler. (Longmans.)

THE present volume is a singular testimony to the popular qualities of a book written certainly with little regard for popularity—the well known *Principien der Sprachgeschichte* of Paul. Some three years ago a translation of the work was published by Prof. Strong, which is shortly to appear in a second edition; and now we are offered a volume of similar size and form, which professes to be little more than an exposition of Paul from the point of view of the English student—a reproduction of the same matter in less technical language, and with illustrations drawn mainly from tongues with which the English student is thought to be familiar, viz., his own, of all periods, together with Latin, Greek, and French. Paul himself has, it is true, drawn largely upon these sources, and there are accordingly considerable portions of this volume which differ only verbally from the corresponding passages in the translation; some passages, again, in which Paul deals with peculiarly German phenomena are here necessarily ignored; but the large residue of examples from German, which illustrate widespread phenomena of language, are here represented by a very rich collection of corresponding examples from English of all periods, largely derived from Maetzner no doubt, but for which cordial recognition is due to the authors, and in particular, we suppose, to Dr. Logeman, himself an accomplished Anglist, though his brother is, perhaps, better known to readers of the ACADEMY. The third author, Prof. B. I. Wheeler, whose short but full paper on Analogy is one of the best of recent contributions to the subject, has also added a valuable essay on "American-English" to Paul's relatively meagre chapter on the *Schriftsprache*. The book is, it is true, by no means faultless in detail, nor has it, as a

whole, the power of execution which, for all his scorn of fine writing, animates the neglected periods of Paul. No scholar will substitute it for the original on his handiest shelf; but neither can he by any means afford to neglect it.

In what follows we propose to notice, in a summary way, some points which we should like to see otherwise. An important paragraph is added (p. 222) to Paul's chapter xiii. (on *Verschiebungen in der Gruppierung der etymologisch zusammenhängenden Wörter*) dealing with our verbs in *-ate*. These verbs have been satisfactorily explained by Dr. Murray as due to the equation: infinitive = adjective = participle, which gained vogue from such examples as M.E. *warm* by "to warm," and *content, divers*, from "contentus," "diversus." Hence from *desolat*, &c., "to desolate." While, however, admitting this to be "lucid and apparently adequate," our authors adduce another "fact which has demonstrably aided in the formation of the enormous number of verbs in *-ate*," viz., the existence "from the fourteenth century onward" of "such pairs as action (from 1330) to act (1384), affliction (1303) from to afflict (1393), adjection from to adject, &c.; in other words, the equation was, action: to act (&c.) = desolation: to desolate (&c.). Now, in the first place, these verbs, with the exception of "to act," are themselves formed from participles of the form "afflict," &c., and are, therefore, the result of the very phenomenon which they are introduced to explain; secondly, the verb "to act," which, as not having an extant participle *act* in M.E., would no doubt prove the contrary, is not entitled to the startling antiquity attributed to it, being quoted by Murray first among the Latinisms of Henryson, and then not until the playwrights of Elizabeth. Thirdly, the rash assertion is made in a note, by way of enhancing this resemblance of the forms "object," "objection," &c., that "formerly the *ti* in such words was pronounced as *tea* and not as *sh*." The *t* of such words has, however, precisely the same standing as, e.g., the *b* in "debt"; in other words, it is a purely "learned" spelling which no one, learned or unlearned, ever pronounced. Chaucer's spelling *-cion* implies *-s*, and its gradual replacement in the sixteenth century by *-tion* was merely the use of a new symbol for the same phonetic fact.

Another addition to Paul (p. 275) contains a hypothesis which, though advanced with great modesty, seems to us too plausible to be passed by. It is suggested that the common use of a preposition at the end of a sentence ("a place we have heard of," &c.) may be "a remnant of Celtic origin," and parallel to such usages in Welsh as *efe yw'r ger yr ysgrienaist ato*. On this, we have to remark (1) that a Celtic origin is made dubious by the occurrence of the same idiom in Danish, where it is colloquially just as current as in English: any random page of Ibsen supplies examples, e.g., in the *Vildanden*: "og den vildanden, som De holder så inderlig af, den vilde Deres far vri' halsen om *pi*." (2) The Celtic idiom is no doubt old, though it is rather Cymric than Gaelic; it is common in the *Mabinogion* (*yr koet y daethost trwy-*

daw, "the wood you came through (it)," &c.; while in Irish the preposition is more idiomatically prefixed to the relative. Zeuss ('940) gives, however, a few examples of the idiom. But since the Celtic idiom requires the preposition to be followed by the pronoun (*trwy-daw, at-af*, &c.), it is plainly not, like the Scandinavian idiom, an exact parallel at all. (3) The development of the modern idiom can be explained from English itself. For the regular Old-English arrangement is of the type (*æt sing æt ðis spell ymb is*), which still remains, as an occasional poetical archaism, in Chaucer (as in "Man of Lawe," 121: "fader hath he noon that I of wot"); that is, the preposition immediately precedes the verb. The change from this to "that I wot of" was, no doubt, simply a case of the general change in English word-order by which the verb attached itself to the subject, and was therefore withdrawn from that position at the end of the sentence which was once everywhere normal in the Germanic languages, which in O.E. was still usual in the subordinate, and not uncommon in the main, sentence, and which is obligatory in the former in the German of to-day.

In some cases the German illustrations of Paul might, we think, be more fully or more closely paralleled. Thus, the important paragraph (*Principien*, p. 34) illustrating certain features in the treatment of loan-words, chiefly from O.H.G., is in large part ignored, as if English had nothing of the kind to show. Yet it is easy to illustrate every point from O.E. Loan-words borrowed at different periods may differ owing to intervening sound-development either in the language by which, or in that from which, they are borrowed, or in both. Thus, as to the latter case, the development of Latin *v (=u)* to Romance *v* has left traces, not only in O.H.G. *win* by later *fers (versus)*, but equally in O.E. *win*, and *Wintanceastre* < *Venta*, by later *bréftan* < *breviare*. As to the former, the capital distinction between words borrowed before and after the H.G. *Lautverschiebung* has its analogue in the grouping effected by the English *i-umlaut* of the seventh century. Thus if O.H.G. *tempal (tempium)* must be younger than *ziagil (tegula)*, so must O.E. *martyr* (not *merthyr* as in W. *merthyr*) or *ferferfigie* (not *-figgie*) be younger than, e.g., *mylen (molina)*, *pytt (puteus)*. Cf. Pogatscher, p. 126.

The dissertation on American-English in the last chapter is of great value; but some of the phenomena of dialectology may be better illustrated from the more clearly defined sound-relations of, say, Southern and Northern English. Thus, the proportional analogy which leads a Low-German when speaking High-German to say *zeller* for *teller* (Paul) or, conversely, when speaking Platt to say *tinsen* for *zinsen* (L. *ensus*), may be paralleled by such forms in the Anglicising Scottish of the fifteenth century as *ton* (for *tan, taken*) rhyming with *gon, Sc. gan*. On p. 389, the "partial assimilations of a borrowed word to its original" (*Jude to Jude* from *Judaeus*; *trache* to *drache* from *draco*) is not well paralleled by *honor*, &c., where the modification affects only the spelling, and is moreover not "partial," but complete. Cases in point are

SCIENCE NOTES.

PROF. RÜCKER will deliver one of the evening discourses during the Cardiff meeting of the British Association, and he has taken for his subject "Electrical Stress."

IN connexion with the Ladies' Sanitary Association, Dr. W. B. Richardson will deliver three public lectures on "Progressive Sanitation, Moral, Domestic, and Individual," on July 9, 14, and 21, at 4 p.m., in the hall of the Medical Society, 11 Chandos-street, Cavendish-square.

MESSRS. MACMILLAN have issued a new edition of the lectures on *Popular Astronomy*, which Sir George Airy, the retired astronomer-royal, delivered at Ipswich forty-three years ago. As stated in the Introduction to the first edition, the object of these lectures was

"to explain to intelligent persons the principles on which the instruments of an observatory are constructed (omitting all details, so far as they are merely subsidiary), and the principles on which the observations made with these instruments are treated for deduction of the distances and weights of the bodies of the solar system, and of a few stars (omitting all minutiae of formulae and all troublesome details of calculation)."

A fifth edition was published in 1866, with certain modifications and additions, made by Mr. Stirling, with the author's authority. Reprints of that edition were demanded about seven times in twenty years; and now a general revision has been made by Mr. H. H. Turner, of the Greenwich Observatory, whose principle has been to introduce as few alterations as possible, except so far as concerns the method of determining the solar parallax by transits of Venus.

PHILOLOGY NOTES.

THE June number of the *Indian Antiquary* (Kegan Paul & Co.), which has arrived in this country with unusual speed, contains a paper by Prof. Kielhorn on the fragments of Indian dramas preserved as stone inscriptions at Ajmere, to which he first called attention in the *ACADEMY* of January 17. As he then anticipated, he has already been able to obtain some more fragments, which give the name of the author of one of the plays as Somadeva. The author of the other play is none other than the great king Vigharajadeva himself, known in history for his victories over the Muhammadans. His play is dated in the year 1153 A.D., with which date the characters of the Nagari writing correspond. The stones first discovered contained thirty-seven lines of one play and forty lines of the other; the new stones add thirty-eight lines and forty-one lines. Both plays are written, as usual, in Sanskrit, with Prakrit dialects for certain subordinate characters. According to Prof. Pischel, one of these Prakrit dialects agrees more closely with the rules laid down by the contemporary grammarian Hemachandra than in any of the known plays. Prof. Kielhorn prints a Romanised version of the two original fragments: for the others he requires further rubbings. The stones, it is curious to observe, have been built into a mosque. The same number prints the conclusion of the Gulabnama, or chronicle of Gulab Singh, Raja of Kashmir, which is interesting as giving the native version of the transactions connected with the Sikh War. Gulab Singh died just after the outbreak of the mutiny; the birth of his grandson Partab Singh, the present Raja, is here recorded as having taken place in 1850.

BARU GAUR DAS BYSACK, whose paper upon an old Buddhist monastery near Calcutta of the time of Warren Hastings was noticed in a former number of the *ACADEMY*, has contributed another article to the *Proceedings* of the

Bengal Asiatic Society on the names "Kālighāt" and "Calcutta." So far as we understand his argument, he will not allow that the latter name is derived from the former, partly for phonetic reasons, and partly because "no Hindu, not even the most ignorant, will corrupt, in hasty utterance, much less in writing, the name of such an universally worshipped deity as Kālī into Kālī or Kol." Neither of these arguments, however, would apply to a European corruption, afterwards adopted by the natives. Our author prefers to look for the etymology of "Calcutta" in the aboriginal tribe of Kols. Though we are not convinced by his reasoning, he deserves our thanks for the materials he has collected, especially that derived from Bengali MSS. and family traditions. We hope that he will be encouraged to continue his topographical researches among the documents of early Anglo-Indian history.

AT a recent meeting of the Académie des Inscriptions, M. Clermont Ganneau communicated three inscriptions, dating from the first century A.D., which have recently been discovered near Jerusalem, beyond the Damascus gate, within a sepulchral cavern hewn out of the rock. They are cut upon stone ossuaries. The first is in Hebrew, שלום = *schalom*. This may either be the word "peace, health," or more probably a woman's name, Salome, for the covering of the ossuary is of the triangular form which, in the East, characterises female interment. The other two inscriptions are in Greek. One consists simply of a man's name, ΚΡΟΚΟΣ; the other is composed of three words, [ΙΩ] ΣΗΠΟΥ ΠΕΝΘΕΡΟΥ [ΔΡ]ΟΞΟΥ. If the last word is rightly read Δρόσος, it may be a variant of Δροῖσος, a name borne by many Jewish personages.

IN the new part of the *Archivio Glottologico Italiano* (which has now reached the twelfth volume), Prof. Ascoli explains the puzzling Ital. *indérno* as descending from a Latin **induarinus*, **induasino*-s, cognate with *vānus* (from **vās-no*-s) and *vāstus*, *vastare*, *devastare*. The Old French *endar* is explained in like manner.

MEETINGS OF SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, June 24.)

DR. W. KNIGHTON, vice-president, in the chair.—A paper was read by Dr. Phénic, on "Etruscan and other Italian Dialects of pre-Roman Origin," which sought to establish that traces of such pre-Roman languages existed along certain well-ascertained trade routes, and were found still remaining in this country, and to a less extent in Scandinavia. The various exchange marts for merchandise were indicated by the double names of the Etruscan diety Tages, and Bel or Baal, and the amalgamation of the two names, as well as by other examples. Many hitherto unexplained words were indicated as being identical with recognised Etruscan inscriptions. The author of the paper has been during many years past investigating the subject on the various routes described, and in the rural parts of Italy. Phoenicians and Venetians alike got assistance from Britain against the Romans, and the Iceni in Britain were probably relatives or allies of both Phoenicians and Venetians. Andros, Anderona, Anderitum, Anderida, with many other varieties, were, and still are, common on the coasts of the Mediterranean in Spain, France, Britain, and Germany; Bal, Bel, Il are in the same way common in the counties of England and the provinces of the continent.—A discussion followed, in which the secretary and others took part.

VICTORIA INSTITUTE.—(Annual Meeting, Thursday, June 25.)

SIR G. GABRIEL STOKES, president, in the chair.—The hon. secretary, Capt. F. Petrie, read the report, from which it appeared that the number of

members had now risen to slightly over 1400; some of the work of the session had been of a scientific nature, and some of a special character tending to show the error of those who sought to attack religion in the name of science. The President announced that, within the last few hours, a letter had been received from M. Naville, stating that he could not leave Geneva. He had, however, asked that the Rev. Dr. Wright might read it for him. M. Naville commenced by giving an account of the written and traditional records bearing upon the Exodus; he then noted the points in the route he had identified, and the arguments founded on the records which aided in this identification. Copies of a map of the district, which had been prepared by M. Naville, were circulated in the meeting, and showed the route he had traced up to Migdol by the Bitter Lakes. M. Naville showed from geological investigations that the Red Sea at the time of the Exodus extended a considerable distance north of the spot, and concluded by referring to the miracle of the passage of the Red Sea, and described circumstances which had come under his own notice showing that the influences described in Holy Writ as having been used by an overruling Providence would bring about the event.

FINE ART.

PROF. JEBB ON THE PROGRESS OF HELLENIC STUDIES.

We quote from the *Times* the following report of the address delivered by Prof. Jebb, as president, at the annual meeting of the Hellenic Society on June 22:

"It is the custom that at this annual meeting reference should be made to some of the more noteworthy incidents which have marked the course of Hellenic studies during the year. The account can make no attempt to be systematic or exhaustive; its aim is rather to bring a few salient points into a single view.

"The first place in such a survey is due to the exploration of ancient sites, whether the work has been actually performed within the past twelve months, or has first been published during that period. To begin with Greece proper, in Attica the eastern and north-eastern regions are those which have furnished the principal results. At Rhamnus, on the north-east coast, the Athenian Society of Archaeology has been clearing the precincts of the two temples. The larger of these was sacred to Nemesis; it has now been shown that the smaller was a temple of Themis, as had long ago been conjectured, from the fact that a marble throne, dedicated to her, had been found there (Leake, *Jemi* 2, 10). At Marathon the famous mound has been further explored; and the traditional view that it was the tomb of the Athenians who fell in the battle has been placed beyond doubt by the discovery of vases belonging to that period. At Velanideza on the east coast, and at some other places, prehistoric tumuli have been found. In Athens the principal work has consisted in excavating the greater part of a large Roman stoa, on the north side of the Acropolis, near the Tower of the Winds. In Euboea, members of the American School have been working at Eretria. An interesting theatre has been laid bare; among other discoveries are a stoa, and several tombs. One of these is the tomb which Dr. Waldstein conjectures to have been the family grave of Aristotle. The belief rests partly on an inscription, which, as restored, contains the name Ἀριστοτέλου; partly on some objects found in the tomb—viz., a pen and two styli of silver, and a statuette which seems to be that of a philosopher. Chalcis, where Aristotle spent his last days, is only a few miles distant. In the Peloponnese the centre of interest has been Megalopolis, where members of the British School have continued their work. The excavation of the theatre has now been completed, laying bare the orchestra, the seats (so far as preserved), the parodi, the scene-buildings, and the part of the stoa immediately adjoining. It now appears that the restoration suggested in the *Journal of Hellenic Studies* of 1890 must be modified in some respects. The raised stage which that restoration supposed

was a stage to which a flight of six steps led up from the orchestra. The three lower rows of these steps exist; the three upper rows were conjecturally restored. But it has now been shown that the three lower rows, whether added in the fourth century or later, did not form part of the original plan. On the other hand, two of the three upper rows, which had been conjecturally restored, have been found. Thus the fact remains that the level of the orchestra was lower than the top of the steps. This justifies the English excavators in still holding that they are right on the main point—viz., that there was a raised stage in the fourth century, though it was not so high as they first supposed. Their view is not affected by another detail in which their former restoration has to be corrected. The wall which they believed to have been the back wall of the stage, containing the thresholds of three doors, is found to be of later construction. With regard to Dr. Dürpfeld's view, that the topmost step once supported columns, the explorers hold that the evidence is not strong; but they wish to await technical advice. Even if columns had stood there, however, the existence of a raised stage would not be disproved; the difference of levels would remain unchanged. The explorers hope to have the assistance of an architect next autumn; with his aid they propose to weigh the whole evidence, and to embody it in their final publication. Meanwhile they reasonably ask that judgment may be suspended. It remains to observe that the work at Megalopolis has not been confined to the theatre. On the opposite or northern side of the river Helisson, the Stoa Philippeios, which bounded the agora on the north, has been identified, and its plan has been determined. Another building, which almost certainly enclosed the temenos of Zeus Sôtêr, has been completely cleared. The explorers may well be congratulated on the progress which they have made in their difficult and important task. It has been carried on from the first by Mr. Ernest Gardner and Mr. W. Loring, who were joined last season by Mr. Richards and Mr. Milne. We may now turn to Asia Minor. The *Journal of Hellenic Studies*, vol. xi., No. 2 (October, 1890), contains Mr. J. Theodore Bent's interesting account of 'Recent Discoveries in Eastern Cilicia.' Among the sites identified by him is that of Hieropolis—Castabala, with its temple of Artemis Perasia. He also copied a large number of inscriptions. Mention is due likewise to the expedition of Prof. W. M. Ramsay, with Messrs. Hogarth and Headlam, into Pisidia, Isauria, and Cappadocia, supplementing Mr. Bent's work in the Kalykadnos valley, and carrying on new and important researches in the region of the Anti-Taurus. Here we may note with satisfaction that the work of the Austrian expedition in Asia Minor is prospering. The first fruits of it have appeared in vol. i. of Lanckoronski's splendid publication, *Les Villes de la Pamphylie et de la Pisidie*. It has been announced that Prince John of Lichtenstein has offered to the Academy of Vienna an annual sum of 5000 florins for five years in aid of these researches. At Salamis, in Cyprus, the English committee have continued their excavations, under the direction of Mr. Munro and Mr. Tubbs. Among the objects found has been a series of terra-cotta statuettes, with drapery painted in imitation of elaborate embroidery. We may recall the fact that two natives of Cyprus, Aeceras, and his son Helicon, are recorded as having excelled in the art of embroidery (Athenaeus, p. 48 b). With regard to Egypt, mention is due to Mr. Flinders Petrie's discoveries at Kahun, and elsewhere, showing that the earliest geometrical pottery, of the Mycenae type, occurs in Egypt as early as 1400 B.C., and is followed, about 1101 B.C., by the beginning of natural designs. Mr. Petrie's summary of these discoveries appeared in the *Journal of Hellenic Studies* for October last. He is disposed to think that a European civilization, little indebted to Asiatic lands, may have arisen before 2000 B.C. Such are some of the more notable points in the record of exploration during the year.

With respect to the literature of Hellenic studies, it must suffice to indicate a few characteristic features. First, we may notice some great works directly illustrative of archaeology. Such are the first volume of the Berlin Corpus of Sarcophagi Reliefs; the first instalment of the

Sidon Sarcophagi by Hamdi Pasha and Th. Reinach; the Grave-Reliefs published by the Vienna Academy; Furtwängler's Olympian Bronzes (vol. iv. of the official publication). In a kindred province we have had Prof. W. M. Ramsay's *Historical Geography of Asia Minor*, published by the Royal Geographical Society; also Humann and Puchstein's *Reisen in Klein-Asien und Nord-Syrien*. In other departments of literature no event has excited so much interest as the publication by the British Museum, from the newly-found papyrus, of the Treatise on the Constitution of Athens. Those who have seen either the papyrus itself or the autotype facsimile can best appreciate the difficulty of the task imposed on Mr. F. G. Kenyon, who transcribed and edited the text. Great credit is due to him for his work, as has been cordially recognised on the continent and by competent opinion at home. As might have been foreseen, Aristotle's authorship has already been questioned; but thus much, at least, is certain—this is the treatise which passed in antiquity as his, and it was written either in his lifetime or soon after his death. It will be long, perhaps, before all the questions which the book raises will have been sifted; but, at any rate, it is a valuable addition to our knowledge of an important period. Another volume, shortly to be published by the Museum, will contain other texts from new papyri—including seven poems by the iambograph Herodas; part of a hitherto unknown oration, perhaps by Hyperides; a grammatical treatise ascribed to Tryphon; and collations of papyrus manuscripts of Isocrates *De Pace*, parts of the *Iliad*, &c. When we remember that fragments of the *Phaëdo* and of Euripides are to be added to the newly-found texts, it is apparent that the range of literature over which new light may be looked for from new papyri is a wide one; and it does not seem too sanguine to hope that Egypt may have more such gifts in store for us. At any rate, the experience of this year agreeably reminds us that a generation, in which some head masters are doubting whether Greek is really popular enough to deserve a continuance of their support, can still feel a ripple of excitement at the discovery of a new Greek classic—such a ripple as a similar occurrence might have sent through the Italy of Petrarch. But these are not the only literary discoveries which have been published during the last twelvemonth. Mr. W. Loring has edited in our *Journal* the new portion of the Edict of Diocletian, in a Greek version, found on a stone at Megalopolis. The date of the edict was 301 A.D.; its object was to fix the maximum prices for various commodities. The prices are reckoned in the copper denarius, worth about one-fifth of our penny. The chief interest of the new fragment consists in the proof that gold—of which copper was then, as it is now, merely the token—was then extremely dear: i.e., the value of gold, relatively to commodities, was extremely high. Another point of interest consists in the local epithets given to commodities, showing whence they came. A kind of woollen cloak is called a *βίπος Βρετανικός*. It has been suggested that the epithet may mean 'Brittannian'; but if it means 'British,' then this is probably the earliest reference to an exportation of wool or woollen stuffs from Britain. Another remarkable discovery, published this year, is as yet, perhaps, less widely known. During a visit of the Emperor Hadrian to Athens—probably at his first visit, in 123-126 A.D.—an Athenian philosopher named Aristides addressed to him an eloquent Apology for Christianity. The fact is noticed by Eusebius and Jerome, but the Apology itself was not extant. In 1889 Mr. J. Rendel Harris, formerly fellow of Clare College, Cambridge, and now professor of Biblical languages at Haverford College, Pennsylvania, found a Syriac translation of this Apology at the Convent of St. Catherine on Mount Sinai. He transcribed it, and prepared to edit it, with notes and an English version. The proof-sheets of the English version were read by Mr. J. Armitage Robinson, fellow of Christ's College. Shortly afterwards Mr. Robinson happened to be reading, in the Latin version, that once famous romance, the 'Life of Barlaam and Josaphat.' Josaphat, the son of an Eastern king who persecutes the Christians, is converted by the monk Barlaam; the king, his father, thereupon lays a plot for reconverting him: an old man named

Nachor, a good actor, shall personate the monk Barlaam, shall make a pretended defence of Christianity, and shall be publicly confuted by the pagan advocates. But, when the hour of trial arrives, the utterance of Nachor, like that of Barlaam, is miraculously overruled; he delivers an apology for Christianity which convinces his pagan hearers. This story was originally written in Greek, probably in the fifth or sixth century A.D. The Greek text was first printed by Boissonade, in his *Anecdota*, vol. iv. (Paris, 1832). Well, in reading the Latin version of this story, Mr. Robinson suddenly came on something which reminded him of Aristides, whom he had just been reading in the English version from the Syriac. He turned to the Greek text of the Life. A comparison with the Syriac version of the Aristides then showed that the speech which the author of Barlaam and Josaphat had put into the mouth of Nachor must be, at least in substance, the original Greek text of the long-lost Apology. We see at once how the author of the romance came to think of his Eastern king; he suited his plot to the Apology, which he wished to frame in it, and which was addressed to an emperor. It may be mentioned that the recovered Apology, which cannot be later than 133 A.D., contains a distinct allusion to a written Gospel. Adolph Harnack justly calls this 'a brilliant discovery.' It may serve to remind us that the Christian—we might add, the Jewish—regions of Greek literature still offer a comparatively fresh field to research. That fact is exemplified by another recent Greek book. The so-called Psalms of Solomon are believed to have been written by a Pharisee of Jerusalem about 70-40 B.C.; they were translated into Greek at some time before 40 A.D. A very complete edition of this Greek version has lately been published by Prof. Ryle and Mr. M. R. James. Students of Roman history will find in one of those Psalms the cry with which Judaea greeted the tidings of Pompey's death.

Among other works, bearing on Hellenic studies, which the year has produced, there is one which stands conspicuous, alike by the great scale on which it is planned and by the author's reputation. Mr. Freeman has given us the first two volumes of his Sicily, carrying the story down to the beginning of Athenian intervention (433 B.C.). The narrative will be continued, he hopes, to a point not earlier than the death of the great Sicilian emperor, Frederick II., in 1250 A.D. No previous writer has essayed to tell the story of Europe's central island, 'the meeting-place of the nations,' as a whole; nor has any, probably, been so well qualified to relate alike the strife of Phoenicians with Greeks, and the strife of Saracens with Normans. This year has seen also the completion of a work which may fitly receive mention here, both on account of the labours which have conspired to produce it, and on account of the wide interest which it possesses for various classes of students—I mean the third edition of Dr. William Smith's *Dictionary of Greek and Roman Antiquities*, edited in the first volume by Mr. Wayte, and in the second by Mr. Marinind. Forty-three years have elapsed since the last preceding edition—the second—appeared in 1848. No one who remembers how fruitful this long interval has been in fresh materials of every kind can wonder that the new issue is almost a new book. Scarcely twenty articles remain as they stood; two-thirds have been largely altered, and one-third has been entirely re-written. One more work must be named, which has just come forth at Leyden—an addition, almost unique in its kind, to that instructive and stimulating branch of scholarly literature, the biographical memorials of illustrious scholars. It is a collection of letters written by Cobet from Italy, between November, 1840, and July, 1845—his own account of the studies which were making him what he became. The great Dutchman relates with gusto a remark which a German friend of his overheard from a person of another nationality:—'Those dreadful Germans actually work for the love of working!'

The obituary record of this year includes the names of several members whose loss we deplore. Among these are Dean Church, whom this society had the honour to number among its vice-presidents; Archbishop Thomson; Canon Liddon; Sir Robert Fowler, who had been a member of the society from its foundation; Samuel Savage Lewis, secretary of the Cambridge Antiquar-

ian Society, a scholar of rare accomplishments, of untiring industry, and of most genial disposition; Anthony Rich, the well-known author of an excellent dictionary of antiquities; and Dr. Henry Schliemann, whose brilliant and indefatigable services had won the lasting gratitude of archaeologists throughout the world.

"In concluding this retrospect, necessarily a slight and incomplete one, I may remind you that this year is memorable for something more than the additions which it has made to the record of achievement. It has also determined the destiny of a great future enterprise—one to which scholars in all countries have long looked forward with exceptional interest. No response of the Pythian Apollo, in days when the fate of some national undertaking might hang upon his utterance, could easily have been awaited with more suspense than that which the archaeological world has lately felt, while waiting to see what nation was to have the honour of exploring Delphi. We in this country should have felt a natural satisfaction if, as seemed at one time possible, that task had been committed to the competent hands of our kinsmen. But this was not to be; and they, like ourselves, will, we may be sure, cordially recognise the worthiness of their successful competitors, the French. It may be said, indeed, that there is a certain historical fitness in the award of this privilege to the nation which was the first to establish a regular school of archaeology on Hellenic soil; and to whose archaeologists, we may add, Delphi is not new ground. We offer to the French our congratulations and our best wishes, in the full confidence that their execution of this momentous task will be marked by all those admirable qualities which we are accustomed to expect in their best work, and which recently distinguished, in so eminent a degree, their exploration of Delos."

ART SALE.

THE collection of drawings—many of them "*aux trois crayons*," as the phrase is in France—which had belonged to Miss James, of Norfolk-square, was sold last week at Christie's. They had been acquired in the first instance by Miss James's father, an intelligent corn factor, who had a keen eye for art, and who saw, some fifty years ago, when Academical taste reigned supreme, that Watteau was among the masters—that he was of the family of Titian, of Tintoret, of Velasquez, of Rubens. With all our admiration of the artist—designer, painter, draughtsman of supreme power and charm—we are bound to say that the drawings did not sell cheaply last week. Watteau is at last recognised.

There were about seventy drawings in all. We will give the prices of but a few of the best. "A Lady Seated, and two Figures of Ladies Standing"—one just slightly holding her gown behind—an amazingly satisfactory little thing, quite complete with the most economical employment of means—sold for £32 (Colnaghi). "A Standard Bearer"—from the Dimsdale collection—£35. "A Man playing a Guitar"—from the Denon collection, as well as the Dimsdale—£126. This fell to the bid of Mr. Agnew. For £43 there was knocked down to Mr. Deprez "A Lady Seated, with two Groups of Sculpture." "A Man with Long Hair"—turned to the right, and tuning his violin—was bought for £14 14s., by Mr. Dowle. "The Leçon d'Amour"—two sketches for the picture—reached the sum of £236 (West); "The Head of a Girl," £29 (Martin Colnaghi). Then there was "A Lady Seated," £53; "A Comedian Unmasking," £85; "A Cavalier assisting a Lady to rise—a study for an often repeated motive, found in the "Embarquement pour Cythère"—£44; a very dainty drawing of "A Lady Reclining," £45 (Salting); "A Man with a Flacon," £38 (Deprez); "A Lady Standing," £23 (Doyle). Then came one of the gems of the collection—a drawing of childhood, so sensitively observed and vivaciously executed, that even the greatest of the Italian

masters has perhaps hardly equalled it. It fell to Mr. Agnew's bid of £231. It represented two little girls with heads and eyes upraised as at some passing spectacle, and with hands and arms resting on a "table," the catalogue said, but we have always imagined it to be the ledge of a private box at a theatre. A fine semi-nude, or almost wholly nude, was "A Female Dressing"—in an auctioneer's catalogue, compiled, presumably, by one who has his doubts with regard to the propriety of the nude figure, a woman, be it observed, is always a "woman" as long as she is dressed, and a "female" directly she has laid aside her clothing. This "Female Dressing" fell to Mr. Salting's bid of £63. It is a marvellous instance of modelling and solidity of work, with little apparent labour; and it is probably, what it was described as being, a study for the picture of "La Toilette," which belonged to the late Sir Richard Wallace, and is still at Hertford House. "Comedien Italien" fell to Mr. Agnew's bid of £315. "Three Studies of Ladies"—once in the collection of Mr. Esdaile—reached £220 (West); and the same purchaser bought, as the next lot, the highest-priced drawing in the sale. It was indeed an amazing sheet of heads—called "Five Heads of Women"—and the price paid for it was within a short distance of £700. Two other things only will we mention: first, the noble drawing now called "Three Studies of the Head of Madame Duclos" of the Comédie Française—it fetched £367, and is reproduced with others in the Arundel Society's book; the second is hardly less an absolute picture in completeness of modelling and indication of texture, the "Head of a Lady"—£105.

NOTES ON ART AND ARCHAEOLOGY.

BY the election of Mr. Frank Dicksee to full rank, the Royal Academy has added to its "upper house," so to speak, an agreeable and popular gentleman who is everywhere *le bien venu*, and an artist who is not the least able and ambitious of our younger painters. But having said so much, we have said all that is to be urged in favour of, or in apology for, Mr. Frank Dicksee's election. Mr. Dicksee is still young—he might well have waited. He is as yet uncertain in his aims, and sometimes even in his methods—he might well have matured. He has always been dangerously near to pleasing chiefly the uninitiated—he might well have established his claim to the vacant chair through some more years of austerer labour. Meanwhile, Mr. Henry Moore and Mr. George Boughton are prominent Associates still unmentioned to "the velvet of the sword"—one of them a more brilliant sea painter, it may be, though not a more sound one, than Mr. Edwin Hayes (who, ridiculous as it may appear, is not of the Academy at all), and the other a painter of the figure and of landscape who pursues his own line, and who has created, so to say, a *genre* of his own. We cannot think it well that Mr. Henry Moore and Mr. Boughton should be unsummoned among the Forty, while Mr. Frank Dicksee, who is younger, less settled in his art, and perhaps less individual to boot, attains somewhat easily the higher rank. The next question that will arise for settlement is who shall fill his place as an Associate. More than one will have to be elected before long, we presume—the first, in all justice, should be Mr. Albert Moore. After him, Mr. Stanhope Forbes has notable claims; and so has Mr. Alfred East as a landscape painter; while there are those who think it likely that Mr. Swan will be made an Associate before any long time has elapsed.

ATTENTION is to be called in parliament to the method in which the Chantry Bequest is

administered. It will not be found, however, we suspect, that the administrators of the fund have gone outside the lines laid down in the testament of the sculptor for them to travel between. Nevertheless, the influence of public opinion may be brought to bear upon the council of the Royal Academy to such an extent that they may henceforth hesitate to make any purchases quite so bad as some of those that they have, during the last few years, had the temerity to announce. We make no objection whatever, for our own part, to the acquisition of important and even costly paintings by Academicians. The purchase of the Leighton picture—last year, was it not?—was eminently justifiable and even to be desired. The Orchardson picture—"Napoleon on Board the *Bellerophon*"—is an interesting pictorial contribution to history. "Britannia's Realm" has something besides its taking title to recommend it, among work of Mr. Brett's. And what unprejudiced critic could lift up his voice against the purchase of one of the finest things that has ever come from the brush of Mr. Poynter?—we are not sure, indeed, that the "Visit of Venus to Aesculapius" is not the very finest. Happy were the record if it ended here. Alas! the purchasers have gone further, to fare worse. Among the works of our younger painters—though Mr. Sargent, indeed, is not very young—we may much commend the acquisition of Mr. Sargent's "Carnation, Lily, Rose," and of Mr. Tuke's "All Hands to the Pumps," and of Mr. Frank Bramley's masterpiece of masculine and homely pathos, "Hopeless Dawn." But the council, in what we dare not characterise as its wisdom, bought a green farm landscape by the very greatest living master of the painting of the sea; that is how it represented Mr. Hook. It bought a Peetic that was not of the first class. It has this year bought a Calderon which but little represents the real charm which is often the painter's own, and which, to boot, has given offence to many serious people of the Roman Catholic Church.

MR. T. J. LARKIN will open next week at the Japanese Gallery, New Bond-street, an exhibition of a second series of water-colour and oil paintings of "The Land of the Rising Sun," by Mr. Henry Varley. We may also mention that Messrs. Bellman & Ivey have now on view, in Piccadilly, a number of bronzes, including reductions of works recently exhibited at the Salon and the Academy.

AN important heraldic exhibition will be opened on Monday next at Edinburgh, in the Scottish National Portrait Gallery.

THE annual general meeting of the Society for the Preservation of the Monuments of Ancient Egypt will be held on Tuesday, July 14, at 5 p.m., probably in the rooms of the Society of Antiquaries, Burlington House.

THE collection of etchings by Meryon, formed during the lifetime of the artist, by M. de Salicis, is to be sold at the middle of this month. Probably it is the last of the several collections formed during Meryon's life by those who were his friends and encouragers. There was the collection of M. Niel, of the Ministry of the Interior—no small part of it, we believe, but not all, now belongs to Mr. Macgeorge, of Glasgow. There was the collection of M. Burty, the critic. There was the collection of M. Destailleur, the architect. There was that of M. Wasset, the sort of old gentleman whom Balzac would have loved to describe—a veritable "Cousin Pons"; M. Wasset it was who made himself historic by keeping Meryon's grateful, not to say gushing, receipt for one and three-pence paid to him by this elderly inhabitant of the Rue Jacob, for an impression of the "Abside," now worth fifty pounds. And, lastly, there comes this collection of the late

M. de Salicis, a comrade of Meryon's on the high seas when Meryon was still a sailor, and one who, when the excitable genius had expired in Charenton, stood over his grave and said of him, with admirable poetic symbolism, that "sa barque à tout instant noyée, courait sans repos au naufrage." M. de Salicis possessed a noteworthy cabinet of Meryon's prints, as well as many remarkable drawings by him. The drawings are not to be brought under the hammer.

LAST week there was a gathering at the Gallery Institute in Piccadilly, when Mr. and Mrs. W. S. Caine were at home to show a set of clever "impressionist" drawings made last winter by Mr. R. W. Allan, who accompanied Mr. Caine on his late visit to India. Among the company were Mr. and Lady Constance Shaw-Lefevre, Sir W. Lawson, Sir R. Temple, Sir George and Lady Campbell, Gen. Playfair, Chief Justice Way (of Adelaide), Canon Wilberforce, Lady Chichele Plowden, and Mr. Leonard Courtney. The architectural pictures attracted the most notice; though the view of Kinchinjanga and a sunset on the Ganges were good samples of impressionist landscape.

DURING this week the mosaic by Salviati, of Venice, representing Daniel, has been placed in its position in one of the spandrels of the dome of St. Paul's Cathedral. It is designed and coloured in the style of Michael Angelo. The mosaic of Ezekiel will be placed in position in the course of the month; that of Jeremiah has already left the studio of Murano, where those of Luke and John are rapidly approaching completion. It is expected that before Christmas the great work of decorating the spandrels of the dome with mosaics representing the four Evangelists and four Prophets will be completed. The first mosaic, that of St. Matthew, was placed in the first spandril twenty years ago.

The *cachet* of a Roman oculist, named Sextus Flavius Basilius, has been found near Rennes. Among the eye-salves mentioned, two bear names not met with before: *amethystinum*, made from amethyst-powder, or possibly from a plant of that name; and *trigonum*, perhaps made from verbena.

THE STAGE.

We shall next week be able to give some account of the new Savoy opera, "The Nautch Girl," which was produced—with fair success apparently—too late for discussion in this week's issue.

The Vaudeville re-opens its doors this evening, under the temporary management of Mr. Harrington Bailly, with entertainments which we trust may commend it to the favour of the public.

MR. GEORGE ALEXANDER goes, as we are informed, on a provincial tour with his St. James's Company, soon after the closing of the playhouse for the season. But "The Idler" is likely to be kept in the bills in King-street for at least another fortnight.

"TOWARDS the end of the season, revive 'David Garrick'" is an axiom at the Criterion as little to be questioned as "When in doubt, May trumps." Again has Mr. Wyndham acted upon it, and Robertson's adaptation from the French of "Sullivan," is once more drawing audiences. There is no gainsaying that, interpreted by Mr. Charles Wyndham, the piece is more popular than when it was Mr. Sothorn who played it.

THERE is somewhat vague talk of an official visit of the Comédie Française to London next year. We only trust it may come to pass; for though the Française is not what it used to be,

it is still, in organisation and *ensemble*, the first playhouse in the world, and no one of its actors is seen to so much advantage as when he is beheld in company with his own brethren of the Rue Richelieu. The arrival of the Comédie in force—and at some reasonable theatre—would in all probability revive the now languished interest in French plays in London.

MUSIC.

MUSIC OF THE WEEK.

THE Handel Festival closed last Friday week with "Israel." Of course, the grand double choruses which form so striking a feature of this Oratorio can nowhere else be heard to such advantage; and if there were some weak moments in the performance, many of the numbers were produced with the usual imposing effect. It was in the opening chorus, "And the children of Israel sighed," that the choir was most at fault. The principal solo vocalists were Miss Macintyre, Mme. Belle Cole, and Mr. Lloyd. Mme. Cole sang well, and Mr. Lloyd received unmeasured applause for his rendering of "The enemy said." "The Lord is a man of war" was not sung by the "four hundred" male voices, as at former Festivals, but as a duet (Messrs. Bridson and Brereton), as Handel wrote it. This was more artistic, if not so effective for the public. Mr. Manns deserves the highest praise for the ability and never-flagging energy with which he wielded the baton during the whole of the Festival; he has once again proved himself fully equal to his responsible task. The attendance was below that of 1888, but large enough to justify one in saying that Handel has not yet lost his power to draw.

Mr. Augustus Harris gave "Lucia" on Wednesday, and "Martha" on Friday. Mme. Melba, in the former, achieved a brilliant success; and in the latter, Mlle. Mravina, as Martha, by her pleasing singing and piquant acting, excited much admiration. But even with the attraction of good vocalists these Operas no longer draw the public. Margherita and Carmen are now the reigning favourites.

Two juvenile pianists, the Signorine Rosina and Bice Cerasoli, aged eight and ten, appeared at Mr. Augustus Harris's operatic concert at the Albert Hall on Saturday afternoon. They are both extremely talented; it is to be hoped that they are in good hands, and will not get spoilt by too much public applause.

The Philharmonic series of concerts came to a close last Saturday afternoon. M. Franz Ondricek gave an artistic rendering of Beethoven's violin Concerto, and, as an old favourite, was received with enthusiasm. Mme. Pachmann played Chopin's Concerto in E minor, and made the most of a work more noted for its difficulties than for inspiration. Mr. Barton MacGuckin was the vocalist. Mr. Cowen, who conducted Grieg's characteristic Overture "Im Herbst," and Beethoven's eighth Symphony, was much applauded.

The programme of the sixth Richter concert, on Monday evening, was given in conjunction with the Wagner Society. Now, on such an occasion a programme of special interest ought to have been provided. Of the three Wagner excerpts two were from early works, and in both these, "Elizabeth's Greeting" and "Senta's Ballad," Mme. Nordica was heard to advantage; the third was the well-known "Vorspiel und Liebestod" from "Tristan," magnificently played by the orchestra. Haydn's "Clock" Symphony is a charming work, and it was particularly interesting to hear it with reduced strings; but it had no connexion with Wagner. The last and longest piece in the programme was a Symphony in D minor, No. 3, by Anton Bruckner. Speaking of performances of this

work at Vienna, Mr. C. A. Barry, the able analyst, reminded us in the programme-book that "critics who formerly condemned it have recanted," and begged us to listen to it "with patience and forbearance." There are certainly works which need many a hearing before one can do them justice; but a first hearing ought at least to reveal enough to make one desire further acquaintance with the music. Bruckner's Symphony does not create that desire; it is clever, but dry, and immoderately long. Herr Richter, four years ago, produced the same composer's seventh Symphony, but it was never repeated. Bruckner is known to be an accomplished musician, and of his skill as a contrapuntist both his Symphonies give proof, but to us he lacks inspiration; and an ounce of the latter will outweigh a ton of double counterpoint. But it may be very naturally asked why was this work selected? The answer is simple, if not satisfactory: Bruckner was an admirer of Wagner, and dedicated this, his third Symphony, to the Baireuth master.

M. Paderewski gave a third pianoforte recital at St. James's Hall on Tuesday afternoon. His reading of Beethoven's "Sonata Appassionata" was dignified and poetical. Does the now popular pianist feel under restraint when he is interpreting the works of the great master? If so, this may perhaps explain the quality of the tone, which at times, though pure, lacks warmth; but the performance, altogether, was highly impressive. M. Paderewski, much to the advantage of the music, omitted the repeat in the third movement. He also played Schumann's "Carneval." We have heard him before in this characteristic work. His reading is brilliant, but too full of conceits of his own for us to accept it as a satisfactory rendering of Schumann. M. Paderewski gave a beautifully delicate performance of Chopin's Nocturne in B (Op. 62, No. 1), but in the A flat Polonaise he showed signs of fatigue. He drew an exceedingly large audience; the appearance of the hall and the enthusiasm reminded us, indeed, of the days when Rubinstein gave recitals in London. J. S. SHEDLOCK.

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LITERATURE.

Memoir of the Life of Laurence Oliphant and of Alice Oliphant, his Wife. By Margaret Oliphant W. Oliphant. In 2 vols. (Blackwood.)

Personal Reminiscences of Laurence Oliphant: a Note of Warning. By Louis Leisching. (Marshall Brothers.)

JUDGING from the comments called forth by Mrs. Oliphant's *Memoir*, Laurence Oliphant, although a familiar name, was to most people nothing more than a name. All they know about him has been learned from Mrs. Oliphant's pages, and, with the fewest exceptions, the comments have been echoes of her opinions, and repetitions of her statements, even of her errors of fact and inference. It is, therefore, especially unfortunate that she did not qualify herself more carefully for her task. For instance, to understand Oliphant it is necessary to understand what manner of man that was who influenced him so greatly at the crisis of his life; but to Mrs. Oliphant the character and career of Thomas Lake Harris are practically unknown. Her only "definite ground" in this matter is, she says, contained in some volumes of his addresses and sermons. She sees no reason to think he was an impostor, but has not taken the pains to ascertain whether he was one or not. Surely a zealous historian would, at least, have sought out the several persons now living who were co-workers with both Mr. Harris and Oliphant at Brocton, and would have listened to what they had to say and weighed it. Even Mr. Harris himself might have been applied to, so that his version of a curious story as well as Oliphant's could have been stated. Mrs. Oliphant's manifest failure to grasp the religious principles of the Brotherhood of the New Life is more excusable; but even here her ignorance—of which she is not a bit ashamed—seems unduly great. Failing thus to appreciate some of the main influences and conditions of Oliphant's life, her work is inevitably superficial. It includes personal reminiscences—her own and others; but, dealing as it does with lives so recent, it might well have been enriched with many more. Its chief value is as a chronicle—presumably accurate—of the incidents of Oliphant's career. We look in vain for the real Laurence Oliphant in the book, but we find much about him; and it need hardly be added that the story, so far as it goes, is told with such skill and discretion as to make it—to use Mrs. Oliphant's favourite word—"delightful." It is to be hoped that people who can supply the deficiencies

will now step forward, so that by-and-by someone—Mrs. Oliphant herself, for choice—will be able to prepare a new and perfected biography.

Laurence Oliphant's life divides itself into two parts, the first, terminating when he was thirty-eight years old, being the preparation for the second. He was born at Capetown in 1829; his father was then attorney-general there, a post he afterwards exchanged for that of chief justice of Ceylon. His mother was Maria Campbell, daughter of Col. Campbell, of the 72nd Highlanders. Both parents are described by Mrs. Oliphant as notable in their several ways: she "full of the vivacity and character which descended to her son," he a man of much "individual power and originality," as well as "an excellent lawyer and trusted official." It may be that Oliphant's ardour for things military descended from his maternal grandfather. Both his parents were devotedly fond of their only child, whose wishes were never thwarted, and who was saved from the moral ruin which usually befalls spoiled children only by the deep religious disposition of the father and mother, and, still more, by the freedom from vicious taint in his own character.

Oliphant was a traveller from the outset; for he was transferred from Capetown to England at a very early age, and, when twelve years old, left England again to join his parents in Ceylon. There are few parts of the habitable globe that he did not visit once or oftener during the next twenty years. In 1846, when his parents were preparing to travel for a couple of years, he convinced them, easily enough no doubt, that it would be much better for him that he should travel with them than that he should go up to the university; and the result was that, instead of becoming a graduate of Cambridge, he became, to use his own phrase, "a citizen of the world . . . from an extended knowledge of it." He called himself not inaptly "a rolling stone," but it was one which failed to verify the proverb. Mrs. Oliphant gives his adventures in considerable detail, and he has himself recorded them, still more fully, in his *Episodes in a Life of Adventure*. His "baptism of fire" took place when on entering Rome in 1847 he "passed cannon pointed down the streets," and a little later shared in the Revolution by joining in an assault on the Austrian Legation. Passing on with his father, he reached Messina on the eve of a bombardment, and was more than once in imminent danger of being shot. In 1860 he was again in Italy, conspiring with Garibaldi, and he was present when Victor Emmanuel received the crown.

That insatiable desire to see and to know which led Oliphant into danger when he was only seventeen years old led him afterwards, as by an instinct, into numerous other perils. Few great public movements of that time—especially few warlike movements—took place without his presence. In 1848, when at Athens, he had an adventure with a lawless soldier who wanted his watch, and being refused, nearly took his life instead. Learning from the Consul that protection from the law was not to be

looked for, but that if he had shot the man nothing would have been said, he gladly entertained the proposal of a friend that they should devote themselves "to the pleasing sport of trying to get robbed" and of shooting the robbers. They would be conferring a benefit upon the inhabitants and amusing themselves at the same time, they thought; and these two did actually arm themselves with revolvers and prowl about in secluded places "in the hope of finding sport." But, happily, no one tried to rob them.

The spirit which dictated this enterprise was hardly more irresponsible and reckless than that which displayed itself in many subsequent adventures. After spending three years in Ceylon as his father's private secretary and as a lawyer pleading in the Ceylon courts, devoting his time, as he says, largely to sport as well as to law, witnessing a small rebellion in the Kandyan Province, and making an excursion into Russia, which resulted in a book on the Crimea, Oliphant, in 1854, was again in London, just when war between England and Russia had been declared. As a specialist on the subject of the Crimea, he was summoned to the Horse Guards to give what information he could about that little-known region. It had been his purpose to prepare for the bar, but the chance of fresh adventures spoiled all his zeal for study. The world at large seemed to him, he said,

"such a much bigger oyster to open than his neighbours' pockets, that he never even went to the expense of buying a wig and gown; while the absurdity of perpetually paying for dinners at Lincoln's Inn which he never ate induced him at last to disbar himself."

He was anxious to be sent in some capacity to the Crimea—whether in the service of the government or of *The Times*, did not matter much to him. Meantime, however, he accompanied Lord Elgin, then Governor-General of Canada, on a diplomatic mission to Washington. Then after a brief residence in Canada, he returned to London; and failing to obtain any definite appointment, but with letters of introduction from Lord Clarendon, he proceeded, with his father, to the seat of war. There he first met Gordon, and there, of course, he had adventures, which, one fancies, would have summarily ended the career of any other man. In 1856-7 he was again in America, amusing himself, among other ways, by joining Walker, the would-be President of Nicaragua, in his filibustering expedition. This resulted rather ignominiously for him; for being found by a British officer and his nationality discovered, he was sent away like a naughty boy. Ultimately Walker was hung by the Honduras Government—hanging being, as Oliphant says, the usual fate which followed failure in that country. The rumour in England was that Oliphant himself had been so treated; and accordingly, at the first party he attended after his return home—

"a very charming young person whom I was very glad to see again after my various adventures, put out two fingers by way of greeting, raised her eyebrows with an air of mild surprise, and said, in the most silvery and unmoved voice, 'Oh, how d'y'e do.' I thought

you were hung.' I think it was rather a disappointment to her that I was not. There is a novelty in the sensation of an old and esteemed dancing partner being hanged, and it forms a pleasing topic of conversation with the other ones."

After an unsuccessful attempt to enter parliament at the general election of March, 1857, Oliphant joined Lord Elgin's embassy to China; but while on the voyage out, the Indian Mutiny was announced, and the course of the expedition was diverted to Calcutta, which was reached at a critical hour. Arriving in China, Oliphant took an active part of his own in the war. He accompanied the squadron which captured the Peiho Forts, and was one of those who, with Captain Sherard Osborn, scaled the walls of Tientsin. At the bombardment of Nankin he was on board Captain Osborn's ship the *Furious*, and while standing on the bridge with Lord Elgin, a shot "cut through a rope a couple of feet above his lordship's head." A little later, when Oliphant was leaning over the bulwarks, another shot came through them close under his arm, one of the splinters tearing out his watch chain.

Dangers as great were afforded to Oliphant when he hunted elk (*i.e.* deer), elephant, wild boar, and bear. All through those years he seemed to hold his life in his hand, and to carry it very carelessly. His crowning adventure was, however, at Yedo, whither he had gone in 1861 as First Secretary of Legation, in succession to Mr. de Morgan, who had been murdered. He was glad of such an opening in the diplomatic service; but his hopes were swiftly terminated by a midnight assault, prompted by the fierce native jealousy of foreigners which then prevailed, which also nearly ended his life. He was severely wounded, and when sufficiently recovered, was sent home with despatches. Owing to the weak state of his health, he was allowed to remain in England for a while, and ultimately did not return to Japan.

Other historic events in which Oliphant participated were the Polish insurrection of 1863, and the war in Schleswig Holstein in 1864. Then he returned to London and settled, or tried to settle there. On his frequent but brief visits he had always been welcome in society. One possessed of such varied information, brilliant as a writer and talker, attractive as a man and withal well-born, could not be other than welcome. His chance of a diplomatic career being closed, another not less brilliant and enviable lay before him in the sphere of politics. He was elected member of parliament for the Stirling Burghs and was regarded by his friends as the coming statesman. Had he followed the intended path, he might long ere now have held the post of foreign secretary, or almost any other post, in successive Liberal administrations; and at this moment be either in the running with Sir William Harcourt for the reversion of the leadership, or biding his time on the borderland of both parties with Mr. Joseph Chamberlain.

These things were not to be. In 1867 Oliphant "suddenly" disappeared from England, and was next heard of in the community at Lake Erie, where he had

thrown in his lot with Mr. Harris, then generally known, so far as he was known at all, as a preacher of strange doctrines. The action seemed sudden to those who knew nothing of the working of Oliphant's inner life; but in reality all his preceding career had been a preparation for it. Mrs. Oliphant, like the majority of his friends, entertains doubts of the wisdom of Oliphant's action; and, as a possible explanation, it is suggested that he had a kind of double nature, each part of which asserted its supremacy by turns—one, well supplied with common sense, attracting him to society; the other overdone with cloudy mysticism and religious fanaticism. Yet, as Mrs. Oliphant herself says, "the manner of development is all involved in the product, and no man can contradict his nature" (vol. i. p. 25). No one is really inconsistent; only each moves in an orbit of his own which, to those who do not understand its course, may seem erratic.

Oliphant's life hitherto had been that of a man of pleasure—thoughtless as men of pleasure are, but not vicious. Just a hint of other possibilities is offered in his early efforts to reform the London roughs. His letters to his mother contain numerous religious allusions, but only in response to anxious questionings of hers, and they do not seem like the expression of any deep feeling of his own. That his continual absence from home caused his mother suffering is certain; but she loved him too well to ask him to sacrifice his pleasures for her sake, and it never occurred to him to sacrifice them without being asked. His delight in hunting and in witnessing battles might seem to point to a nature callous of the feelings of others. But these things, and much else that was not beautiful in his earlier life, arose from want of thought and not from want of heart. He had never been taught that there was anything for him to do in the world but enjoy himself. The faults of a man as naturally voracious as he was could not lie far below the surface.

Until he was thirty-eight years old Oliphant was, in reality, passing through an unusually prolonged boyhood. All that time, in obedience to his insatiable desire to know, he was rapidly absorbing everything that life could offer. While profoundly interested, he was as yet not serious. No sense of responsibility lay upon him. Everything he did was of the character of an escapade or prank. His life in the open world was too full of action to give him time to think. At length when it became needful to settle down, he secured his seat in parliament and began to dwell in London. Hitherto, amid all his pleasures he had been gathering knowledge; but now it seemed as if he must be satisfied with pleasures alone, which, as he quickly learned, opened up new avenues of vice leading to moral degeneration. If his life of movement and adventure had kept him from thinking, it had also kept him from going very far astray.

The political outlook was no better. He found Liberals and Conservatives struggling for office as usual, but, as he thought, with even less than the usual regard for principles. "There was no honesty on either

side," he said; and, refusing to follow the leader of his party, with a few others he formed what was known at the time as the Tea Room Cave, whose object was to secure the passing of the Reform Bill, no matter which party brought it in. It became clear to him that for political success he must be prepared to smother his scruples of conscience. If he would not do this, the best he could hope for was the position of a parliamentary Ishmael. For Mayfair and Parliament alike his training had made him impossible. This "citizen of the world by an extended knowledge of it" could not settle down to the frivolous idleness of society nor to the hole-and-corner intrigue of political parties. When these things had taken the place of the active and exciting pleasure-seeking of the past, Oliphant began to inquire where he really stood—to review his conceptions of what his life was, what it was tending to become, and what it might be. Then came disillusion. The world he found was not the world he had pictured, and, whether good or bad for others, was not the world for him. He went up into a high place to survey it, and found he could have anything for the asking which it could give, on the one condition that he should give homage to the devil; and he concluded that for all its prizes it was not worth his while to comply.

Mayfair was astonished, as well it might be; for in its eyes its prizes were of all things the most desirable, while the condition attached did not seem intolerable. It is conceivable that, in cases where there was no higher call, compliance would be right and proper. And the world outside which regarded the charmed circle much as Oliphant himself had once regarded it was astonished also. But Oliphant knew his own needs best. In mere pleasurable excitement he found nothing that would compare with an elephant hunt or a revolution. Comparing it with the world as he did, it was necessarily narrow and tawdry. Himself an undoubted acquisition to Mayfair, he soon found that it had nothing worth having to give him in exchange.

With his conversion Oliphant's narrative of his life of adventure ends. In closing his *Episodes* he writes:

"The more I raved about the world, and took as active a part as I could in its dramatic performances, the more profoundly did the conviction force itself upon me that if it was indeed a stage, and all the men and women only players, there must be a real life somewhere. And I was only groping after it in a blind, dumb sort of way—not likely, certainly, to find it in battle-fields or ball-rooms; but yet the reflection was more likely to force itself upon me when I was among murderers or butterflies than at any other time. . . . The world, with its bloody wars, its political intrigues, its social evils, its religious cant, its financial frauds, and its glaring anomalies, assumed in my eyes more and more the aspect of a gigantic lunatic asylum. And the question occurred to me whether there might not be latent forces in nature, by the application of which this profound moral malady might be reached. To the existence of such forces we have the testimony of the ages" (*Episodes*, pp. 418-19).

In 1865 *Piccadilly* was published in the pages of *Blackwood*. It set forth in an

uncompromising manner what Oliphant thought about the world of fashion. Already for some time he had been interested in the teachings of Mr. Thomas Lake Harris. As early as 1860 he had known something of him, and had, in all probability, listened to the discourses delivered during that year at the Marylebone Institute, which have since been published. He would be encouraged by Mr. Harris to believe in those "latent forces in nature" of which he speaks. He would be told that in some measure those forces were no longer latent, and that, in the time soon to come, they would prove more and more alive. He would find in Mr. Harris a mystic, but a mystic as actively interested as himself in the life of the present day. The mystical and the practical sides of Mr. Harris's character would equally appeal to him; and then, to use Mrs. Oliphant's words, "for the first time Laurence heard the voice which for all his previous life he had been longing to hear."

Of Mr. Harris himself, Mrs. Oliphant, as I have said, knows practically nothing, and knowing nothing evidently fancies nothing is known. She does not seem even to be aware whether he is alive or dead. To her he is an "obscure American." So far as she "can make out" he was "known only as a minister of the sect of Swedenborgians—the 'New Jerusalem' [New Church she means] as they called themselves—upon his first appearance." All her "attempts to find materials by which the character and personal power of Mr. Harris at this period could be explained have been ineffectual." She admits that she does "not feel it necessary to believe that Harris was a man of evil purpose or bad motives," which is something for his disciples to be thankful for; but then, Mrs. Oliphant is "very slow to believe in systematic imposture." Had she been better acquainted with her subject, she would probably have seen good reason to believe he was not an impostor, and would have understood that, widely as he and Oliphant afterwards differed, there is no reason why the good faith of either of them should be called in question.

Briefly stated, the main facts of Mr. Harris's career are as follows. He was born in England (not America) on May 15, 1823. His parents removed with him to America when he was three years old. His father appears to have been a man of irregular habits, and his mother a devout woman, strict in the Calvinistic faith. He received little formal education, yet attained to vast knowledge and a considerable degree of culture, a circumstance in which his disciples are inclined to see a special manifestation of the divine indwelling. In his revolt against the doctrine of predestination which he had learned from his mother, he not unnaturally reached the opposite pole of Universal Salvation, and about 1845 he became the minister of a Universalist church in New York. His discourses were brilliant and effective, but somewhat too outspoken to please his hearers, and his connexion with this church did not last long. About 1851 he joined the Rev. James D. Scott in founding the Mountain Cove Community of Spiritualists, at Auburn, in the State of

New York. This community was broken up about two years later, the cause of collapse in its case, as in many another, being a quarrel about property among the members. By this time Mr. Harris had become deeply imbued with the teachings of the mystics, especially of Jacob Boehme and Emmanuel Swedenborg; and these, with modifications, were what he himself afterwards taught, and tried to apply to life, and continues to teach and to apply up to the present day.

About 1858 Mr. Harris established "The Church of the Good Shepherd," and presided over it for some time. In 1859 he was in England preaching and lecturing. In 1861 he founded his community at Amonia, in the State of New York, whence it was removed in 1867 (the year Oliphant joined it) to Salem-on-Erie, on the southerly shore of the lake. For some years between 1861 and 1867 Mr. Harris engaged successfully in banking and agriculture; and about one half of the estate at Salem-on-Erie was provided by him. This establishment was continued under Mr. Harris's governorship until the division occurred between him and Oliphant, when it fell practically into the hands of the latter. Meantime Mr. Harris himself had removed to Santa Rosa, California, where he still dwells at the head of a small community which holds his principles and accepts his leadership.

Mr. Harris has been a voluminous writer. Some of his poems—which he does not regard as his, but as of spiritual origin and given to the world through him—and a few volumes of discourses have been published; but most of his works are for circulation among persons dwelling in various lands, who regard themselves as his disciples. In the opinion of these persons he is a prophet and seer of supreme rank, and the special recipient of divine gifts. In his novel called *Masollam*, Oliphant had Mr. Harris in his mind when he drew the character which gives the book its name. Certain peculiarities of voice, gesture, and expression attributed to *Masollam* are true of Mr. Harris. But *Masollam* is represented as a great prophet who, in his declining years, became the victim of evil counsellors, and erred grievously, but afterwards awakened from his delusion under the influence of one of his friends, who is meant, more or less, to stand for Oliphant himself. That Mr. Harris was not converted to Oliphant's views, but thought, to the last, that Oliphant was vitally wrong, is well known; and the fact that persons of repute, who knew him earlier than Oliphant and know him still, continue to hold him in the highest esteem, goes far to justify the supposition that Oliphant misunderstood him. An impostor may indeed deceive "the very elect," but only for a time; and if the charges made public when Oliphant parted from Mr. Harris had been well founded, it is hardly conceivable that even "the elect" would have continued unenlightened until now. The fact is Oliphant came to think he was himself an appointed prophet and seer, and it was as such that he established himself at Haifa.

It is to be hoped no reader of Mrs. Oliphant's book will adopt her version of the doctrines of the "Brotherhood of the

New Life." She freely admits she does not understand them. A Swedenborgian would hardly assent to her proposition that his theory "replaces the Trinity by a Father and Mother God—a two-fold instead of a three-fold unity" (vol. ii., p. 4); for in fact Swedenborgianism does nothing of the kind. It simply holds that Jesus Christ was the one and only God. As Swedenborg says: "Jehovah God himself descended and was made man." But Swedenborg did hold that God in essence was not exclusively male or exclusively female, but combined both. He furthermore held that this condition existed in humanity prior to the Fall, and that in consequence of the Fall the male and female elements became distinct, and would continue so to remain until man entered the spirit-world. This doctrine of the "two-in-one" was not peculiar to Swedenborg. Other mystics, and particularly Jacob Boehme, had expounded it long before. Mr. Harris differed from Swedenborg in this, that he believed in the possibility in the present life of that supreme regeneration which shall restore humanity to its original bi-sexual condition. He even goes so far as to say that already there are living persons whose "counterparts," having died, are now already united to them.

This much it is necessary to say, not only to give a slight explanation of the doctrine, but in order to understand the position Mr. Harris took with reference to Oliphant's marriage. It seemed strange at first sight that one who claimed to be a seer should throw obstacles in the way of a union apparently so admirable. But, on the principle held alike by Mr. Harris and Oliphant, while the marriage of "counterparts" in the present life was regarded as helpful, the marriage of persons who were not "counterparts" was a grave hindrance; and Mr. Harris's sole objection was that, in this instance, the desirable relation did not exist, so that not only was final spiritual union impossible between Laurence and Alice Oliphant, but their union with their "counterparts" was barred.

As to the other main doctrine of the "Brotherhood" which troubles Mrs. Oliphant—the "open breathing" or "internal respiration"—it is sufficient here to say that the terms used are, to a considerable degree, figurative, and stand for the transcendental idea of direct communion between God and the human soul. But, over and above this, it is maintained that at a certain higher stage an actual physical change is experienced. Swedenborg, in what would be termed his trances, is said to have lived for long periods without performing the function commonly called breathing; and it was on those occasions that he claimed to have visited the spiritual world and conversed with angels.

However mystical the doctrines of the Brotherhood may have been, the "Way toward the Blessed Life" was eminently practical. It consisted simply in *living* the Christian life—not the Christian life as taught in the churches, but that which was taught by Jesus himself according to the New Testament. Matthew Arnold has described conduct as "three-fourths of

fe"; the Brotherhood would insist that conduct should constitute the whole life. s Oliphant, in a letter quoted in the *memoir*, said: "Before we are in a condition to begin the work of reform without, we have to establish it within"; and he further explained:

Our fundamental principle is absolute and entire self-sacrifice; our motive is not the salvation of our souls, but the regeneration of humanity; our absorbing study is the practical embodiment of that new commandment which those who heard it only partially understood, that ye love one another, but which is as new, in the sense of never having been up to this time comprehended or practised, as it was then" (vol. ii., p. 36).

When Oliphant left London he was eager, with all the zeal of a new convert, to sacrifice everything for his faith. Doubtless he was conscious, also, of the need of self-discipline. So the more painful or menial task that offered, the more readily did he choose it. He acted in the spirit of the saying of St. Francis that the devils run rough clothing. For a time, at least, it seemed to him that everything he desired was bad; that the fact that he desired it was sufficient reason why he should resist it. He had been ambitious to shine in parliament; therefore he would make himself a parliamentary failure. His love for his mother, even, was a thing to be sacrificed; and accordingly, for a long period, he came and went without any tokens of affection being permitted to pass between them. Mrs. Oliphant will not believe him, except in a non-natural sense, when Oliphant declares he was under no compulsion in all his, but entirely a free agent. Nevertheless, though Mr. Harris may have done much to instruct and guide him in these matters, Oliphant's declaration was strictly true. As to the work on the farm, it was imply labour requisite for carrying on the establishment, and Oliphant—unless at his own instigation—was not required to do menial tasks merely because they were menial. Mrs. Oliphant describes him as a "martyr"; but his martyrdom, if such it was, was to his own rule of life, not to any other taskmasters. Oliphant has related how Gordon, when the Emperor of China had given him in return for his services a very valuable gold medal, "fearing that the sense of gratification he derived from it might prove a snare to him, broke it up and gave away the pieces"; and it was Gordon's custom to say of a man "so and so is a very good fellow, but he would never break his medal." It was with Oliphant as with Gordon: when the time came he freely, even joyously, and in the same spirit, broke his medal; and that he never afterwards regretted what he had done, but, on the contrary, in the face of much hardship, lived an increasingly honourable, helpful, and even joyous life, is the best possible evidence that what he did was, for him at least, right.

Some time before Oliphant's final parting from Mr. Harris, points of difference had arisen between them. For instance, Oliphant and his wife had become what is termed "writing mediums," a form of spirit-communication considered by Mr. Harris to be, like

table-rapping, inferior and injurious. And, as already stated, Oliphant himself was setting up as a prophet. So, whatever be the merits or demerits of either party, it is clear an early separation was inevitable. The statement that Mr. Harris tried to put Oliphant into a lunatic asylum has been denied. That Oliphant himself believed it is indicated by a similar incident introduced in *Masollam*. But the friends of Mr. Harris declare emphatically that the aim simply was to induce Mrs. Laurence Oliphant, before it was too late, to herself abandon the false practices just referred to, and so throw her influence on the side of Mr. Harris, in order that, not her husband's property, but his soul might be saved. Again, it has been stated that Mr. Harris's letter to Oliphant at Haifa after the death of his wife, so far from being the boast and threat of an assassin, was a final appeal to Oliphant to turn from the error of his ways; that in Mr. Harris's view, Oliphant's wife had already been sacrificed to the dangerous misuse of spiritual influences—as a person recklessly playing with electricity might be killed—and that Oliphant himself, if he continued his practices, would also inevitably succumb. It is to be hoped the letter itself will one day be published, so that a grave charge brought against Mr. Harris may be either substantiated or withdrawn. Mistakes of this kind are not surprising, for the language of mysticism is not easily understood by the every-day world. Many of the shortcomings of Mrs. Oliphant's book may be traced precisely to this cause.

As to Oliphant himself, I cannot agree with Mr. Leisching—who looks at the matter from the British Evangelical standpoint—that "Oliphant's life seems a lost one, save as a beacon to warn others." Of the two volumes of Mrs. Oliphant's memoir, the second is by far the more interesting, chiefly because it treats of the more real part of Oliphant's life. If we are to consider his life a failure, so also must we consider the lives of all men and women who faithfully follow the light they have, unless that light should chance to guide them where they can lounge in easy chairs and sleep on beds of down.

WALTER LEWIN.

Essays on French Novelists. By George Saintsbury. (Percival.)

I AM very glad that Mr. Saintsbury has reprinted the essays on French novelists which he contributed to the *Fortnightly Review* in 1878, and very sorry that he has included in the same volume the paper on "The Present State of the French Novel," which appeared, in somewhat different shape, in 1888. The essays on Charles de Bernard, Alexandre Dumas, Théophile Gautier, Jules Sandeau, Octave Feuillet, Gustave Flaubert, Henry Murger, and Victor Cherbuliez, were written at a time when French literature was much less known in England than it is now. They were written at a time when Mr. Saintsbury was enthusiastically interested in the subjects about which he was writing. He brought to his work what was then a refreshing independence; he was delight-

fully defiant of the susceptibilities which he supposed would be outraged by his praise of *Madame Bovary*, by his kindly notice of that lost creature *Mademoiselle de Maupin*. I fancy that Mr. Saintsbury, in reprinting these papers, has toned down some of his words of defiance; of course they would be quite unnecessary now, when the works of M. Zola can be discussed in ladies' newspapers. But unfortunately, with the acceptance of novelty by the public, Mr. Saintsbury's interest in what is novel has disappeared. In 1878 he was in the very front rank of those who cared for the newest things in French literature. Since then time has moved, and things, but not Mr. Saintsbury. For work done before 1878 he has much the same admiration as of old; but he can see no merit in work which has been produced or has become prominent since that fatal date. Thus, in a Preface which takes credit, much of it deserved, for many things, we read:

"The advantage of the combined study of literature is at least this, that one is less likely to mistake the ephemeral for the permanent, or to think that Hugo and Gautier are going to perish because the little schools of the day regard them as rococo and *vieux jeu*, compared to a Baudelaire-charge like M. Paul Verlaine, or a de-poetised Sémancour like M. Edouard Rod."

Now, if Mr. Saintsbury has read the work of M. Paul Verlaine, and can find no other epithet by which to describe the writer than "Baudelaire-charge" (not a felicitous epithet, at the best), he must have very singularly lost the critical power which he showed, for instance, in that essay on Baudelaire which is at once the first and the best, indeed the only good, essay on the subject in English. If he has not read the work which he professes to define, the question touches—what shall I say?—on ethical confines. That M. Verlaine's *point de départ* was Baudelaire, in conjunction with the Parnassians, no one would deny. But the influence of the *Fleurs du Mal* is only noticeable in the *Juvenilia* called *Poèmes Saturniens*; and to speak generally of M. Verlaine as a caricature of Baudelaire is precisely as reasonable as it would be to speak of Tennyson as a caricature of Keats.

It is in the essay on the present state of the French novel that we find most evidence of Mr. Saintsbury's curious, determined exclusiveness in regard to quite contemporary French literature. It is not necessary to be a fervent admirer of M. Zola to be quite certain that no critic has a right to dismiss the claims and disregard the position of the author of *Les Rougon-Macquart* as Mr. Saintsbury has done. M. Zola, to whatever extent he may or may not be great, is unquestionably a big man. It is very unwise to be quite so positive as this:

"For pass away he must, having neither of the two, and the only two, lasting qualities of literature. One of these is style, the other is the artistic presentation of matter. The first he probably could not have attained, except in a few passages, if he would; the second he has deliberately rejected, and so the mother of dead dogs awaits him sooner or later."

Such is the summing up in regard to M. Zola, while all that is said of the brothers De Goncourt is this parenthetical reference in the

sentence preceding what I have just quoted :

“Also, though he is much stronger than his masters in part, *les deux Goncourts*, he does not possess that rather sickly, but still curious refinement of style which may possibly preserve them long after he has passed away.”

I can scarcely expect my readers to believe me when I say that this is all, absolutely all. I am reminded of a sketch of contemporary literature once contributed to the Tauchnitz series by Mr. Henry Morley, in which the only reference to the work of Mr. George Meredith was in a single clause in the midst of a crowded sentence—“the witty novels of George Meredith.”

After such treatment of M. Zola and of the Goncourts, it is not surprising to find that M. Villiers de l'Isle-Adam, who has written, together with much work that can only be called a magnificent failure, one volume of absolutely original, of absolutely unsurpassable, stories, is not so much as mentioned. M. Léon Cladel is equally ignored—an unequal writer with a style that has always something barbarous in its vigour, but a writer who has done some splendid work, as in the best of *Les Van-pieds*, in *Ompdrailles*, *le Tombeau-des-Lutteurs*, which is quite new of its kind. As for M. J. K. Huysmans—who is in many ways the most remarkable of the younger novelists, and certainly a writer whose position, however much it may be contested, cannot legitimately be ignored—this is what Mr. Saintsbury has to say of him :

“But of the orthodox Zolaists, who is there of whom any sane criticism can say, having read him, anything that is good? . . . Sometimes (the greatest *farceur* of all of them, M. J. K. Huysmans, is the best instance) they have something of their master's vigour; but none of them has anything of his occasional grasp of actual character, and all exaggerate the absurd pessimism which is the characteristic of such philosophy as he professes.”

Mr. Saintsbury must know that it is equally unreasonable to speak of M. Huysmans as a *farceur* or as a Zolaist. He has long ago freed himself from the yoke of M. Zola; and even in his second novel, *Les Sœurs Fatard*, the least discriminating critic could see in this master of style and presentment an original force, a new talent. At present he writes of naturalism thus :

“Ce que je reproche au naturalisme, ce n'est pas le lourd badigeon de son gros style, c'est l'immondice de ses idées; ce que je lui reproche, c'est d'avoir incarné le matérialisme dans la littérature, d'avoir glorifié la démocratie de l'art. . . . Quelle théorie de cerveau mal famé, quel mixte et étroit système! Vouloir se confiner dans les buanderies de la chair, rejeter le suprasensible, dénier le rêve, ne pas même comprendre que la curiosité de l'art commence là où les sens cessent de servir!”

Is this—which I take from the first chapter of *Li-Bas*—is this the language of a disciple? As little is it the language of a disciple as of a *farceur*.

I have taken up so much space in considering Mr. Saintsbury's general view of his subject in his first chapter that I shall be unable to say anything at length about the remaining essays. But it is really unnecessary to criticise them in detail. When

he writes of Flaubert, of Dumas, of Murger, Mr. Saintsbury is always a pleasant and trustworthy companion. Here he is on safe ground, here he writes sympathetically. Criticism that is not sympathetic has very little value. Why, then, should Mr. Saintsbury think it necessary to write out at length the varying points of his persistent dislike of all that is newest in French fiction? I cannot see the answer to my question.

ARTHUR SYMONS.

“THE ADVENTURE SERIES.”—*The Voyages and Adventures of Ferdinand Mendez Pinto*. Done into English by Henry Cogan. With an Introduction by Arminius Vambéry. (Fisher Unwin.)

THIS abridgment of Henry Cogan's translation, of which a third edition was published in 1692, would have been more useful, perhaps, without an introduction by Prof. Vambéry. The space might have been better filled by reprinting either Purchas's observations on Mendez Pinto, or the “Apologetical Defence,” a paper containing much curious and interesting information. What is even more to the point, the reader would not be misled by Prof. Vambéry's extraordinary misstatements. “As regards the details,” we are told, “of the war and conquest of China by Murhachu [*sic*], the Prince of the Mandshu, whom Pinto calls Tartars,” the accounts given by the Portuguese adventurer are “distinctly valuable.” One can only infer that Prof. Vambéry has not read the distinctly valuable chapters. When Pinto left Asia for good, and returned to Lisbon, Nurhachu (not Murhachu) was still unborn. The Manchu prince first attacked the Chinese in 1617, some four-and-thirty years after Mendez Pinto's death. Pinto's king of Tartaria, who “fell upon the city of Pekin with so great an army as the like had never been seen since Adam's time,” was not even a Manchu; Prof. Vambéry's emendation, “Tartary, *rectius* Mandshury,” being altogether uncalled for. The Tartar king was no other than the famous Altan Khan, chief of the Tumed Mongols, who now live for the most part in the neighbourhood of Kuko Khoten. According to Mr. Howorth, who quotes Moyria de Maillac, Altan Khan, in the year 1544, “entered the province of Pe-chili and advanced almost to the gates of Pekin, ravaging everywhere.” The same date is assigned in Mendez Pinto's narrative to the siege of Pekin by the king of Tartaria; but, seeing that his chronology is always dubious, he may possibly be referring to some later invasion. Altan Khan went on invading China, at irregular intervals, down to the year 1571, when the Chinese emperor propitiated him with the title of Chun-i-Wang, “Just and Obedient Prince,” and a gold seal. There is not the least doubt as to his being Mendez Pinto's king of Tartaria; the only wonder is that Prof. Vambéry should have missed the identification and have fixed on one which will not bear scrutiny. Pinto and some of his companions were taken captive by one of Altan Khan's generals and carried off to Tartary beyond the Great Wall. In a

passage, omitted in the reprint, we got a striking portrait of the Tartar king :

“The king was much about forty years of age, full stature, somewhat lean, and of a good aspect; his beard was very short, his moustaches after the Turkish manner, his eyes like to the Chinese, and his countenance severe and majestic; As for his vesture, it was violet colour, in fashion like a Turkish robe, embroidered with Pearl; upon his feet he had green Sandals, wrought all over with gold-Purl, and great Pearls among it, and on his head a Sattin cap of the colour of his habit, with a rich band of Diamonds and Rubies intermingled together.”

In abridging Cogan's translation, the publishers say they have aimed at preserving “the most adventurous and the most curious passages of Mendez Pinto's narrative.” Without knowing exactly what an adventurous passage may be, I may note that far too many exceedingly curious passages have been omitted. Sometimes whole chapters are left out. The numbering of the chapters has been altered. Comparing the reprint with Cogan's translation, I also find more omissions than are indicated in the text. On the whole, therefore, what with injudicious if not unwarrantable abridgment, and the blundering introduction contributed by Prof. Vambéry, this edition leaves very much to be desired.

Among notable omissions is that of the passage in which Mendez Pinto describes the embassies received by the Tartar king. One ambassador came from Xataanas, the Sophy of Persia. Xataanas, I imagine, is Shah Tamasp, Suffavi, the same who told Queen Elizabeth's envoy that he stood in no need of the aid of infidels. Another ambassador came from the Emperor of Caran, a very rich and mighty prince. In the country ruled over by this potentate, there dwelt “a certain people, fair of complexion, well-shapen, and appalled with Breeches, Cassocks and Hats, like to the Flemings which we see in Europe.” I may hazard the conjecture that Caran is Kara Tibet, and these fair-complexioned people the Shire Uighurs whom Altan Khan—I again quote Mr. Howorth's *History of the Mongols*—subdued in 1573. But the most unpardonable omission is that of nearly two chapters in which Pinto describes his journey from the Tartar court to the capital of Cochin China. For a considerable distance the route traversed must have been near that taken by M. Bonvalot and Prince Henri d'Orléans. That narrative is also interesting from another point of view. Mendez Pinto tells us that at a very fair town called Quanguinaw he met the “Talapicor of Eehuna” (l'Echune in the French translation), “which is their Pope, who was going then unto the king for to comfort him about the ill-success he had in China.” Now, Mr. Howorth states, on the authority of the Mongol prince-historian, Ssanang Setzen, that, in 1576, Sod nam Jamtso visited Altan Khan and received from him the title of “Diamond Sceptre-holding Dalai Lama”; and this, Mr. Howorth adds, is the first occurrence of the title Dalai Lama. Could I emulate Prof. Vambéry's fine contempt for dates, I should say that this Sod nam Jamtso, the first Dalai Lama, was no other than Pinto's Talapicor of Eehuna or l'Echuna;

but it seems unlikely. On the other hand, Pinto presently came to a city called Lechuna, "the chiefest of the Religion of these Gentiles, and such it may be as Rome is amongst us." Is Lechuna Lhassa? If so, the Portuguese must have gone rather a long way round.

The fact is, Mendez Pinto's narrative is rich in puzzles and mystifications. It was not published till after his death, and from the very beginning his editors seem to have been utterly oblivious of the unities. They think little of making him arrive at his destination, after a long journey, a year or so before the date when he is supposed to have started. His topography is often incredible. At the same time it would be easy to show that the insulting epithet, "Mendax Pinto," was altogether undeserved. His wildest statements often bear a close resemblance to what are now accepted facts. His story about a vast lake from which four great rivers take their rise, one of them being the Yang-tse-kiang, is not, indeed, literally correct; but we know that the Yang-tse-kiang, the Mekong, the Salween, and the Irrawadi all have their sources on the eastern edge of the Tibetan plateau. The general credibility of Pinto's travels is fairly estimated by Samuel Purchas, who decides

"that if he hath robbed the altars of truth as he did those of the Calempuy islands, yet in Pequín equity we will not cut off the thumbs (according to Nanquin rigour) upon bare surmise without any evidence against him."

What is needed to establish his reputation is a careful comparison of his book, not only with the histories and narratives of travel written by the Jesuits and others a couple of hundred years ago, but also with the works of modern travellers, including Prejevalsky, Ney Elias, Cooper, Gill, Colonel Mark Bell, V.C., and the distinguished Frenchmen, M. Bonvalot's predecessors, who have explored Further India. Pinto was one of the first Europeans to visit Nimme, where we now have a British Consulate; and his description of the place should be compared with what Ralf Fitch and Mr. Archer have told us. His account of the wars and revolutions in Burma, in the latter half of the sixteenth century, practically agrees with that given in Faria y Souza's History; but the studious reader will also inquire whether native chronicles afford further confirmation. Neither in Prof. Vambéry's introduction, however, nor in the one solitary and somewhat inane foot-note which is offered by way of elucidation of the text, will any assistance be found. Even the map, a reproduction of Van Lindschoten's, is of little use.

Regarded merely as a story-book—and the reprint is too much hacked about to be of any value in other respects—the Voyages and Adventures of Mendez Pinto are disagreeable reading. The editor, it is true, has not cut out all those marvellous, one might say inimitable, pictures of Asiatic pagantry which Pinto drew with unsurpassed skill; but the endless details of pillage and slaughter and ruthless cruelty are little short of revolting. If intended for the use of serious students, the reprint

should have been a faithful transcript of Cogan's translation. If, on the other hand, the "Adventure Series" is only designed for the delectation of the young, some more edifying traveller should have been selected. From beginning to end there is hardly a single incident that could be cited as an example of courage, endurance, or devotion to a just cause. Pinto and his companions were piratical filibusters. They swagger and ruffle it bravely enough when the odds are all on their side, and are despicable poltroons in adversity. Prof. Vambéry talks of the sorry reward which fell to the lot of "this audacious Portuguese" for the miseries he endured, "all with the sole object of satisfying a curiosity which has proved so useful to posterity." It was a lust of gold that took him and others like him to the Eastern seas, and his sufferings were a fitting punishment for his misdeeds.

STEPHEN WHEELER.

NEW NOVELS.

St. Katherine's by the Tower. By Walter Besant. In 3 vols. (Chatto & Windus.)

Khaled: a Tale of Arabia. By F. Marion Crawford. In 2 vols. (Macmillans.)

A Life's Devotion. By Lady Virginia Sanders. In 3 vols. (Hurst & Blackett.)

Quita. By Cecil Dunstan. In 2 vols. (Ward & Downey.)

Spindle and Shears: a Welsh Story. By Lewis Armytage. (W. H. Allen.)

Wounded by a Word. By C. E. Hitchman. (Digby & Long.)

Jack's Father, and other Stories. By W. E. Norris. (Methuen.)

MR. WALTER BESANT at sundry times and in divers places has said such terrible things about the sins and follies of reviewers that one may well feel rather nervous in expressing any opinion at all upon a book from the pen of so formidable a *ensor censorum*. One's nervousness is, however, indefinitely increased when the opinion to be expressed is by no means unreservedly favourable—when indeed it amounts to a conviction that the book under censorship is more or less of a failure; for in that case any slip that the poor critic may make is likely to be treated with more than usual severity of wholesome chastisement. This being so, I hope I may not be accused of a cowardly attempt to tamper with justice when I say that, though *St. Katherine's by the Tower* is in various important respects a very faulty story, it nevertheless contains some very good things. If the freedom of the city has not been conferred upon Mr. Besant he has not yet received the honour due to him, for he has discovered and described in his own delightful way a score or so of London's concealed beauties; and what he did for *Bankside* and its superficially unattractive vicinity in another story he has done here for the precincts of the little-known church which provides his new book with a title. Then, too, there is a less pleasant but not less admirably painted picture of the interior of Newgate as Newgate was in the bad old days at the close of the last century; and there are other capital

examples of the descriptive work which Mr. Besant always does so well. But when a satisfying story of human action and passion has to be told, the best description in the world seems to go a very short way. The special story that is told in *St. Katherine's by the Tower* is deficient in real interest, because the actions upon which the narrative scheme depends are the outcome of morbid cerebral conditions. Indeed, there would have been no story to tell had not Mr. Besant chosen to afflict both his hero and his heroine with partial insanity, so prolonged that only in a technical sense can it be called "temporary." All the talk about the "evil eye" of the villain Richard Archer, to which so many pages are devoted, is pure padding, because there is no attempt to make the explanatory hypothesis credible to the imagination. The imaginary narrator explicitly rejects it; and therefore we have a story dominated by the conduct of two people who, not to put too fine a point upon it, go mad without rhyme or reason, and recover their senses only when all possible mischief has been done. Apart from this fundamental error of structure, *St. Katherine's by the Tower* is one of the fullest and briskest of its author's recent novels; and it is a pity that the reader who cannot fail to be attracted by the vivacity of isolated portions of narrative should be repelled by the obtrusive unreality of the book as a whole.

Mr. F. Marion Crawford's Arabian romance cannot, perhaps, be considered one of the most striking of his books; but it has a charming freshness of fancy, and in finish of literary workmanship it will hold its own with any of its predecessors. It has certainly one important element of general popularity, inasmuch as it provides the reader with plenty of story—much more, for example, than was to be found in its immediate forerunner, the narrative substance of which could have been given in half a dozen pages. The opening takes us back into the imaginative atmosphere of *The Thousand and One Nights*, for *Khaled* is one of our old friends the genii who, for a deed which has gained favour in the eyes of Allah, receives from him the boon he desires. He is to become a man, and to have for wife the beautiful Princess Zehowah, who, though indifferent to him as to all other men, will give him her hand in marriage. Should he succeed in conquering her coldness and winning her love, he will win with it a human soul and the gift of immortality; but, should he fail in this, his doom will be the death which is annihilation. For all his centuries of pre-human experience, *Khaled* is but a neophyte in affairs of love; and the schemes which seem to his innocence so full of serpentine wisdom are destined to result in disastrous failure. He first tries to dazzle Zehowah by feats of arms; but, though admiration and respect are freely given, the warmer emotion is withheld, and his wife persists in regarding his yearning for love as an incomprehensible whim. Foiled here, he endeavours to touch her heart by arousing her jealousy; but the quick-witted Zehowah sees through his simple wiles, and laughingly tells him that she has found him out.

In his well-meant flirtation, Khaled, however, has been playing with edged tools. With all his endeavours he has failed in winning the love of his wife, but he has unwittingly won the love of that "glorious devil," the slave Almasta; and when the girl discovers that Khaled has but been using her for ends in which she has no concern, and that his heart can never be hers, the craving of desire gives place to a not less fierce lust for revenge. How her traitorous scheme leads up to the *dénouement* must not be told here, but the story will be read with genuine interest in Mr. Crawford's pages. The movement never drags; the book has both pathos and humour; and it would not be surprising were *Khaled* to prove one of its author's most popular novels.

"His very faults," wrote George Eliot of her earliest hero, Amos Barton, "were middling—he was not *very* ungrammatical. It was not in his nature to be superlative in anything; unless, indeed, he was superlatively middling." What the Reverend Amos was as a man *A Life's Devotion* is as a book. A critic who is disposed to be genial may say that it is rather good, while a critic who is disposed to be severe may say that it is rather poor; but no one will say that it is "very" anything, except, perhaps, very ordinary. The characters are not specially natural, but they are not obtrusively the reverse; the story told is hardly probable, yet not conspicuously improbable; the style is destitute of striking merits, but free from striking defects; the novel, as a whole, is not very interesting, but it would be unfair to say that it is very dull. *A Life's Devotion* is, in short, an utterly unremarkable specimen of that familiar article of commerce, the circulating library novel.

Mr. Cecil Dunstan's *Quita* is admirably written, and the heroine is a thoroughly well individualised character; but it is hardly natural that a girl so sensible, so capable, and so wholesomely human in every way should persist in wearing the willow and dooming herself to perpetual maidenhood for the sake of a man who has shown himself to be, not only utterly heartless, but a thorough cad into the bargain. Of Leslie, the cad in question, it can only be said that he is altogether unsatisfactory, not only morally, but artistically. At first he is presented as a chivalrous gentleman who seems intended as a foil to the self-satisfied snob Saville, and the reader is mentally congratulating Quita upon her discrimination in disdaining the pinchbeck and choosing the gold, when, all at once, without any reason that we are clever enough to discern, Leslie "rounds" upon himself and makes a revelation for which no hint had prepared us, and which most readers will rightly think is obviously untrue to the observed facts of human nature. This is bad; and it is all the worse because Leslie is indispensable, for if he were left out of the story there would be left no story to tell.

Scotland and Ireland have long been happy hunting grounds for the novelist, but Wales has been comparatively neglected; and therefore, in virtue of its Welsh background alone, *Spindle and Shears* achieves a

pleasant effect of freshness. Apart, however, from this semi-adventitious attraction, it is a story of real power, picturesqueness, and strong human interest; and if it be Mr. Lewis Armytage's first attempt in fiction it must be regarded as at once a performance and a promise. Eudea Morgan, Lord Senghenydd's illegitimate daughter, with her beautiful face, her wonderful voice, her cold heart, and her overmastering envy and avarice, is one of those strongly-painted portraits which testify to a by no means ordinary power of imaginative conception and presentation; while the vengeful grandfather, Idris Morgan, and the drinking rector, Duncan Fraser, who knows the Earl's secret, are figures which, though less prominent, are hardly less impressive. *Spindle and Shears* belongs to the school of *Wuthering Heights*; and though no one would think of putting the books side by side, there is in the new story a sombre force of the same kind as that which makes itself so startlingly manifest in Emily Brontë's Yorkshire romance.

The characters, conversations, situations, and incidents in *Wounded by a Word* are so grotesquely ridiculous that the book ought to be amusing; but instead of being amusing it is dull with a dullness only to be characterised by some hyperbolic superlative invented expressly for the purpose. The reviewer hereby issues a warning that any person desirous of verifying this statement must undertake such verification at his own risk.

Everybody knows what admirable work is to be found in Mr. Norris's three-volume novels; but it may be doubted whether any one of them is so perfect, in the sense of being flawless, as are two or three of the seven short stories in his latest volume. I myself think that the title-story is a masterpiece of reticent pathos; but as I believe that some people think Jack impossible, or, if possible, a fool with whom sympathy is out of the question, I will not press its claims. But the handling in "Mysterious Mrs. Wilkinson," "A Queer Business," and "Clever Lady Sophia," at once so delicate and so firm, so admirably effective and yet so free from the exaggeration of mere "effects," must silence even the most resolute carper. If anyone wishes to convince the world that Mr. Norris is our greatest living master of light satire, he will find plenty of good matter for his plea in *Jack's Father* and its companion stories.

JAMES ASHCROFT NOBLE.

CLASSICAL SCHOOL BOOKS.

Seyffert's Dictionary of Classical Antiquities. Revised and edited by H. Nettleship and J. E. Sandys. (Sonnenschein.) This large and handsome volume is based on Dr. Seyffert's well-known *Lexicon der Altertumskunde*, and professes to give all that the student requires to know about mythology, religion, literature, and art. In scope, therefore, it is a good deal wider than a book like Dr. Smith's large *Dictionary of Antiquities*, including as it does accounts of legends, biographies of painters, and so forth—almost everything, indeed, except history pure and simple, and geography. In minuteness of treatment it is, of course, with its 700 pages far behind Dr.

Smith's elaborate work, and it does not profess to do more than satisfy the student's needs. Sometimes, perhaps, it goes a good bit further; we have, for instance, accounts of Remmius Palamon, Panyasis, Papiinianus, Pappus, Parthenius, and many more literary or artistic personages, a knowledge of whom seems hardly required by those who would use nothing bigger than this book. The standard of the work is excellent, the additions of Prof. Nettleship and Dr. Sandys are judicious and valuable, and the illustrations are almost uniformly first-rate, though mostly reproduced from other works. On the whole, we have a most useful book for "school and college use."

Herodotus, Book VI. Edited, with Introduction, Notes, and Maps, by J. Strachan. (Macmillans.) Prof. Strachan's work will take a high place among the numerous editions of single Books of Herodotus which have appeared of late years. Made very complete with maps and illustrations of coins, it contains also a good general introduction and a specially thorough account of the dialect of Herodotus. It is probable that without the editions of Stein and Abicht the book could not have been written; but Prof. Strachan has added a great quantity of his own work and no mean skill in explanation. Nearly everything is in his notes, and only in a few instances could we wish the information given more explicitly or fully. As to the text, "an attempt has been made to bring it into harmony with the evidence" about the Ionic dialect which can be drawn from inscriptions and poetical literature. C. 122 is omitted as spurious. The volume ends with two appendices (1) on Marathon, (2) on the Polemarchi and Strategi, in which the new *Ἀθηναίων Πολιτεία* is laid under contribution. There is one passage, at least, on which we must join issue with Prof. Strachan. It is about the escape of the Persian ships from Marathon. In C. 115 the editor translates *ἐξακρουσάμενοι*, "backing their ships away from the land." Now, C. 107 looks as if the ships had never been drawn up on land at all (and so Prof. Rawlinson understands); and if so, there is nothing to show whether their sterns or bows pointed to the shore, whether they were got away by backing or otherwise. But, if they *were* pulled up on the beach, they probably had, according to ancient custom, their bows pointing to sea, and then they would not need any "backing" to get away, they would be simply run out. That they were so arranged (in spite of C. 107) seems proved by C. 114, in which we find Kynegiros able to lay hold *τῶν ἀφάλατων*, of the stern ornaments. In C. 125 we have known junior students greatly troubled by the *oi* of l. 18, on which the editor has no note.

Herodotus VII. With Notes. By Agnata F. Butler. (Macmillans.) The Seventh Book of Herodotus, to which the fine epigram of Phacennus on Leonidas is here very fitly prefixed, is one of varied interest. The enumeration of the tribes who followed Xerxes, with their dress and arms, may interest alike the school-boy and the anthropologist, while the defence of Thermopylae appeals to that downright love of hand-to-hand fighting which seems instinctive in all successful races. Here, too, occurs for the first time the famous phrase about the "wooden walls." Though the Book is but a section of Herodotus's History, it is tolerably self-contained, and, lastly, it is not too easy. Chapter 36, with its intricate account of Xerxes's two bridges, has withered up many a candidate for honours before now; but Mrs. Butler gives a clear and, on the whole, a successful commentary on it. The words *κατὰ λόγον*, however, in line 21, are not sufficiently explained by "in proportion." In proportion to what? "The flaxen (cables) were the heavier," says Prof. Rawlinson, evading the

difficulty altogether. Herodotus must have meant that they were heavier than papyrus cables in proportion to either their length or their number (two of flax, four of papyrus); and perhaps the former is more likely to have been in his mind. At the end of c. 168, the note on *διεκοῦσαντο τοὺς Ἕλληνας* is merely "evaded." But what did the Corcyreans evade? Was it the expectations of the Greeks or their reproaches? Mrs. Butler must beware of over-brevity. A note on chap. 211, line 20, requires re-wording — "*παλαβεῖν*, 'gain.' *τῆς ἐσόδου* with both *παρ.* and *περιόμενοι*"; for *παλαβεῖν* does not govern a genitive case. The Introduction is short and business-like; there is a useful appendix on the dialect of Herodotus, and the notes contain, in a convenient and compendious form, most of what has been written on Book VII. To sum up, it must be said that this edition is marked, not by any striking originality, but by much of plain sense.

Homeri Ilias XXII. By G. M. Edwards. (Cambridge: Pitt Press.) Mr. Edwards has produced a scholarly little edition of one book of the *Iliad*, with an admirable introduction which is, philologically speaking, adequately modern, except in respect to "assimilated" forms like *μηχανῶνται*. The notes are brief and to the point, though we do not see why the editor should descend to such a remark as, "Dr. Leaf points out that *τόσον* (c. 452) is our colloquial 'so far.'" This is steam-hammer nutcracker with a vengeance.

Commentar zu Cäsar's Denkwürdigkeiten, für den Schulgebrauch. Von Johann Schmidt. (Wien: Tempsky.) *Wörterverzeichnis zu Homeri Ilias A—Δ.* Von A. Scheindler. (Wien: Tempsky.) These two aids for the education of the Austrian schoolboy belong to a series of school-books recently put forth at Vienna, and noticed several times already in the ACADEMY. They may interest English scholars because of their total unlikeness to the familiar "Schul-ausgaben," or our own Clarendon Press or Pitt Press manuals. In spite of the difference in title, the plan of the two books is nearly identical. They do nothing but translate words and phrases arranged in the order in which they occur in the text, and add a few references to grammars. Beyond this there is nothing, no long grammatical notes or various interpretations or historical disquisitions or parallel passages or any of the other abominations with which it is the fashion in England to deck out the school-book and disgust the schoolboy. The level for which the books are intended is apparently the "Quarta."

NOTES AND NEWS.

MESSRS. CASSELL & COMPANY are early in taking advantage of the new American Copyright Act. They have for some time past been making arrangements with authors in England and America, among whom may be mentioned:—Mr. R. L. Stevenson, Mr. Clark Russell, Dr. Conan Doyle, the Rev. Baring Gould, Mr. Frank Barrett, Mr. Frank Stockton, Mr. Stanley Weyman, the author of "Dead Man's Rock," Mrs. Elizabeth Stuart Phelps, Mrs. Molesworth, Mrs. L. T. Meade, Mrs. Parr, and Mrs. Alexander. Works by these and other writers will be published during the autumn by Messrs. Cassell & Company in England, and by the Cassell Publishing Company in America.

WE hear that Mr. C. P. Lucas, of the Colonial Office, author of the series of excellent volumes entitled "The Historical Geography of the British Colonies," has in hand a new edition of Sir George Cornwall Lewis's *Government of Dependencies*, which has been out of print for some years. It will be published by the Clarendon Press.

THE large-paper edition of *Hedda Gabler* will be ready in a day or two, but we understand that it is almost entirely exhausted by advance subscriptions. It contains, in addition to a portrait of the author, portraits of Miss Robins as Hedda Gabler and of Miss Marion Lea as Mrs. Elvsted. There is also a small vignette of Miss Robins on the cover.

MESSRS. MACMILLAN announce a novel by the now famous author of "Mademoiselle Ixe"; it will be entitled *The Exorcism of Cecilia*.

SUBSCRIBERS to the Roxburghe Ballads will be glad to hear that Mr. Ebsworth has just ready for issue to them a new Part, consisting of nearly three hundred pages. This will be Part XXI., leaving only one part remaining to complete the series.

THE next volume in the series of "English Men of Action" will be *Montrose*, by Mr. Mowbray Morris.

MR. HEINEMANN has received the following letter from Mr. Gladstone—

"Mr. Gladstone, with his compliments, begs to thank Mr. Heinemann for Mr. Hall Caine's small but interesting book on the Isle of Man. He is inclined to hope that, when it goes to a second edition, a chapter may be added on the laws and administration of the island."

Mr. Hall Caine, who is still unwell, has intimated to the publisher his intention of adding the chapter which Mr. Gladstone suggests, as soon as his health permits. *The Little Manx Nation* is already in its second thousand.

MESSRS. KEGAN PAUL, TRENCH, TRUBNER & Co. will publish immediately a reprint of Prof. Ogilvie's essay on "The Right of Property in Lands with Respect to its Foundation in the Law of Nature; its Present Establishment by the Municipal Laws of Europe; and the Regulations by which it might be rendered more beneficial to the Lower Ranks of Man-kind." The essay, which originally appeared in 1782, is now issued with the author's own notes, as well as with copious biographical notes by the editor, Mr. D. C. Macdonald.

MR. CHARLES F. RIDEAL has in the press two little books of character sketches, entitled *Young Ladies of to-day*, and *Young Gentlemen of to-day*, illustrated by Crow. They will be published by Messrs. Dean & Son.

A VOLUME of tales by Mr. H. Kaines Jackson, entitled *Stories of Sentiment*, is announced by Mr. Elliot Stock for immediate publication.

MESSRS. HEINEMANN & BALESSTIER have now published at Leipzig the first volume of their new "English Library," which is intended only for continental circulation. It is Mr. Rudyard Kipling's *The Light that Failed*, in the latest or Macmillan version. The format closely resembles the familiar quarto of Tauchnitz, though the printing and paper are English. Among the forthcoming volumes in this series, we notice the titles of three as yet unpublished books by Mr. R. L. Stevenson.

WE are informed that a copy of *Poems by Two Brothers* was sold for £15 10s. at a book sale at Louth on July 2.

DURING Wednesday and Thursday of next week, Messrs. Sothely will be engaged in selling the first portion of the autograph letters and historic documents collected by the late Sir Thomas Phillipps, of Middle Hill and Cheltenham. They include a series of unpublished documents, with the seals of Henry IV., V., VI., VII., and VIII., and Elizabeth; a letter of Sir Thomas Lucy, of Charlcoate, the supposed original of Shakspeare's "Justice Shallow"; a letter from James II., when Duke of York, to the Jesuit confessor of Louis XIV., developing a project for bringing back England to the Catholic faith, together with

the reply; a letter of George Villiers, Duke of Buckingham, relating to the marriage of Charles I. and Henrietta Maria; a letter of Chatterton to Dodsley, the publisher, showing that he attempted to impose "perhaps the oldest dramatic piece extant, wrote by one Rowley, a priest in Bristol," upon Dodsley, before he ever addressed Horace Walpole; four long letters by Junius; and a letter by Tom Paine, giving an account of an interview with Fox.

AT the annual meeting of the Swedenborg Society, held on June 30, it was stated that £707 had been received in dividends, subscriptions, &c.; from legacies £700, and from books sold £239. The number of volumes delivered was 4525, which includes some in German, Italian, French, and Latin; 6300 volumes have been reprinted. Public libraries have received 1139 volumes; 100 volumes are being offered gratis to ministers at Melbourne, and the theological works have been presented to the public library instituted in honour of the Queen's jubilee at Perth, West Australia. Arrangements are being made for a translation of *Heaven and Hell* into the Hindi language, for circulation in India. In Italy, a further distribution of *Heaven and Hell* and *Divine Providence* has been made to the extent of 50 volumes.

EMMY VON DINKLAGE, one of Germany's best novelists, died suddenly last week at Berlin of heart-disease. She particularly excelled in novels with a local colouring, her speciality being descriptions of the Emsland.

THE Clarendon Press has published this week a new Part of their *New English Dictionary on Historical Principles*, namely Part i. of Vol. iii., being the first that bears on its title-page the name of Mr. Henry Bradley. It begins the letter E, but does not quite finish it, stopping at the word "every." From the Prefatory Note we learn that it contains altogether nearly ten thousand words, of which 6842 are main words; of these last 25 per cent. are marked as obsolete, and 4 per cent. as alien or imperfectly naturalized. This portion of the English vocabulary is remarkable for the extremely small proportion of native English words, as compared with the large number of words adopted from French and of derivatives from Greek and Latin. It is also remarkable for the unusual abundance of technical terms belonging to modern science. So far as possible, words of this class have been traced back to the authors by whom they were formed; and the inventor's own statements as to the etymology and the reason for which the name was given have, when it seemed necessary, been quoted. Mr. Bradley is careful to say that Dr. Murray is not responsible for any of the faults that may appear in this Part, though few of the pages have not been improved by the adoption of his suggestions. It is also stated that Dr. Fitzedward Hall has furnished many hundreds of important quotations, carrying back the history of words to an earlier date, or exemplifying senses and constructions not sufficiently illustrated. We hope to review the Part at length hereafter.

UNIVERSITY JOTTINGS.

IN accordance with general expectation, Prof. Andrew Seth, now at St. Andrews, has been elected to the chair of logic and metaphysics at Edinburgh, vacant by the retirement of Prof. Campbell Fraser. Mr. Seth graduated at Edinburgh in 1878; and was for sometime professor of philosophy at Cardiff, until he succeeded Spencer Baynes at St. Andrews. His Balfour lectures on *Scottish Philosophy* are well known. Meanwhile the chair of Humanity

at Edinburgh, which has been vacant since the death of Prof. Sellar in October of last year, still remains unfilled. The competition for it is said to be very keen.

THE Conington prize at Oxford has been awarded to Mr. F. Haverfield, of New College, for a dissertation on Roman Britain, partly epigraphical. We understand that on this occasion three other dissertations of merit were sent in. The prize has only once previously been awarded—in 1882, to Prof. Cook Wilson, for an Aristotelian dissertation.

MR. FRANCIS GOTCH, of London University, who has been for some years assistant in the physiological laboratory at Oxford, has been appointed to the chair of physiology in University College, Liverpool, recently endowed by Mr. George Holt with £10,000.

WE may mention here that the Rev. C. H. H. Wright, of Trinity College, Dublin, has been appointed vicar of St. John's, Liverpool.

THE University of Cambridge will give an official reception on Saturday, August 15, to delegates from the International Congress of Hygiene and Demography, which will be held in London at that time.

THE Oxford Historical Society proposes to issue—in addition to the late Prof. Thorold Rogers's Oxford City Documents—two more volumes for 1891, both of which are now in course of printing: a History of the three neighbouring villages to the north—Kidlington, Yarnton, and Begbrooke, written by the Hon. Mrs. Stapleton; and Reminiscences of Oxford, by Oxford Men, selected and edited by Miss L. Quiller Couch. The volumes for 1892 will probably be the Grey Friars in Oxford, by Mr. A. G. Little; and the first part of the Life and Diaries of Antony a Wood, by the Rev. Andrew Clark. Arrangements have also been made for the Cartulary of St. Frideswide, Place Names of Oxon, Berks and Bucks, Berkshire Wills, and Oxford and the Neighbourhood during the Civil War. Meanwhile, Mr. C. E. Doble is still working at his collections of Thomas Hearne, of which three volumes have already appeared.

THE current number of the *Eagle*—a magazine supported by members of St. John's College, Cambridge—prints the commemoration sermon preached in the college chapel on May 6 by Prof. J. E. B. Mayor, from which we make the following quotation:

"If each Johnian would endeavour, wherever he goes, to inquire for books published by members of the college, or for records of their lives, and would send his acquisitions to our librarian, in a few years our stores would be of priceless value to the historian of letters. For many years I have sent books to the libraries to which they by birthright belonged, whether our public library, or the Bodleian, or college libraries, or Stonyhurst, or Protestant Nonconformist institutions."

NUMBER forty-two of the *Bibliographical Contributions* issued by the library of Harvard University consists of a list of the orators and poets of Phi Beta Kappa, Alpha of Massachusetts—we quote *litteratim et punctatim*—by Mr. W. H. Tillinghast, assistant librarian. The list begins in 1782, and is henceforth continuous down to 1890. In the eighteenth century we find such familiar names as Lowell, Quincy Adams, Emerson, Dana Ward, Quincy, and Bigelow; and also one Thomas Paine, who subsequently changed his Christian name to Robert Treat. Edward Everett was poet in 1812, and orator in 1824 and again in 1833. William Cullen Bryant was poet in 1821, and George Bancroft in 1823, though his contribution cannot be identified in his little volume of Poems published in that year. Longfellow was poet in 1833, and Ralph Waldo Emerson in the

following year; but neither of them ever published their poems. Oliver Wendell Holmes was poet in 1836, W. W. Story in 1844, Bayard Taylor in 1850, G. H. Boker in 1865, Francis Bret Harte in 1871, Waiter Mitchell in 1875, E. C. Stedman in 1877, R. H. Stoddard in 1878, Edgar Fawcett in 1880, C. G. Leland in 1881, and R. W. Gilder in 1890. Perhaps the only name absent that we should have expected to see is that of Mr. J. R. Lowell. The orators comprise (with the same omission) all the foremost representatives of American literature—with the addition of Prof. R. C. Jebb, in 1884.

IN the fourth note under this heading, in the ACADEMY of last week, we stupidly wrote "Trinity Colledge" for "Trinity Hall."

ORIGINAL VERSE.

THE FLAG OF DISTRESS.

TO E. N. P.

(See ACADEMY, May 2, 1891.)

Over the Ocean of Being,
Till the wind fails,
Fast on their venturous voyage
Speed the white sails!
But from the ships that have foundered,
Labouring slow,
Hardly abreast of the billows,
The rough rafts go.
Thereon the stranded from shipwreck
Painfully lie,
Lead seem the waters around them,
Brazen the sky.
Cruel the ships that in safety
Steadfastly speed,
Cruellest souls that aboard them
Reck not nor heed.
Nay! for across the wan water
No appeal fails!
Nay! for the tiniest signals
Stay the white sails!
Some from the ship will come speeding
Eager to save,
Heirs to one glory of living
Heirs to one grave.
But if the bearers of succour
Find not the track?
If to the hail of the helpers
Nothing come back?
What if the wash of the waters
Drown the heart-throb?
If the wild winds in their courses
Stifle the sob?
Say, shall the true hearts of comrades
Vainly be stirr'd?
Thou who so sorrowest, answer!
Someone has heard!

L. M. LITTLE.

MAGAZINES AND REVIEWS.

WE have received the first number of the *Journal of the Ex Libris Society* (A. & C. Black), which has been founded, after the precedent of the Philatelic Society, to encourage the systematic collection of book-plates, the description of examples of special merit or rarity, the classification of the various styles, and the publication of lists of engravers, dated specimens, &c. A council has been formed, of which the chairman is Mr. John Leighton; while Mr. W. H. K. Wright, of the Plymouth Public Library, has undertaken the honorary but onerous duties of secretary and general editor. This first number consists mainly of reprinted articles, together with several illustrations, of which the most interesting are those designed by Mr. John Leighton himself. There are also reviews of recent books on the subject in German and Swedish; and we notice that two members of the society are engaged on a revised bibliography. The annual subscription is half a guinea.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- AGNELLI, G. Topo-cronografia del Viaggio Dantesco. Milan: Hoepli. 15 fr.
- BIRÉ, Edmond. Victor Hugo après 1830. Paris: Didier. 7 fr.
- BOLIN, W. Ludwig Feuerbach, sein Wirken u. seine Zeitgenossen. Stuttgart: Cotta. 6 M.
- DEL LUNGO, I. Beatrice nella vita e nella poesia del secolo XIII. Milan: Hoepli. 4 fr.
- DESCHAMPS, L. Histoire de la question coloniale en France. Paris: Plon. 7 fr. 50 c.
- KRAUS, E. Das bühmische Puppenspiel vom Doktor Faust. Breslau: Koebner. 3 M.
- LAIGLE, Alph. L'éducation au point de vue de la lutte pour la vie. Paris: Lecène. 3 fr. 50 c.
- LECLERC, M. Choses d'Amérique: les crises économique et religieuse aux Etats-Unis en 1890. Paris: Plon. 3 fr. 50 c.
- LICHTENBERGER, H. Le poème et la légende des Nibelungen. Paris: Hachette. 7 fr. 50 c.
- RICCI, C. L'ultimo rifugio di Dante Alighieri. Milan: Hoepli. 32 fr.

THEOLOGY, ETC.

- DOLLINGER, I. v. Akademische Vorträge. 3. Bd. München: Beck. 6 M.

HISTORY, ETC.

- CORRESPONDANCE du Marquis de Croix, Capitaine général des armées de S. M. C., Vice-Roi du Mexique 1787—1788. Paris: Calmann Lévy. 15 fr.
- GRAF, J. H. Das Leben u. Wirken d. Physikers u. Geodäten Jacques Barthélemy Micheli du Crest aus Genf, Staatsgefängener d. alten Bern v. 1736—1766. Berlin: Wvss. 2 M. 40 Pf.
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CORRESPONDENCE.

A WAR OF RAMSES II. AGAINST MITANNI AND ASSYRIA.

Queen's College, Oxford: July 4, 1891.

Mr. Howorth has lately questioned the military character hitherto ascribed to the long reign of Ramses II. I think he has forgotten the very imperfect nature of our records; it is almost an accident that any of his campaigns are known to us at all. To these it is now possible to add another.

Last winter M. Grébaud continued the disinterment of the Temple of Luxor, and laid bare a broken line of wall on which Ramses II. has recorded a campaign in the previously unknown "land of Situna." A large number of mutilated geographical cartouches accompany the reference to the campaign. Among those on the left are the names of the "countries" of [A]qupta and Her-aztum, which are known to have lain to the north of Arvad, probably in the neighbourhood of the Gulf of Antioch, as well as the "country" of Mit(a)n[u] or Mitanni. On the right many of the names are followed by the determinative of "coast" or "island," instead of the more usual determinative of "country." One of them is Assur; above it is Mit(a)na; at its side is Balnu. To all of them the determinative of "borderland" has been attached, and the mutilation of the first two characters in the name of Mitana or Mitanni has made its reading difficult. Balnu appears among the conquests of Seti I., and is identified by Brugsch with "Balaneae north of Arvad."

The newly-discovered wall at Luxor thus informs us of a campaign of Ramses II. in the north-west, of which we had no account previously; and unless the Pharaoh has claimed victories which did not belong to him, his armies must have contended against both Mitanni and Assyria either at the time of his campaign in Situna or during his wars with the Hittites.

A. H. SAYCE.

"HISTORY OF THE CHURCH OF ENGLAND,"

Warkworth Vicarage, Northumberland: July 4, 1891.

Mr. Galton in his review of the new volume of my *History of the Church of England*, published in the ACADEMY of June 27, says:

"Something that goes very near to vulgarity often spoils the interest and the pleasure, and cannot fail to diminish the permanent value of Canon Dixon's laborious but slovenly, discursive, and eccentric histories."

If it be vulgarity to have conceived the ambition of being numbered among the historians of England, and to have pursued this ambition for more than twenty years amid great difficulties without looking for any present recognition; to have spent endless pains in ascertaining truth; to have undertaken a neglected subject, partly on account of its own dignity and importance, partly to show that the most difficult matter may be brought under style, and to give some example of the art of extended composition—if this be vulgarity, then I admit the imputation. If not, I am unaffected by it.

R. W. DIXON.

NOTES ON THE REVIEW OF "PEARL."

London: June 29, 1891.

I fully appreciate the honour Dr. Morris has done me in subjecting my edition of *Pearl* to minute criticism; and I am most grateful to him for the kind way in which he has spoken of my work as a contribution to English scholarship. A review, by its very nature, must contain *aliquid amari*; and when this essential element is infused by so distinguished an authority as Dr. Morris, one would prefer to be silent, lest comment should seem ungracious.

Dr. Morris's criticism is chiefly directed to eight passages in the poem as interpreted by me. I beg most respectfully to submit to my reviewer the accompanying notes on each of these:

1. "He lavez hys gyftez as water of dyche,
Other gotez of golf that never charde;
His franchise is large that ever darde
To hym that macz in synne rescozge;
No blyse bezz from him reparde;
For the grace of God is gret inoghe."

51, 8-12.

(a) Dr. Morris, in the first place, objects to my rendering of the second line of this passage, "Or streams of the deep that never turn." He is of opinion that *charde* does not signify "turn," but rather "has turned aside, ceased, stopped." I am aware of the fact that *charde* is a past tense; but it is a past tense that can only be translated by a present in modern English, being what is termed in grammars a frequentative aorist. I prefer, too, the literal and simple meaning of *charen*, "to turn," to the secondary sense suggested by Dr. Morris, "to stop." The idea of the line is "streams of the deep that flow on and on without turning": cp. *raykande aryght*, stanza 10, l. 4.

(b) In the second place, Dr. Morris objects to my rendering of ll. 3-6 of this passage:

"Large is man's franchise, when he hath feared
Him that maketh a rescue in sin;
No bliss shall be denied to him."

In place of my version he proposes something to this effect:

"God's liberality, which has ever been hid [i.e., has been unsearchable], is large;
To the man who makes a rescue in sin [i.e., repents]
No blessing shall be withdrawn from him."

(i) *Franchise* may, of course, apply either to God's magnanimity or to man's freedom. There is, I think, strong reason for taking it in the latter sense in this passage. Wiclif uses the word in its technical sense of "freedom from impost, immunity"; and our poet conveys by it "the sense of freedom" that a righteous believer enjoys after death. I would note, too, the great gain from a rhythmical point of view in the change of subject, coming at the beginning of the closing quatrain of the stanza.

(ii) *That ever darde to hym*. Dr. Morris cannot forgive me for comparing the phrase "to dare to" with the Scottish "to dare at," i.e., "to fear a person." Although *dare* occurs elsewhere in the poem in the sense of "to tremble in fear," he prefers a metaphorical meaning, which cannot, I think, be paralleled in Middle-English poetry, and which gives a crude sense to the whole passage. Discarding for the nonce my Scottish phrase, I beg leave to explain the process by which I arrive at my rendering, "that ever feared Him (i.e., Christ)." *To dare* = "to lurk," "to be concealed"; used metaphorically, it is equivalent to "to dare for drede," i.e., "to lurk in dread," i.e., "to fear"; the full phrase occurs frequently; "to dare" is thus a synonym for "to dread," "to stand in fear of." Now, in Old-English, the preposition "from" frequently follows the verb "to dread," e.g., *hie alle from him ondredon*, "they all dreaded them." Had our poet written of those that fear Satan, I have little doubt his phrase would have been "dared from him," &c.; but, as he is referring to that fear which is devotion, he has, with true poetical acumen, used "to." Literally, the phrase, as I interpret it, means—"he that hath ever been humble by reason of his fear towards Him," &c.

(iii) *That macz in synne rescozge*. Dr. Morris is of opinion that "He that maketh a rescue in sin" is "the man who makes amendment for sin." In my judgment the line is a poetical periphrasis for "the Rescuer," "the Saviour." The technical sense of "rescue" applies in a special way to Christ as the rescuer of souls from Limbo (cp. O.F. *rescouste* = "l'action de delivrer un prisonnier qui l'ennemi emmène." My reviewer's rendering would not only destroy the beauty of the poetry, but would make the poet guilty of an anacoluthon (*to hym . . . from hym*), the only instance in the whole poem. I am glad to see that Dr. Morris now abandons his emendation of *dared* into *dard* and of *rescozge* into *no scozge*; he accepts my reading, though he does not agree with my interpreta-

tion. Some day the original of the passage will be found—I feel sure it is a quotation—and then, perhaps, if not before, Dr. Morris will withdraw his criticism on these lines. I shall feel obliged to any theologian who is able to point out the source of the lines under discussion. Meanwhile I would illustrate my rendering from Cardinal Newman's "Dream of Gerontius":

"SOUL OF GERONTIUS.

"I feel in me
An inexpressive lightness, and a sense
Of freedom, as I were at length myself,
And ne'er had been before.

"ANGEL.

"It is because
Then thou didst fear, that now thou dost not fear.

"FIFTH CHOIR OF ANGELICALS.

O loving wisdom of our God!
When all was sin and shame,
A second Adam to the fight
And to the rescue came."

2. "Hymself ne wroghte never yet non,
Whether on hymself he con al clem."

69, 9-10.

= "Yet He Himself wrought ne'er one sin,
though he laid claim to all."

Dr. Morris objects to my rendering of the second line. "This word *clem*," he says, "cannot be rendered 'claim,' because in Middle English it would be *clime*, and could not, therefore, rhyme with *drem*, *ben*," &c. A quotation is more valuable than an argument, and I beg to submit the following lines to Dr. Morris's consideration:

"Yf a chylde be dede bore
And receyve nat the bapteme
Of hevене may hyt never clem."

R. Brunne, *Hand. Synne*.

The words *whether on hymself he con al clem* are a paraphrase of Isaiah liii. 6, "*posuit Dominus in eo iniquitatem omnium nostrum*." In the ordinary way the poet would have written "laid"; but, for the sake of rhyme, he has expressed the idea by *con clem*, i.e., "claimed as His right." From this point of view there is nothing remarkable in the syntax of "on hymself"; it is ultimately due to the "in eo" of the Vulgate. I do not think we need have recourse to the A.S. *clæman*, "to smear," in order to explain the line.

3. "About under the lord to marked tocz"
= Toward noon the lord to the market goes."

43, 9.

Toz in this line caused me much difficulty; Dr. Morris, printing the word *toz*, had originally taken the verb as connected with *tolen*, "to peer," and lexicographers have followed him. It is quoted under "*tolen*" even in the new edition of Stratmann's Middle-English Dictionary. I pointed out, for the first time, I think, in a note on the word, that there existed in Middle-English a verb *ton* = "to go," side by side with the more usual *ten*. I showed that we have here an instance of the 3rd person singular, and that the *t* in the word is not part of the root, but due to the scribal mannerism of writing *tz* for the *z* sound. Dr. Morris evidently agrees with me so far. In my note I quoted, as an instance of the simple infinitive *to*, "to go," a line from "Gawain and the Green Knight":

"For hit was negh at the terme that he to schude"
= It was near the time that he should go.

Dr. Morris takes me to task for this. "To," he says, "is a preposition, and *that . . . to* = 'to which.'" I am mystified; one does not usually "go to Time" (even with a capital T). Our discussion calls to my mind a famous symposium recorded in modern English litera-

ture. The strange part of the whole matter is that Dr. Morris himself, in his edition of "Gawain," took *to* in this very line as an infinitive, but proposed to change it to *te*.

1. "Lorde! quo schal klymbe thy hyghe hylle,
Other rest withiune thy holy place?"
Hymself to on-sware he is not dylle:
'Hondelyngez harme that dyt not ille,
That is of hert bothe clene & lyght' . . .
57. 6-10.

"That takez not her lyf in wayne." 58. 3.

Dr. Morris has here made a curious mistake in referring to Psalm xv., instead of Psalm xxiv., as the original of these passages. Wiclif's version of Psalm xxiv. 4, runs as follows, "who took not his soul in vain"; Dr. Morris's suggestion, "who taketh not their neighbour's life away wantonly," is entirely due to his wrong reference.

I take the whole of l. 57, 9, *hondelyngez harme that dyt not ille*, to be a paraphrase of *innocens manibus; hondelyngez* is an adverb and not a noun, and means "with his own hands"; no instance of *hondelyng* in the sense of "a hireling" occurs in English. The word puzzled me until I found a capital illustration of its adverbial use in Anglo-Saxon:

"Nis he him geried ðæt he *handlīga* ænigne man sœwalde."—"It is not read of him [*i.e.*, Paul] that he killed any man *with his own hands*."—*Ethric's Homilies*, ed. Thorpe, i., 386 (Homily on Paul).

Harme is not an adj. "poor," but a subs. "injury," and the literal meaning of the line is: "He that with-his-own-hands did no injury through evil intent." *Ille* is not a pleonasm, as might be supposed, but brings out the full sense of the original.

5. "I hoped the water were a devyse
Bytwene myrthez by merez made."
12, 7, 8.

Dr. Morris suggests *merchez*, *i.e.*, "marches" for *myrthez*. It will interest scholars to learn that I am now able to restore, by a simple transposition, the text of this strange passage. What the poet in all probability wrote was:

"Bytwene merez by Myrthē made."

The lines mean: "I trowed that the stream was due to some mechanical contrivance, a device between two lakes [*e.g.*, a conduit], made by Mirth." Now, Sir Mirth is the Lord of the Garden in the *Romaunt of the Rose*, and is fully described as the planner and architect of that wonderful abode. Those acquainted with Chaucer's translation (or rather that portion of the extant version which is his) will remember how important a part Sir Mirth plays in the poem. His French name is "Deduis." I beg leave to point out the very lines that the author of *Pearl* had in mind. The remarkable fact to which I would call attention is that the lines are evidently due to Chaucer's rendering of the *Romaunt* and not to the original. The parallelism in expression cannot otherwise be explained. We know that Chaucer's *Romaunt* belongs to his early years; it may be dated 1360-70. *Pearl* also belongs to about the same years. I have little doubt that the poet of *Pearl*, who was a reader of the *Romaunt* in the original French, was among the earliest readers of the English version by "the new poet" of the day. I quote Chaucer's lines and the French original of the passage in question, adding a few of the French lines for a reason that will presently appear:

"In places sawe I welles there
In which there no frogges were,
And fayre in shadowe was every welle;
But I ne can the nombre telle

* See *Alice's Adventures in Wonderland*, chap. vii., p. 191.

*Of stromys smale that by devyse
Myrthe hable done come through condyge:*
Of which the water in remynge
Gan make a noyse full lykynge."

"Il ot par leus cleres fontaines,
Sans barbelotes et sans raines,
Cui li arbres fesoient ombre;
Mēs n'en sai pas dire le nombre,
Par petis tuiiaus que Dēduis
Y ot fet fere, and par conduis
S'en aloit l'iaue aval, fesant
Une noise douce et plesant.
Entor les ruisians et les rives
Des fontaines cleres et vives;
Poignoit l'erbe freschete et drue:
Aussine y poist-l'en sa drue
Couchier comme sur une coite."

Mēon, 1391—1403.

6. "Quen strothe men slepe."—10. 7.

Dr. Morris feels disposed to connect *strothe* with A.S. *strōdan*. This seems to me altogether untenable. I suggested the Scand. *strōð*, "strown"; I could not see how the Icelandic *strōðinn*, a very plausible source of the word, could apply here; its meaning is "lewd" or "licentious," in a special sense. I venture now to suggest that *strōðinn* may after all explain the word; and, if so, the original of the line will probably be found in the *Romaunt*, in some such passage as the last lines of the French quoted above. "Quen strothe men slepe" would then mean "when mortals sleep in one another's embraces." It may be more than a coincidence that "strothe men" occurs among many reminiscences from "Clopingel's clene rose."

7. "Deme dryghtyn ever hym adyte."
"Let God decree; let Him ordain."—30. 1.

"*Adyte*," says Dr. Morris, "is a romance form, not derived from *adilhten*"; he compares *dyt* (contrives, 57. 9), "which may, however, be an error for *dyght*." In the whole range of Middle-English ransacked by lexicographers I find no such romance form recorded, and the syntactical peculiarity of the phrase is so thoroughly English that I can see no reason for supposing that this word is anything but the well-known A.S. *adilhten*. Dr. Morris has evidently made his statement in order to account for the spelling of the word; he expects *adyght*, and cannot understand why I ignore the guttural. He would probably reply to me that *adyte*, if written for *adyght*, cannot rhyme with *myte*, *flyte*, *byte*, &c. But the poet does rhyme *quyt* (= "white") with *tyght* (stanza 85). The spelling *adyte* is due to the scribe's (or the poet's) desire to produce an "eye-rhyme," as well as an "ear-rhyme." The same thing occurs frequently in the poem. An exact parallel is to be found in stanza 54, where *plyt* is written for *plyght*, to accord with the rhymes as *tyt*, *delyt*, &c. Dr. Morris compares *dyt* (57. 9), though he thinks it possible that this word may be an error for *dyght*. I take it that *dyt* is neither the one nor the other, but simply the past tense of "do"; *dyt* = *dyd*, as *abate* = *abade* (52. 5), *rest* = *revid* (50. 3), *kyntly* = *kyndly* (58. 6), *lordship* = *lordship*, &c. The poet's mannerism of using *t* for *d* has helped me to understand many puzzling passages and words in the poem.

8 "He . . . corounde me quene in blysse to
brede."
35. 7.

Dr. Morris objects to my rendering "to revel in bliss," and suggests "to be nourished or nurtured," representing A.S. *brōdan*, "to nourish." Though I am aware that the New English Dictionary quotes this passage (with a query) under the verb "breed," I still venture to connect it, not with A.S. *brōdan*, "to breed," but with *brōdan*, "to be developed, to blossom forth, to flourish"; it is simply an intransitive use of *brōdan*, "to broaden."

I. GOLLANZ.

"TENSERIE."

London: July 4, 1891.

Having devoted special attention to this word in the course of my researches on the reign of Stephen, I can throw some light on the question raised by Mr. Plummer (ACADEMY, July 4). Dealing with the passage in the Chronicle (1137): "Hi leiden guildes on the tunes aune unwile and clepeden it *tenserie*," (which Mr. Thorpe, in the *Rolls Series*, took upon himself to alter to *censerie*), he suggests that we should read "*tens serie*, meaning *tempus serenum*, 'fair weather' or 'good time' . . . a bitter gibe on the part of these robbers at the miseries of their victims."

It is difficult enough, as Mr. Plummer sees, to connect these exactions with that *tens seri* which occurs in the *Metrical Life of the Confessor*, and lingers on the lips of a Valencian *sereno*; but, in any case, he starts from the erroneous impression that *tenserie* was a nickname only used in 1137. He has made, in fact, the converse mistake of Mr. Freeman, who was led into error by his strange delusion that the "Evil Neighbour" ("Malveisin") which William Rufus constructed over against Bamborough was a generic name, and not, as was the fact, a *sobriquet*—like Richard's famed "Matte-griffun," or the "Accursed Tower" of Acre. For *tenserie*, it can be shown, was a generic name for certain irregular exactions, both in Latin and in Norman-French, with a verb corresponding with the noun. Pope Lucius II., in one of his letters, strangely confirms the accuracy of the Chronicle, writing that "quidam etiam sub nomine *tenseriurum* villas et homines suos spoliant"; while the great judicial *iter* of 1194 had for one of its chief objects an inquiry "de prisit et *tenseriis* omnium ballivorum," etc. (*R. Hooveden* iii., 267). As for the Norman-French form, it is employed by Jordan Fantosme, who, writing of the barages of Northampton (1174), tells us that David of Scotland "ne pot *tenserie* de eus aver." He also illustrates the use of the verb when he describes how the Earl of Leicester, landing in East Anglia, "la terre vait *tensant* . . . E ad *tens* la terre cum il en fut bailli." "*Tensare*" was the verb in Latin, as shown by the records of the Lincolnshire eyre in 1202 (*Maitland's Select Pleas of the Crown* [Selden Soc.] 19), where it is used of extorting toll from vessels as they traversed the marshes. A reference to the closing portion of the Lincolnshire survey in Domesday will show the very same offence presented by the jurors of 1086, who seem to have anticipated the action of the Broads Preservation Society.

J. H. ROUND.

Stanhoe Grange, Norfolk: July 4, 1891.

Perhaps I may be allowed to suggest that the word *tenserie*, in the passage from the *Laud Chronicle* ("Hi leiden guildes on the tunes aune unwile and clepeden it *tenserie*"), quoted in this day's ACADEMY, is susceptible of a more simple explanation than the somewhat fanciful one proposed by Mr. Plummer.

From Low Latin *tensare*, "to protect, defend" (whence O.F. *tenser*, in same sense—of which several examples occur in the *Chanson de Roland* and in Garnier's *Vie de Saint Thomas*—and mod. *tancer*, with change of meaning), was formed the term *tensamentum*, which Du Cange explains as "*pensitatio quae a vassallis et subditis domino pro protectione exsolvebatur*."

This *tensamentum*, which was often paid in kind, was, like the *gailles* above mentioned, frequently levied on towns, and was evidently a source of handsome profit to the feudal lord, witness the following extract from a Charter dated 1232 given by Du Cange:

"Ego Simon dominus Rupisfortis et Pusati et Vicecomes Carnot, etc. Noverint universi, quod

ego vendidi et in perpetuum quitavi religiosis viris Abbati et monachis Bonevall. pro quat. mille libris Turon. omnia *tensamenta*, que ego habebam . . . in villa Bonevall. et in aliis villis . . . in quibus *tensamenta* percipere consuevi; et unum servientium proprium in villa Castriduni de burgensibus ejusdem ville ad colligendum *tensamenta* liberum et immunem ab omni tallia et qualibet alia exactione in anno, in quo colliget *tensamenta*."

A number of other terms used to express the same thing as *tensamentum* are given by Du Cange; among them he mentions *tensura* and *tenseria*. Under this last head the following passages are cited:

"*Concilium Tarouense ann. 1163. cap. 10*: De Coemeteriis et Ecclesiis, sive quibuslibet possessionibus ecclesiasticis, *tenseria* dari prohibemus, ne pro Ecclesiae vel Coemeterii defensione, fidei suae Clerici sponsonem interponant, etc."

"*Concilium Londin. ann. 1151. cap. 1*: Sancimus igitur, ut Ecclesiae et possessiones ecclesiasticae ab operationibus et exactionibus, quas vulgo *tenseria* sive *tallagias* vocant, omnino liberae permanent, nec super his eas aliqui de caetero inquietare praesumant."

This word *tenseria* also occurs in a quotation from Hoveden, given in Stubbs's *Select Charters*, p. 255 ("inquisitio de prisit et *tenseriis*"), in the Glossary to which it is explained as "a tax."

There can be hardly a doubt, I think, that the *tenserie* of the Laud Chronicle is identical with *tenseria* in the sense given above. At any rate, this explanation, which postulates no alteration of the MS., may claim to be less far-fetched if not more rational than the "fair-weather" theory propounded by Mr. Plummer, who may find plenty of instances of the use of *tenseria* in Godefroy's *Dictionnaire de l'ancienne langue française* (s.v. 2 *Seri*), but none, I am afraid, that in any way countenances his attribution of nineteenth-century slang to the barons of King Stephen's reign.

Of course, if my explanation be correct, the words "hic lepeden it *tenserie*" need no longer be regarded as implying that the word was "a special term invented by these miscreants, and not an ordinary technical expression." On the contrary, I should suppose it to be precisely because it was an ordinary technical term (and that it was so seems proved by the quotations in Du Cange), applied to a recognised system of levying imposts, that the feudal lords employed it in order to give a legal colour to their exactions; and, that being so, there would be nothing very remarkable in the mention of it by the chronicler.

I may add that the French word *tenserie* is given in Du Cange's *Glossarium Gallicum*, with a reference to *tensura* (in the sense of "praedari, exilare"). The Latin form is *tenseria*, which is explained as meaning "robbery." Under this heading an extract is given from a charter dated 1356, which speaks of "rebellions, monopolies, *tenseries*, et autres malefaçons." We have thus a choice between two words, which probably merely describe one and the same thing looked at from opposite points of view. What the feudal lord chose to style "protections" we may well believe to have been looked upon as "depredations" by his unfortunate vassals. Unless, however, we are to assume that Stephen's barons were so unblushing in their villainy as openly to qualify their own impositions as "robbery," we may suppose the word *tenserie* in the passage in question to be used in the sense of *tensamentum* as explained above.

I submit this suggestion of mine with all diffidence; for I see Mr. Plummer speaks of the passage as being "well known to historical students," and says, further, that the word *tenserie*, in which the difficulty lies, has been "commonly regarded" as a mistake for *tenseria*, thus implying that others besides himself have

been puzzled by it, and have presumably attempted to solve the difficulty.

Is Du Cange's *Glossarium Mediae et Infimae Latinitatis* a sealed book to historical students?—it is not so to Mr. Plummer, for he looked out in it *tenseria*, though it does not seem to have occurred to him to look for *tenseria* itself—or has my suggestion been made before, and been dismissed as unsatisfactory? If so, I must apologise for having needlessly occupied so much of the ACADEMY'S valuable space.

PAGET TOYNBEE.

THE "MONOGAMOUS" SULTAN.

London: July 3, 1891.

My attention has only just been called to a review in the ACADEMY of June 13 of *The Sovereigns of Europe and Their Courts*, by "Politikos." The one quotation relating to the Sultan of Turkey contains no fewer than nine mis-statements. (1) The Sultan is by no means "practically a monogamist," though he has, properly speaking, no (2) "legal wives." (3) He is presented by his mother with a "beautiful slave," not "on his birthday and on twenty other days of the year," but on the feast of *Kaulil Gulgessi* only. (4) This "young lady" does not become at once a "harem dame with a household of her own," but an upper servant. Nor are there (5) "three hundred of these establishments," but ten or a dozen at the most; the *Valide-Sultana* or Empress-mother, the mothers of the imperial children, and one or two *Ikbals*, or Favourites, alone enjoy this privilege. When slaves are married from the palace, they receive as a wedding portion not (6) "£10,000," but a few hundred pounds at the outside; and their husbands are under no obligation (7) "to make a present of a slave to keep up the staff of the seraglio." (8) Not even the meanest subject, and much less "every cabinet minister and pacha," would, or could, "pass his daughter through the Sultan's harem, as a simple means of securing her a marriage portion, with the title of *Salide*;" such a transaction would be not only illegal, but impossible. And (9) the "title of *Salide*" does not mean "princess"; the only "title" acquired by passing through the *Serai* is that of *Seraili*.

LUCY M. J. GARNETT
(Author of *The Women of Turkey*).

APPOINTMENTS FOR NEXT WEEK.

TUESDAY, July 14, 4 p.m. Ladies Sanitary Association: "Progressive Sanitation," II., by Dr. W. B. Richardson.
5 p.m. Society for the Preservation of the Monuments of Ancient Egypt: Annual General Meeting.

SCIENCE.

RECENT WORKS ON PHYSICAL SCIENCE.

A Treatise on Analytical Statics. By E. J. Routh. Vol. I. (Cambridge: University Press.) Numerous generations of Cambridge mathematicians will welcome this first volume of Dr. Routh's Treatise on Statics. It will recall to many busy men the hours spent in the classroom at Peterhouse, when they find the old familiar problems of gig-wheels and ladders transferred from white on black to black on white. Herein lies, we think, the great merit of Dr. Routh's Treatise—it constitutes a wonderful collection of Cambridge problems in Statics, with most valuable hints for the solution of great numbers of them, often by most suggestive analytical processes. So long as the Cambridge mathematical school remains theoretical and analytical, Dr. Routh's problems must be almost indispensable to the would-be wrangler. But there are signs that Cambridge is at length

aroused to the need of some touch with the practical and geometrical side of Mechanics. Useful as Dr. Routh's work must be for the education of wranglers, it is not the volume which Prof. Ewing's students will require for the future engineering tripos. The chapter devoted to Graphical Statics is far too slender to be of practical value; while the draughtsmen who are accustomed to making real use of the line of pressure would perforce smile over the two-page treatment of it at the fag-end of this chapter. In the last chapter of the volume we have our old friends the steelyards, the planes, and the pulleys, just as they were two centuries ago, entitled the Machines; and we are told that it is usual to regard the complex machines as constructed of certain simple combinations of cords, rods, and planes. Usual in the Senate House, perhaps, but not where engineers do congregate. Prof. Ewing will have to fight an up-hill battle before he gets Cambridge teachers to publish books like Burmester's *Kinematik*, or Maurice Lévy's *Statique Graphique*; but this is what must and will come about if the Cambridge engineering School is to profit by all the excellence of Cambridge mathematics. Such books as those we have referred to are no less accurate and theoretically instructive than Senate House Statics; but they bear, in a manner which the latter do not, upon the needs of one of the most scientific and indispensable of professions. Lastly, a word as to Dr. Routh's first chapter, which is entitled "The Parallelogram of Forces." This seems to us to bring out very forcibly the illogical and unphilosophical condition at the present time of our definitions and axioms with regard to Force. The facts are firmly enough established, but the method of looking at the fundamental concepts is strangely obscure. This method is due to Newton; and, perhaps, his name and authority, some will say, ought not to be questioned. But as we have practically given up Newton's method of dealing with the motion of the moon, so it does not seem unreasonable to reconsider his statements as to Force and Matter. Dr. Routh, wisely, we think, takes the conception of Force based upon motion as the first foundation of Statics; and for us this is the only legitimate conception. In the latter part of the chapter he deals with the foundations of Statics on statical axioms; and here we should be inclined to dispute the possibility of any real proof of the parallelogram of forces being based on the two principles of independence and transmissibility of force. Duchayla's proof is at best only a juggle, and we are sorry to see it still appearing in any text-book of Statics. We have been speaking of the Cambridge tendency in mathematics, and of the need for overhauling the fundamental concepts of Statics, rather than of Dr. Routh's volume; but those who know his *Rigid Dynamics*—and what mathematical students do not?—will be sure of the excellency and accuracy of what it provides, and will insert for themselves the needful adjective "theoretical" before the "Statics" of his title.

Lessons in Applied Mechanics. By James H. Cotterill and John Henry Slade. (Macmillans.) This is an excellent little book for first year engineering students, chiefly based on Prof. Cotterill's well-known treatise, but expanded and varied in a number of points. The large number of exercises will be of real use to both teachers and students. Perhaps the portion of the book which we should feel the greatest inclination to criticise would be the part dealing with the strength of materials, especially the articles on resilience. This is the weak point, we think, of the larger volume. It cannot be too often insisted upon that the energy of an impulse absorbed by a structure is not distributed uniformly, and that Tredgold's for-

mulæ, which Prof. Cotterill cites, often lead to stresses only a third or a half the maximum as given by the more accurate calculations of Saint-Venant.

The Elements of Statics and Dynamics. By S. L. Loney. Part I., "Elements of Statics." (Cambridge: University Press.) We believe that the ACADEMY was alone among the reviews when we said we were not satisfied with Mr. Loney's *Treatise on Elementary Dynamics* or with the Cambridge Press for publishing it. However, we consoled ourselves with the fact that we had read the book from first page to last, which we had reason for doubting whether all our co-reviewers could have done. We have precisely the same objections to the present volume. The first chapter on Force, Mass, Weight, &c., does not seem to us at all clear and satisfactory. The author does not seem to have realised the difficulties students meet with at the very outset in the consideration of these ideas. To be told that "Force is anything which changes, or tends to change, the state of rest or uniform motion of a body," and then without any further discussion to hear that "Two forces are said to be equal when, if they act on a particle in opposite directions, the particle remains at rest," is the height of obscurity. The definition of Force given would cover Will or a Cataclysm for aught that is said to the contrary, and how do I know what, if any, "direction" these have? Weight, again, we are told is an idea familiar to everyone; but, on the next page, we find the attraction which the earth has for every body is called its weight. Is the weight of the moon the attraction of the earth upon it, or the attraction of the earth on a particle equal in mass to the moon placed at the surface of the earth? If the former, is the idea of weight really familiar to all? One last sample from the final pages of the book:

"No elastic string will, however, bear an unlimited stretching. When the string, through being stretched, is on the point of breaking, it is said to have reached its *limit of elasticity*, and its tension then is called the *breaking tension*."

Such a statement as this ought not to appear in a book published by the Cambridge Press, and intended for Cambridge examinations.

Geometry of Position. By Robert H. Graham. (Macmillans.) The compiler of this volume is known as the author of a rather unsatisfactory treatise on *Graphic and Analytic Statics*. In the present volume he practically reproduces various investigations in the geometry of position which he has himself arrived at as a means of interpreting Culmann's *Graphical Statics*. We cannot commend his investigations to the young engineer. The geometry of position is treated far more methodically and luminously in Cremona's work, published in translation by the Oxford Press; and a study of selected portions of this latter work would be far more instructive to the student than Mr. Graham's pages. Geometry of position occupies, however, only the first two chapters of the work. The third chapter deals, we think in an unsatisfactory manner, with reciprocal figures. We agree, however, with Mr. Graham's defence, in his preface, of Maxwell's claim to have been the first to treat these figures scientifically. Why Mr. Graham should not translate Möbius' *Nullpunkt* by "nullpoint" we cannot imagine. Chap. iv., on "Centres of Gravity," and chap. v., on "Ellipses of Inertia and Kerns," are very insufficient. The latter chapter is based upon the cumbersome methods of Culmann. We must protest, however, against the use of the word "kern." What Clifford termed the "core" was a discovery of Bresse years before Culmann wrote his *Graphical Statics*, and it was termed by him the *noyau*

central. Neither the theory nor the use of the "core" is German, and there is no reason whatever for adopting a German term for an idea the origin and discussion of which is peculiarly French. The last chapter of the volume deals with "The Elastic Line." The graphical method of dealing with the elasticity of beams is one of very great power; and we believe that Mr. Graham is the only person who has yet given us any, if a very insufficient and somewhat clumsy, account of it. His pages are largely a translation of the elementary portions of W. Ritter's tract—not, we think, the best of treatments. Mr. Graham concludes his discussion with the remark:

"The graphic method is not only shorter and more direct, but also stricter and more elegant, than that based on the theory of three moments, which it is destined ultimately to supersede."

How the method can be stricter when it is based on the same hypotheses we do not understand. Our experience, based on several years' teaching of both methods, is that a careful draughtsman will never obtain the support moments in the customary systems of loading with less than 2 or 3 per cent. error, while calculation gives them as accurately as one pleases and in a very brief space of time. The advantage of the graphical method lies in the power it gives us of verifying the results of calculation, and in its application to certain cases where calculation would be impossible or terribly laborious. On the whole, we are sorry to be unable to congratulate Mr. Graham on his volume.

"HEINEMANN'S SCIENTIFIC HANDBOOKS."—*Heat as a Form of Energy.* By Robert H. Thurston. (Heinemann.) We recently had to review another work by Mr. Thurston on Carnot, and that unfavourably. We regret that the present *Manual* seems to us equally slovenly and unscientific. This severe criticism demands at least justification; and it will be found in the following extracts with regard to Rumford, in which the italics are our own:

"He first showed the amount of heat produced by a definite and measured amount of mechanical work, and derived a result which was extraordinarily exact" (p. 35).

"Rumford had not made this measurement [that of the mechanical equivalent of heat] with any great degree of exactitude, and very probably did not at that early date appreciate its enormous importance" (p. 39).

"The value of the mechanical equivalent of heat as deduced by Rumford from his experiments accords well with later determinations. Reducing it to the now standard system of comparison, thermal units and footpounds or calories, the accuracy of his work seems remarkable. He states that the work was that of one horse-power, though two horses were employed. The engineer's horse-power is the equivalent of 23,000 footpounds of work per minute; but this exceeds the actual power of an ordinary horse, as shown by direct experiment, and Rankine gives for the ordinary draught-horse the figure 20,920 footpounds per minute. This is somewhat higher than the average Bavarian horse gives, probably, and we may take as the fairest value 25,000 footpounds per minute as the real value of the horse. This is 432 per second on Rankine's basis, or a trifle less on the last assumed figure, making the mechanical equivalent, as deduced from Rumford's experiments, 784 footpounds to the thermal unit, or only one and a half per cent. more than the figure 772 determined by experiment by Joule fifty years later, and accepted by the world of scientific men. This is not only sufficient to entitle him [presumably Rumford] to the highest distinction, but it indicates an original discovery of the most extraordinary and fruitful character" (p. 34).

Now all Rumford tells us is that two horses caused a tank of water to boil in two hours and a half; and he adds "one horse would have been equal to the work performed, though

two horses were actually employed." To attempt, in Mr. Thurston's method, to ascertain the mechanical equivalent of heat from Rumford's experiments with "remarkable accuracy," may be termed science in Sibley College; here a schoolboy would term it "cooking the answer." Further comment is needless.

Encyclopädie der Naturwissenschaft. Handbuch der Physik. 6 u. 7 Lieferungen. (Breslau: Trewendt.) These two parts deal with *Akustik*, and are contributed by F. Melde. They differ very considerably from the earlier portion of the Handbuch, in being mainly experimental, and containing little or no mathematical developments. References to some standard mathematical treatises—notably, Lord Rayleigh's—would have increased the value of the discussions on rods, membranes, plates, &c. On p. 736 the astounding statement is made that the problem of the circular plate had resisted all attempts at its solution before Kirchhoff's in 1850. Herr Melde either is ignorant of or vastly underrates Poisson's researches on plates of twenty years earlier. The section on Sound, considered as a purely physical treatise, is, on the whole, good. The pages on Bells are interesting, if somewhat insufficient. We may, perhaps, hope to know more when Lord Rayleigh's third volume appears. The researches of König and Kundt on the velocity of sound in gases enclosed in pipes are clearly reproduced, and there is a very ample discussion on beats and the combination of tones. Perhaps the most interesting chapter is that entitled "Viboscopic and Vibrographic," where a very full account is given of the methods of Young, Wheatstone, Lissajons, and König, and of flame-vibrosopes. For the sake of historical completeness, some reference at least ought to have been made to the researches of Antoine and Montigny. On the whole, Herr Melde writes at a higher level than F. Auerbach, if with less mathematical development. The first volume of the Handbuch der Physik closes with Lieferung 7, which contains a by no means complete name and subject index.

SCIENCE NOTES.

THE first volume of Messrs. Whittaker's new "Library of Popular Science" will be an Elementary Introduction to Astronomy, by Mr. G. F. Chambers, whose larger works on the subject are well known. It is meant especially for readers who have no previous acquaintance with practical astronomy; and in this, as in other volumes of the series, considerable attention will be paid to efficient illustration and explanatory diagrams. The volume will be ready in the course of a few weeks, and will shortly be followed by others.

AT the general monthly meeting of the Royal Institution on July 6, the special thanks of the members were returned to Miss Jane Barnard, Dr. J. H. Gladstone, the Rev. A. R. Abbott, Mr. T. F. Deacon, Mr. A. J. Blaikley, and others, for the loan of the collection of Faraday memorials shown in the library on the occasion of the two lectures given in commemoration of the Faraday centenary; to Sir Frederick Abel, for his present of an Certling balance; and to Mr. Ludwig Mond for his donation of £100 towards expenses connected with the Faraday centenary.

THE International Society of Entomologists will meet this year at Munich on August 25 and 26. The society number now over 1300 members. In connexion with this year's meeting, a general congress will be held, to which all friends of entomology are invited.

PHILOLOGY NOTES.

A MAP of the Distribution of the Germans in Europe, edited by the late Prof. Nabert, with the co-operation of Dr. R. Böckh, has just appeared (Glogau: Karl Fleminning.) It is drawn up on a vast scale, and is manifestly the result of most laborious and painstaking research, as well as of a close study of official sources—German, Russian, Swiss, and Belgian. Prof. Nabert, who undertook many journeys, between 1844 and 1887, for the purpose of this investigation, had the satisfaction of being able to hand over the whole of his important work for publication, though he did not live to see it in print. The two sections of the map at present issued, which will soon be followed by the remainder, comprise, besides northern Germany, the domain of the Low German (Dutch and Flemish) tongue, which reaches into the northern parts of France close up to Boulogne. In eastern Germany, the remnants of Wendish and other Slav populations are set out in special colour, with the fullest exactness. So is the scattered German population in Russian Poland, which appears remarkably numerous. In Russian Poland the Jewish element, too, is indicated by patches of a particular tint; and its diffusion appears equally great. From Calais to the Volga and the Caucasus, the outlying linguistic islands and settlements of the Teutonic stock, as well as the vast bulk of the German nation, are defined. The losses experienced by the Teutonic tongues in the west, south, and east, are also the subject of treatment. It would be difficult to give a clearer picture, at a glance, of the distribution of races and languages than is afforded in this excellent map.

THE last number of the *Journal of the Straits Branch of the Royal Asiatic Society* (London: Kegan Paul & Co.) contains several articles of interest. Mr. W. E. Maxwell, C.M.G., resident at Selangor, prints the Romanised text of a Malay ballad, which he found in the Raffles Library at Singapore. It commemorates an unsuccessful attack upon the Dutch settlement of Malacca, towards the end of the last century, by a Malay hero named Raja Haji. Mr. Maxwell also gives two contemporary Dutch versions of the affair. He does not attempt to translate the ballad, because the character of Malay poetry is such that it is almost impossible to make *pauitens* readable in English dress. The story is carried on in the third and fourth lines of each stanza only, the first two lines being either mere tags on which to hang the rhyme, or, at the best, some figurative statement, a kind of background against which to set the picture. To read ninety-five stanzas like the following would give little idea of the effect of the original:

- "Near the house of Mehe Sabtu
The *siyakap* fish from the sea of Banca.
The corpse was cast into a cleft of the rocks
Of him who had boasted he would take Malacca.
- "The *siyakap* fish from the sea of Banca
Si Tuah runs away with the tray.
His intention was to take Malacca,
Little aware that his life would be lost.
- "Si Tuah runs off with the tray.
Wood is turned by Si Naga Wangsa.
Little thought he that his life would be lost
The body was removed by the Governor of Malacca."

The literary merit of the poem is not great; but it is of considerable historical interest as the work of some local bard of the last century, who celebrated, in the best language he could command, the repulse of the raid attempted on his native city. We may also mention the conclusion of a translation of Valentyn's account of Malacca, from 1640 to 1725, together with a facsimile of Valentyn's map; a summary of the now obsolete law relating to slavery among

the Malays, which differed from the Muhammadan law in several particulars, notably in recognising debt-bondage; an account of legal customs in Negri Sembilan; and short papers on plants, insects, &c. The number ends with a valuable bibliography of Malaya, from January, 1888 to July, 1890, compiled by Mr. C. Davies Sherborn. By "Malaya" is meant that part of the Archipelago enclosed in a line drawn round the north of Siam and the Philippines, through Macassar Strait between Lombok and Bali, round the outlying islands of Java and Sumatra, and to the east of the Nicobars and Andamans. This bibliography fills just eighty pages; it is specially rich in Dutch publications, and in papers that have appeared in the *Transactions* of learned societies. We have said enough to show that this outlying branch of the Asiatic Society, which numbers only 160 members, is doing good work. It is to it that we owe the republication of four volumes of *Miscellaneous Papers relating to Indo-China*, which were edited by Dr. R. Rost for "Trübner's Oriental Series" (1886, 1887).

FINE ART.

CORRESPONDENCE.

THE TEMPLE AT LUXOR.

July 7, 1891.

An Egyptian correspondent writes to me that two of the columns west of the granite colonnade of Ramses II. at the Temple of Luxor, and behind the great Pylon, have recently fallen to the ground.

This is only what I, along with many others who visited Luxor last winter, expected would happen. It is also probably only the commencement of a disaster to the Egyptian monuments which may exceed any other of the century. Excavations were conducted on a large scale at Luxor during last winter and the present spring, and, incredible to relate, without Government supervision, and not directed by an engineer! Everyone knowing Luxor will remember that the set of the stream is against the ground (loose earth) on which the Temple stands. It has been so perilous for the adjacent houses that for the last two or three years the occupiers have, on some occasions at high Nile, sat up all night, fearing their houses would be swept away.

Without entering into the details of the late excavations, I may say that columns have been exposed in the northern courts and the earth removed from the western wall of the south portion of the Temple, so as to leave an embankment between the river and the town and Temple of palpable weakness, which is still further weakened by one end of it touching the entrance of a canal, at a point where the stream has great force. Moreover, the whole of the embankment has to stand the set of the current from the opposite side of the river.

Unless immediate steps are taken to secure the embankment, there is serious danger that, should the forthcoming inundation be exceptionally high, the whole foundations of the Temple will be washed away. And with these will certainly follow a portion of the town, entailing a possible destruction of human life frightful to contemplate.

Besides strengthening the embankment the set of the stream should be permanently changed. For many years past the land has been making on the west bank of the Nile, and being washed away on the eastern bank, whereon Luxor stands. It would be no great feat of engineering to remedy this, on which depends the preservation of so many important monuments.

To add to the indignation which we must all feel on hearing of this last Luxor escapade, there

is the knowledge that it has been perpetrated from the proceeds of a tax ostensibly levied for the repair of the monuments. When the tourist-tax was proposed it was pointed out, both at home and in Egypt, that in imposing such a tax the Government was acting contrary to the principle accepted in this country, but only after many years of agitation—that it is desirable that public monuments and museums should be open free to all. It was also suggested that, in levying blackmail of this nature, we were giving point to the sarcasms respecting the "hypocrisis Britannique" and the "nation of shopkeepers." Further, it was stated that money so collected would be certainly misapplied. As to this point, so free have officials made with the fund that, when the Khedive visited Luxor last winter, it was dipped into to pay for a road, constructed solely for his convenience.

HENRY WALLIS.

NOTES ON ART AND ARCHÆAEOLOGY.

A MEMORIAL from men of science and others, on the subject of the proposed site for the National Gallery of British Art, has been forwarded to the City Corporation through Sir H. E. Roscoe. They state that, having heard that there was a possibility of the City of London finding a site on the Embankment for the gallery which a munificent donor had proposed to build, they approach the Corporation with an earnest request that they would observe the very great importance of giving effect to the proposal. The memorial already presented to the Prime Minister would have made the Corporation aware of the many strong objections from a scientific point of view to the site suggested for the gallery in the first instance. The greatest city in the world must be the first to suffer if from any cause the proper presentation of science and means for its study by its citizens were in any way crippled. By affording a site on the Embankment, the Corporation would be the means of preventing this lamentable result, and would earn the gratitude of all interested in scientific progress, as well as confer a great boon on the art-loving public. The memorial is signed by the president of the Royal Society (Sir W. Thomson), the secretaries (Lord Rayleigh and Prof. Foster), the treasurer (Dr. Evans), and nearly all the members of the council. Among other signatures is that of Lord Tennyson.

THE programme of the approaching congress of the British Archaeological Association at York has been roughly prepared, the date of the meeting having been fixed for August 17 to 23. The Marquis of Ripon will preside; and the vice-presidents will be the Bishops of Ripon and Wakefield, Lord Herries, the Dukes of Norfolk and Cleveland, and the Marquis of Bute. The first two days, Monday and Tuesday, will be devoted to an inspection of the minster, the city walls, the city churches, and the remains of St. Mary's abbey, with its ancient hospice, and its museum of Roman antiquities. One day will be spent in a visit to Beverley minster and Hull; another to Ripon and Fountains abbey; and two days will be devoted to Selby abbey church, the abbeys of Rievaulx and Byland, and the collegiate church of Howden. On the Monday evening the party will be entertained at a *conversazione* at the mansion-house; and on each of the other evenings meetings will be held in the new guildhall for the reading of papers, to be followed by discussions. On Sunday the members of the congress will attend service in the minster; and Monday, August 24, will be spent in a railway excursion to Scarborough, where the party will visit the old Norman castle and the parish church of St. Mary's.

THE youngest artist to receive a medal at the Paris Salon is Mr. Harry Vander Weyden, who received the honour for his picture "Un Soir d'Été." He is a descendant of the old Flemish master of that name, and son of Major Vander Weyden, the well-known photographer.

M. JULES TOUTAIN, of the Ecole française de Rome, has discovered near Tunis, on a hill called Bou Kournein, what appears to be a temple of Baal of Roman times. His excavations have already produced a number of inscriptions, one of which reads "Saturnus Balcaranensis * * Augustus * * Dominus * * Deus magnus," while others supply new consular dates.

THE university of Pennsylvania has in its museum, now open to students, a collection of about 700 cuneiform tablets, which have been acquired by the Babylonian Exploration Committee outside its operations in Turkey, and none of which have yet been published.

THE STAGE.

"THE NAUTCH GIRL" AT THE SAVOY.

ARE Messrs. Gilbert and Sullivan really to point the moral of the French proverb "Il n'y a pas d'homme nécessaire?" Are Messrs. George Dance and Edward Solomon to prove that they can step quite easily into the shoes of the creators of a singularly original form of dramatic entertainment? It is a hard saying—and these are questions we cannot confidently answer. Or rather, the net result of "The Nautch Girl" production and performance is to show how "necessary" Gilbert and Sullivan have actually been to librettist and composer, if not to the public. Something has been brought out—and brought out with success—which would never have been what it is but for the illustrious series of bright musical dramas due to the collaboration of Mr. Gilbert with Sir Arthur. Mr. Dance, the librettist, has been more especially indebted to his forerunner. There is something of Sullivan—yet not so very much of Sullivan in Mr. Solomon's music. There is all that there can possibly be of Gilbert in Mr. Dance's dialogue. The same order of satire, where that is attainable; the same order of cynicism; the same turn of thought and of style; the same useful literary tricks and manner of writing—the sharp and short Saxon alternating as before, in effective contrast, with the long Latinity which is a weapon too, in its way.

As regards the satire, there is, of course, nothing quite so admirable as the manner in which, in the play of "The Gondoliers," Socialism was held up to derision, and "the Lord High Coachman on the Box" assured of equality with the Lord Chief Justice on the Bench. Still, some well barbed shafts are directed to certain gratuitously exposed bosoms. The stupid enthusiasm over the traveller who returns—the traveller who is "dined" and married and then left upon the shelf, that some other social idol may be cherished and extolled—this craze of every London season receives its due rebuke. The egotistical twaddle translated from the Norse—when only the "bitterness of balked individuality" has to be remembered, and duty must be dutifully forgotten—into the heart of this nonsense the barbed arrow

flies. Yes, there is fun and to spare; and it may be hypercritical to object to it that the method of Mr. Dance's humour copies Mr. Gilbert's too well—that it owes its existence to the existence of "The Gondoliers," of "The Pirates," of "The Mikado," and of "Patience." A man who can fall into the method of another with so complete a flexibility must have much cleverness, which includes, no doubt, at least a little originality, ready to be produced when the occasion demands it. For the present, in the production of "The Gondoliers," I look upon Mr. Dance in the light of an "under-study." Mr. Gilbert could not play his part; Mr. Dance was called upon to play it for him. And it is the business of an "under-study" to reproduce the effects of his principal.

Here is a pretty and Gilbertian little duet, for Indru and Chinna—the lady in the most modern of fashions, discovers, be it said, an "affinity" with many men, many are the occasions on which "her heart goes out to meet them."

This is the old, old story! Jack is in love with Jill; Jill doesn't care for Jacky, but deeply adores Bill; Bill worships dainty Dorothy—Dorothy, trim and tall,

Is pining and burning for Dick, who is yearning For Cis, who loves no one at all.

There is a very pretty lyric,

"When all the world was bright, love,
And every night was day."

Pretty things are plentiful from beginning to end—in the second act more especially—and it would be ungracious and unseemly were I to insist again upon the source whence they, like most of the humour, comes.

"The Nautch Girl" is mounted with nothing short of magnificence, and it is extremely well played. A word in detail on these matters. Mr. Rutland Barrington is the Rajah. There are some who disapprove of his voice; there cannot be any who disapprove of his method. When he intends to be pompous, Mr. Sapsea could never have been more impressive. His geniality and tolerance are alike admirable. The truth is, Mr. Barrington is an essential part of a Savoy performance, and Mr. Arthur Roberts himself has no greater right to be measured and fitted with a part. Mr. Frank Thornton is entertainingly disagreeable as the Grand Vizier. Mr. Donny, as the famous Idol, is all the part demands; and Mr. Courtice Pounds, as the son of the Rajah—the youth who is in love with a dancing girl, and who would willingly sacrifice caste to be her lord—plays with conviction and sings charmingly. Now, before we come to the ladies—to whom for the most part lesser rôles are given—must we forget Mr. Wyatt, the enterprising proprietor of a Nautch troop, which, on its travels, will be equipped for the performance of the *bolero* in Spain, and for that of a pleated-skirt dance in an English drawing-room up to date. The particular Nautch girl for whom the Rajah's offspring suffers love, and whom the Rajah himself regards with an eye of not wholly paternal favour, is represented very capably by Miss Lenore Snyder, a new-comer to the Savoy—a handsome and engaging person who gains upon you as the evening proceeds. What rejoices one most in the ladies' parts, however, is

the performance of Miss Jessie Bond—excellently provided for in the new opera—and, from the beginning to the end of her representation, bright and artistic, light and flexible. Miss Annie Cole makes quite the most of a small part, and deserves, indeed, a better one.

Then as to the mounting, dresses, scenery, processions, stage crowds, stage effects—well, Mr. Charles Harris is answerable for his share. The stage direction has been in his accustomed hands. Mr. Percy Anderson has designed the dresses. Gorgeous and beautiful in themselves, they have no fault but that here and there they conceal the figure too completely. Mr. Harker must be credited with the better of the two set scenes, which represents, with all splendour of decoration and detail, the courtyard of the Rajah's palace. This is Indian atmosphere and Indian colour—colour most deftly combined—a blaze of red, a flash of gold and of white-pink alabaster; and these beheld in the sunniest of lights, against a steady background of unbroken blue.

FREDERICK WEDMORE.

STAGE NOTES.

MR. F. C. PHILLIPS and Mr. Percy Fendall have collaborated in a piece called "Husband and Wife," which has—while we write—been brought out at the Comedy Theatre, and of which we shall have something more to say.

"MRS. ANNESLEY," a play by Mr. J. F. Cooke, was brought out at a matinee at the Criterion last week. It is a story of love, of jealousy, and of poisoning, told not without power, and not without sympathetic touches. It is, indeed, notwithstanding the sensational elements with which it deals, both healthy and interesting, and it is written with sufficient vigour and point. The matinee-attending audience has generally claims made upon its patience. As regards the performance of "Mrs. Annesley"—a play which will assuredly be heard of again—such claims were of the fewest. The piece was well interpreted, Mr. Bassett Roe, Mr. John Beauchamp, Mr. William Herbert, Mr. Charles Allan, and Mr. Frederick Harrison—the latter in a sympathetic part, which he played with great effectiveness and ease—being engaged in the performance. Miss May Whitty, who is clever and capable, was not seen perhaps to such advantage as we have before seen her. Miss Beatrice Lamb, on the other hand, has rarely looked or acted better. There was subtlety, as well as style and charm, in much that she did. It is ridiculous that a young actress of Miss Lamb's decided gifts and distinct individuality should be seen upon the London stage so seldom in parts that are worthy of her.

THE experimental re-opening of the Vaudeville does not appear to have been attended with any great success. The theatre is to be let from August 1 until Christmas. Mr. Thorne and his company will meanwhile be on tour.

"KATTI," with Mr. Willie Edouin and Miss Alice Atherley in the principal parts, is now being played nightly at the Strand.

MUSIC.

MUSIC OF THE WEEK.

BETHOVEN'S "Fidelio" has not been heard for some time in London, and we are surprised that there was not a larger audience last week when it was performed at Covent Garden. Mme

Tavary is an ear and dramatic singer, and appeared to great advantage in the part of Leonora. She was particularly good in the second act. M. Plançon as Rocco greatly distinguished himself. It would indeed be difficult to conceive a better rendering of the part (either vocally or histrionically). Signor Ravelli commenced his dungeon scene tamely, but afterwards was good, if not great. The "Fidelio" Overture was roughly played, but the "Leonora" went extremely well. Signor Randegger was the conductor.

An African native choir appeared at the Princes' Hall last Thursday week. They have come over to collect funds for technical colleges in South Africa; and the praiseworthy object of their visit, together with the novelty of the performance, will no doubt secure for them substantial success. Some of them have been trained at Lovedale College, South Africa, which is so full, that hundreds of applicants have had to be turned away. The choir now in London numbers from fifteen to twenty women, men, and children, representing seven distinct tribes. They have been trained by Mr. J. H. Balmer, formerly a pupil of Garcia's, and they sing with remarkable precision and refinement. The programme included genuine native and modern music, the former being, of course, of special interest to musicians; some of it is exceedingly quaint in tonality and form. The tonality in one or two pieces was Lydian in character, while the bold consecutive fifths between the extreme parts recalled the good old days of Hucbald. There was an uncomfortable mixture of secular and sacred music. As the latter is one of the choir's specialities, it would be advisable in future performances, to devote the first part of the programme solely to it. We wish all prosperity to this Kaffir choir.

Mr. and Mrs. Henschel gave an extra vocal recital at St. James's Hall on Friday, July 3. Mrs. Henschel sang with much charm *Lieder* by Mozart, Beethoven, and Mendelssohn; she was, however, particularly successful with Massenet's light and graceful "Serenade de Zanetto." She also sang a dainty "May Song," by Mr. A. Hervey, and a clever setting of "O Sun that waken'st," by Mr. F. Corder; and both were well received. Mr. Henschel sang some songs of his own from the "Trompeter von Säckingen"; they are excellent compositions, though at times the influence of Schubert is strongly marked. There were many other numbers of interest on the programme, but it will suffice to say that everything was enjoyed by the large audience. Mr. Henschel's accompaniments were, as usual, admirable.

The programme of the seventh Richter concert on Monday evening included two Wagner excerpts. The first was the scene from the second Act of "Götterdämmerung" in which Hagen calls together the vassals to welcome Gunther and his bride Brynhilde. This is a most impressive scene on the stage, but it makes too much noise with too little effect in a concert room. The other was Sachs's address to Walther and the closing chorus from "Die Meistersinger"; and these are quite enjoyable though torn from their imposing surroundings. Mr. Max Heinrich sang with taste and dramatic power, while the Richter choir displayed much energy. Mlle. Clementine de Vere, a new soprano vocalist, made a first appearance. Her voice is clear and bright. Her rendering of the Aria "Gli angui d'inferno" was not altogether successful, but she sang in an artistic and expressive manner an air from Dvorák's neglected Oratorio, "St. Ludmila." The programme included Cherubini's fine "Medée" Overture, and Beethoven's C minor Symphony, to both of which the orchestra did full justice.

J. S. SHEDLOCK.

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LITERATURE.

Life and Letters of Robert Browning. By Mrs. Sutherland Orr. (Smith, Elder & Co.)

Mrs. SUTHERLAND ORR, the intimate friend of Robert Browning, and author of that Handbook to his works which is by far the most helpful aid to the understanding of them known to me, has now produced also a valuable biography of the poet. Not that I think that she has made us know the man so completely as she has made us know the works, but that is hardly her fault. Publicly and privately Browning assured us that he did not wish to be known. If Shakspeare "unlocked his heart with a sonnet key," "the less Shakspeare he," exclaimed Mr. Browning in "Pacchiarotto," evidently with disapproval of such unlocking; though he at any rate does reveal himself in his work. And then there are the surviving friends to be considered. The adequate biography of a man lately living cannot be written by anybody who has good taste, even if he have the necessary information. And this book is in excellent taste, as well as in admirable English. Moreover, it does add to our materials for understanding the man, and is extremely interesting. But the author would not pretend under the circumstances that she has written, or could have written, an ideal biography, one to be placed in the same category as Boswell's Johnson, Hogg's Shelley, Froude's Carlyle, or the autobiographies of Benvenuto Cellini and Rousseau. Browning would in his own great semi-dramatic poetry analyse you a man, or make him analyse himself, down to the very minutest mental or moral wart; but he for his part refused to be so represented: he would remain rather a vast, mysterious source, whence issued these Denner-like photographed introspective personalities.

But assuredly the use of a biography is to make a man known, so that an expurgated one cannot be so lively or lifelike as an unexpurgated. You do not want, of course, a lot of irrelevant gossip about people with big names, around whom your planetoid revolved obeisant. But you do want incidents characteristic of the personality, however minute and trivial, if the person be not so commonplace, and deprived of angles in Mrs. Grundy's social mill, as to be unworthy of any record at all. And if the result of giving these, good and bad, beautiful and ugly, without unfairness and with graphic force, be that you dislike the subject portrayed, at least you get the presentment of a human creature, not of a shadow. The fault probably lies in the

reader, who may be a Philistine or a Puritan of narrow type, a valet to whom no hero would be heroic because of the trivialities, or weaknesses, which may yet be even lovable on the *nihil humani* principle, if you have eyes to see behind them, a human heart to tolerate, and some breadth of human wisdom to interpret. Froude's Reminiscences interested me in Carlyle far more than I was interested before: if they showed me his rugged excrescences, they also showed me his tenderness, his affectionate remorse. Therefore, much as I care for Mrs. Orr's Life, I am not sorry that we have Mr. Sharp's little book too, which gives several good stories and picturesque details. But so does Mrs. Orr, where she has a free hand, and can speak out—where she is dealing with the poet's childhood, for instance. Upon these one seizes with avidity.

Delicious is the anecdote of the poet as a very little fellow doing his best to punish an old maid, Aunt Betsy by name, who, in alluding to a certain so-called "lovers' walk," had laid a contemptuous emphasis, as some old maids are apt to do, upon the word "lovers." The child was too small to know exactly what a "lover" meant, but he took the word to indicate some sort of human occupation or pursuit; and being indignant (out of his universality of human sympathy) that any human function should be thus branded, he determined to show the old lady that there was something worse even than a lover—so he slipped out of bed one night when she and his mother were taking tea, and rushed in, clawing the air, in full uddress, with a paper tail fastened on behind to represent a devil!

This is the version of the story I have heard on good authority, though it is given a little differently by Mrs. Orr. His power of invention was remarkably precocious; and he gave his mother, in the course of the first walk he was considered old enough to take with her, a minute topographical description of his possessions in houses. He was devoted to his mother, and when he went to his first school felt sure he could not survive the parting with her. Over a leaden cistern there, which he imagined might be his sepulchre, he would wave his hand when he passed, chanting, "In memory of the unhappy Browning!" He was then passionately religious, as were his parents, especially his mother, who is said to have been a very saintlike person, though not intellectual. But his energies as a child were turbulent and destructive. In later youth we are told that the young man, who was educated at home and never sent to a public school, became somewhat bumptious and aggressive, feeling his own intellectual superiority, and not mixing much with companions of his own age. For this kind of energetic boy, with fairly good health, the school life would probably have been salutary. And this was, perhaps, the only instance of defective judgment in the training he received; it was in other respects wise and unusually sympathetic. His father was a man of remarkable power, whose own tastes were very similar to those of his more gifted son, to whom he gave wise counsel, much liberty for self-development, and plenty of opportunities for reading, the

young man's tastes in that direction being omnivorous. But neither was the education of his bodily powers neglected.

A very curious story is told of the poet as a small child sidling round his bedroom in his nightgown, lest the reflection of him, half-dressed, should be seen in a mirror, which stood there, through the open door from outside—which things are an allegory of his reticence in later life. But this self-consciousness was probably produced in the precocious boy by his Puritan training. He was devoted to animals. His mother used to read Croxall's Fables to him and his sister; but the story in it of a lion who was kicked to death by an ass affected him so painfully that he buried the book between the stuffing and the woodwork of an old dining-room chair, where it lay for lost. And he cried so bitterly over the parrot who died of cold and hunger that a different ending had to be invented for the story. He kept owls, monkeys, hedgehogs, an eagle, and a couple of large snakes; once he brought in a lacerated cat to his mother, who sewed up and healed its wounds. As he grew older, he was permitted by his parents to choose his own walk in life, his decided choice being literature; and circumstances did not oblige him to adopt a more lucrative profession, either outside letters or among those lower branches of them which the public and the publishers are good enough to pay for. On the whole, nothing could be more favourable and prosperous than the external circumstances of this poet's career, and he had inherited a sound physical constitution. Saving for the death of his parents, and that of his wife—if we except also the long delay in the recognition of his genius—he had few of the trials and difficulties to contend with that so often fall to the lot of artists exceptionally gifted.

He was of mixed German, Scotch, and Saxon race; whether there was Creole blood in his veins seems a vexed question. From all this we should have expected what we find, a combination of robustness, moral and intellectual, with the affectionate and sensitive temperament of the poet, and a sturdy, unflinching optimism which refused to be ruffled by ugly, staggering facts, or by the sinister, menacing expression upon that enigmatic countenance of the World-Sphinx. On the whole he was strong within, and well treated by circumstances; so that, though not orthodox, he could keep the essentials of his early faith up to the last. He is rather the poet of human Will than the poet of Destiny.

Mr. Browning married the woman of his choice; and we are left with the impression as of a marriage made in heaven. He and his wife were both poets, and appreciated one another's genius. The man was chivalrous and of a constant nature; the woman was a true woman, before all a wife and a mother, her rich artistic flower growing out of her humanity. No other kind of artistic flower is, indeed, of any permanent value. Browning unfeignedly spoke of her poetic genius as greater than his own. Both adored their gifted child, educating him wisely; and Mrs. Orr tells an anecdote very characteristic of "Aurora Leigh"—

how when a trunk was lost containing a smart dress of the child's, and also the MSS. of "Aurora Leigh," she cared a great deal more for the loss of the former. Mr. Browning proposed to her the first day of his introduction to her on the invalid couch. This may have been rash; but he knew her nature from her books, and he said that pity entered largely into the feeling with which he had done it. She at first refused him; but he insisted. One can scarcely wonder at her father's anger when the young poet took the sick girl surreptitiously away from his house, though one may wonder at his implacability afterwards; for, while it was a great responsibility for him to assume, she actually received a new lease of life, as well as much enlargement both of mind and outlook upon the world. To the depths of the poet's feeling for his wife, let "Prospice" testify, and the beautiful "O lyric Love!" To me Mrs. Orr's suggestion that many of the traits in *Pompilia*—surely the most beautiful character in his gallery of women-portraits—were derived from his recollections of his lost wife, notably the motherliness of *Pompilia*, is most interesting. And if his *Pompilia* becomes a little over-intellectual for such a simple girl, may not these recollections have in this respect confused him? Mrs. Orr's book is fully as interesting for the fresh light it throws on the character of this delightful woman and fine poet, as for the information we derive from it about her husband. Her letters make one long for more; though one can fully sympathise with Mr. Browning in his anger at the intrusive person who wanted to make money by printing private letters of hers which got accidentally into his hands; as also in his anger with Fitzgerald. Why, he used to kiss the doorstep of the church where they were married when he passed it! A certain hardness and over-intellectuality, of which his work sometimes gives the impression, was evidently balanced by very deep feeling; and one is grateful to Mrs. Orr for having emphasised that, though indeed it might have been distinctly inferred from his poetry. How could a man devoid of strong feeling have painted *Caponsacchi* and *Pompilia*, or written "Colombe's Birthday"? The one point on which husband and wife differed seriously, and which even made a "little rift within the lute," was Spiritualism; and here I am free to avow my conviction that Browning showed less subtlety and delicacy of insight into the obscurer trend of the currents of modern thought than did his wife. "Sludge" is an over-clever piece of writing—prose, not poetry—but it does not express the whole truth; and even so splendid a poem as "Paracelsus" suffers, as I have remarked elsewhere more at large, from the obscuration of this poet's vision in those regions of thought we call "occult." Beautiful and tender is his letter to Miss Haworth after his wife's death. Thenceforward, after a miserable and lonely interval, Miss Sarianna Browning, his sister, became his almost inseparable, most congenial housemate, and his fellow traveller.

We have a glimpse here, but no more, into some of the poet's warm friendships with men, and also into his still warmer friendly relationships with women. He was

more expansive and confidential with them. But obviously not much can be told about the latter relationships, if only because there were so many. Mrs. Orr justly deprecates, indeed, a comparison that had been made between the subject of her biography and Shelley or Byron, implying similarity; but the men were not much alike, either in their work or in their life. Browning was more constant in his affections, and he was not a poet of revolt; he was more conventional, with a good deal of respect for the world's opinion. His nature was better balanced, morally stronger; he was not the slave of passion, which perhaps corresponds to the fact that he was rather an objective than a subjective poet. Not that he was often carried quite away from himself, as conscious centre, by the inspiration, by the Divine Madness of which Plato speaks. He earnestly regarded and contemplated others with a view to analyse their motives, interpreting these by his own very introspective, self-analytic nature, and by the aid of a potent catholic imagination. I remember meeting him at a party of ordinary people years ago, and thinking how much more that piercing glance of his could see behind the almost impenetrable armour of vacuity worn by commonplace folk at a "crush," and symbolised appropriately by the ugly regulation uniform of swallow-tail coats or the prettier fashion-plate frocks. He was semi-dramatic rather than dramatic—though, indeed, that is hardly true of some of his shorter pieces, like "My Last Duchess," and the "Soliloquy in the Spanish Cloister."

Yet I think Mrs. Orr seems a little over-anxious to vouch for her hero's excessive respectability. She rather resents Mr. Sharp's assertion that he consorted with tramps and gypsies at one time; and she insists that, except on one occasion when he went with a friend to a Bohemian dinner, during his married life he never dined away from home. There is Aristophanes' Apology, and the apologetic self-sophistication of his Don Juan in "Fifino" to be accounted for; there is "Any Wife to any Husband." All this may be dramatic; an objective writer puts himself into such a mood, and imagines how one might justify himself, to whom it was habitual. Of course, in a merely literary artist, who well arranges all his best wares behind plate-glass in his front shop-window, there is very little beyond; there is not a much greater depth of nature to be sounded; but in Browning, our most Shaksperian poet since Shakspeare, the work gives you the idea of issuing from a full-blooded individuality. And even Praxiteles must have had a model—could hardly, not being pure German, evolve a camel or a Cupid altogether out of his inner consciousness. The Dryasdust absurdly supposes that Shakspeare must have been a cobbler, if he has ever described the cobbler at his trade—allowing nothing for imagination and insight. But you may go too far the other way. Could Shakspeare have painted Falstaff if he had never gone in for a drinking bout with those other good fellows at the Mermaid? Could Goethe have painted Faust and Wilhelm Meister, or Byron Don

Juan, unless their lives had been very much what we know from authentic records that they were? and though Browning has not painted such persons quite as objectively, but more from his own Browningite point of view, with an eye on the lesson to be learned; still, he has given us a sufficiently lifelike portrait of them to make it probable that he was not altogether unfamiliar with their prototypes in real life, or congenial passages in his own experience. When Wordsworth said that he could have written Shakspeare "if he had had a mind to," the retort of Charles Lamb was obvious; but Wordsworth, indeed, wanted more than the "mind," he wanted the life also. And as a matter of fact, I suppose that a man, even if he have some odd holes and corners, backyards and dustbins, about his house, is not in the habit of taking his lady friends, dressed in their Sunday best, into all of them. While as for the Many-headed Beast, it certainly would not be encouraged by one like Browning to look about, and open all the cupboards. Remember the little boy sidling round the walls of his bedroom, lest his reflection should be seen in the glass from outside! As has been truly said, the superficial effusiveness of his talk about trivial things covered a profound reserve. Often Browning seemed to me to talk as he wrote, one sentence rather tripping up the other, as it were—with no end of hyphens and parentheses.

Certainly Browning was no Bohemian. In fact, his method, not being that of Shakspeare or Scott, Balzac or Dumas, did not require a *viveur* so much as a closet metaphysico-psychological analyst, who mixed enough with various men and women to know something of their lives and motives. He was a man of the world, and disliked posing as poet or superior person. In short, he was not, as Mr. Lockhart remarked, "like a damned literary man." But yet he "knew a hawk from a heronshaw." The lines on Shelley show how high was his estimation of genius, and a private letter in this book proves that he resented the long neglect inflicted upon his own. In print, he tells us with dignity that he "stood on his achievement." Indeed, the man of genius who should not know when he has done good work would be somewhat foolish; nor are such extremely humble men very often to be met about in real life. When Browning was with his little boy in Paris he made him touch Béranger, who was passing in the street, that the child might be able to say when he grew up that he had touched a great poet. His heroes and heroines are rather complex-cultivated men and women, than primitive sons and daughters of nature, of the people. And with the former he mixed freely. As to Browning's so-called "message," let the aesthetes who deny that the poet ought to have one settle their controversy with the greater poets of the past, in whom there is always a fundamental brain-work as well as emotion, sensuous perception, and sound. But too nakedly intellectual in his latest work he often was, to be quite poetical.

One would like to hear a little more of the poet's opinions about the elder literature

and about his contemporaries; also, whether he was generous to writers of merit struggling, as he himself had struggled, in the cold shadow of neglect; seeing that he blamed Carlyle for not saying publicly concerning himself what he had said privately: high praise from such a man would have done him service. But the public schoolboy who has been much bullied as a junior sometimes enjoys "taking it out" of his juniors when he rises high in the school—though not always. One would like to hear. The name of Fox, at any rate, should ever be honoured by lovers of poetry, for as Mrs. Orr pithily puts it, "many persons have discovered Mr. Browning since he has been known to fame; one only discovered him in his obscurity." Fox reviewed his early poem "Pauline" very appreciatively, and next to Fox in this respect stands John Forster. These remained among his dearest friends. With old Landor Browning and his wife became intimate at Florence, ministering to the veteran's needs; while the words of Landor connecting the younger poet with Chaucer will always endure as among the most memorable eulogiums he received.

One final word about the Browning Society, which Miss Emily Hickey, herself a fine poet, established in conjunction with Dr. Furnivall. Whatever the bilious newspaper anonymuncle may say, we learn from Mrs. Orr—what indeed I remember Mr. Browning telling me—that he warmly and gratefully appreciated the tribute thus paid to his genius, knowing how it had conduced to a largely increased study of his poetry, to wider reputation, respect, and gratitude, and also to that which he could not afford to despise, a very much enhanced sale.

RODEN NOEL.

The Correspondence of William Augustus Miles on the French Revolution, 1789-1817.
Edited by the Rev. Charles Popham Miles. In 2 Vols. (Longmans.)

THESE two volumes of correspondence contain much that is of historical interest. There can hardly be another man now living who can say like the late vicar of Monkwearmouth, their editor, that his father visited America before the Declaration of Independence, held diplomatic posts on the Continent before 1789, numbered Lafayette amongst his friends, conversed with Mirabeau, and sat shoulder to shoulder with Robespierre in the Jacobin club.

William Augustus Miles was born in 1764, and thus was thirty-five years of age when the States General met in 1789. In 1787 he was entrusted by Pitt with a confidential mission to the Prince Bishop of Liège, and during 1788 was residing at Brussels, a witness at the head-quarters of the insurrectionary movements which disturbed Liège and Brabant. His sympathies were entirely with the insurgents, both because he was a sturdy supporter of the principles of representative government, and because he saw an opportunity of strengthening the interest of England in the Low Countries against France. The policy which Miles advocated was, however, far too bold to find favour with his employers at home. In February, 1790, he returned to London

the bearer of proposals from the insurgents, that Liège and the Austrian Netherlands should be converted into an independent Republic under the guarantee of Great Britain, Prussia, and Holland. The Low Countries, Miles urged, would then form a formidable barrier between Holland and France, and would themselves be saved from invasion in case of a rupture between France and the Emperor, a contingency, he remarked, which was certain soon to occur. The Duke of Leeds, after listening to his arguments, "observed a profound silence for several minutes," and then remarked that "it would be going great lengths." Miles declared it to be the only measure which could prevent the Low Countries from falling under the protection of France, and the conference terminated. Miles, no doubt, was right, as events proved; but he was before his time. While in 1790 a prolonged possession of Belgium by France already appeared to him a certainty, to Pitt and the Duke of Leeds the mere conquest of Belgium by France was merely a highly improbable contingency.

In August, 1790, Miles was sent on a secret mission to Paris, with the object of inducing the French to annul the Family Compact with Spain, or at least to engage them to remain neutral in case of hostilities arising between England and Spain. He remained in Paris till April, 1791; and though, unfortunately, all his letters addressed to Pitt during this period have disappeared, a large number written to other persons are preserved. The mission on which Miles was sent was one to his mind. He earnestly desired that England and France should stand in friendly relations to one another; he had lauded Pitt's commercial treaty, and was now buoyant with hope that the minister intended to complete his work by the formation of a political alliance between England and France which should hold in check the other European Powers. The march of the Revolution only made Miles more intent on the carrying out of this policy; for while he had the strongest sympathy with the efforts of the French to establish a constitutional form of government, he was fully alive to the ever-increasing danger of mob-rule, and regarded an alliance with England as the best means by which stability could be obtained. The influence exercised by demagogues he ascribed to a pervading fear of foreign interference as early as December, 1790, when he assured Lord Buckingham that even a declaration of neutrality on the part of England would do much to quiet men's fears and tend to the restoration of order. But Miles was doomed to disappointment. Pitt, content with having averted war, had no thought of allying England with revolutionary France, and turned a deaf ear to the assurances of Miles that the leaders of the National Assembly, Mirabeau, Lafayette, Barnave, and others, would, for the sake of an alliance with England, readily undertake to annul the Family Compact between France and Spain.

Miles was never again employed in any diplomatic service by Pitt. He had too decided views of his own, and thought too

well of his own opinion, to render him serviceable to a minister who required an agent content with merely securing the object immediately in view. It is likely enough, too, that Pitt considered Miles to be as much at fault in his representation of events in France as in his foreign policy. If so he made a complete mistake. Miles's judgments, alike of individuals and events, given in the heat of the moment, are often singularly correct. From him at least Pitt had ample forewarning of what the outcome of the Revolution would be. Unlike most foreigners, Miles was aware that what was passing in France was no mere temporary movement, and that the gain to that country in material resources alone would be in the end enormous. Unlike most Frenchmen, he foresaw that political liberty would not for the time result from the Revolution, but foretold the reign first of anarchy, then of despotism. Like Mirabeau, Miles early foreboded ill of the fate of the royal family, and saw in Robespierre the man of the future when Robespierre was still held by his own countrymen of slight account. Miles, moreover, reveals in his letters no special liking for any political party, but deals hard blows all round, sparing neither the National Assembly, nor the Court, nor the nobility, nor the Jacobins, nor the mob, but exposing how the conduct of each concurred to produce the general result of anarchy, distrust, and violence. Of no party, not even of the Jacobins, does Miles write more severely than of the nobility and upper clergy. The following is one passage out of many:

"The aristocrats, no less cowardly than stupid, take measures so ill-conceived, combine so poorly and act so ineffectively, that it is impossible they can succeed: *pour chaque pas qu'ils s'avancent ils en reculent dix*. They have neither talents, virtue, nor courage; nor is there about the person of the hapless monarch an individual who would not desert him if he could thereby acquire the popularity of Mirabeau or de Lafayette. The spirit of low and profligate intrigue, in which parentage, friendship, truth, and honour are sold, bartered, or sacrificed to personal interest or favour, reigns as much as ever; all is as much as ever *espionnage et trahison*" (p. 251.)

Miles became a member of the Jacobin Club, with the object of lessening the prejudice which was entertained against the English government. In spite of the tumultuous character of its proceedings and the motley assemblage of which it consisted—"a piebald crew of nobles, beggars, thieves, and assassins"—Miles was flattered by the readiness with which he could obtain a hearing, and by the fact that Mirabeau—"the best informed man in France and possessed of a very considerable portion of intellect"—asked his opinion on the subject of the Assignats. These words are the most favourable which Miles in the letters here published bestows on Mirabeau, of whom he knew little, and whose unscrupulousness and immorality excited his disgust and scorn. Though a personal friend of Lafayette, Miles was alive to the weak points in the character of the general, whom he describes as "a man rather of pleasing and conciliatory manners with great personal courage

than of vigorous mind and great resources." But Miles's warnings that popularity was fleeting fell on deaf ears.

"M. de Lafayette, with whom I often dine, is in an awkward and, I think, a dangerous situation. The Orleans party vote him to destruction, and will accomplish it should a commotion ensue. The royal party pay court to the Marquis, and his vanity, flattered by attentions, will probably accelerate his fall. This is what he may well fear, *mais aveuglé par l'amour propre, il ne voit rien*" (December 24, 1790).

Three months later, in March, 1791, Miles prophesied that Santerre would succeed Lafayette, though "a blind security conceals from Lafayette the ruin that will certainly befall him." Meanwhile, Mme. de Lafayette lived in fear.

"Mme. de Lafayette leads a wretched life. She is one of the best wives and best mothers in the world. Her alarm for her husband, who never appears at table until the second course is served, is sometimes so visible that I could not help sympathising with her. She would then recover, and seem shocked at her fears being discovered. Yesterday at dinner, when I was lamenting the horrible excesses of the people, she remarked that I could not go to England without crossing the Channel, that the Channel could not be crossed without the risk of meeting storms, and that, in like manner, the storms attendant on all revolutions would soon subside, and therefore she had no fears. Yet fear alone possessed her. Would to heaven that she had no need" (p. 237).

Another woman Miles also deeply commiserated, the Queen. In the year 1790 he made an offer through Mme. de Tarente to take her safely to England.

"I am sure that Her Majesty is ill-advised, and that her ambition, mortified not humbled, seeks to recover the stupendous height from which she has fallen. She soars at impossibilities. I am sure that she will rue the facility with which she listens to weak and wicked minds, who imagine it is as safe and as easy to climb a precipice as to fall from it. Mark my words, she will fall a victim in the attempt and perish in the midst of tumult and general carnage. . . . Mme. de Tarente executed her mission without delay, and delivered to me at the Duc d'Artemberg's the following answer from the queen:—'Her Majesty is fully sensible of the generosity and magnanimity of your offer; but as she is resolved to share the fate of the King and never to separate herself from him, Her Majesty is under the necessity of declining your offer, while thanking you at the same time for the interest which you take in her safety'" (p. 175).

Miles repeated his offer in March, 1791, when it was again rejected.

The following remarkable passage, written in March, 1791, exhibits Miles at his strongest as a judge of character.

"The man held of the least account in the National Assembly by Mirabeau, by Lafayette, and even by the Lameths and all the Orleans faction, will soon be of the first consideration. He is cool, measured, and resolved. He is in his heart Republican, honestly so, not to pay court to the multitude, but from an opinion that it is the very best, if not the only, form of government which men ought to admit. Upon this principle he acts, and the public voice is decidedly in favour of this system. He is a stern man, rigid in his principles, plain, unaffected in his manners, no foppery in his dress, certainly above corruption, despising wealth, and with nothing of the volatility of a Frenchman in his

character. I do not enter into the question of the forms of government; but I say that Robespierre is *bona fide* a Republican, and that nothing which the king could bestow on him, were His Majesty in a situation to bestow anything, could warp this man from his purpose. In this sense of the word, that is, in his heart meaning well, as to the destruction of the monarchy, he is an honest man. I watch him very closely every night. I read his countenance with eyes steadily fixed on him. He is really a character to be contemplated; he is growing every hour into consequence, and, strange to relate, the whole National Assembly hold him cheap, consider him as insignificant; and, when I mentioned to some of them my suspicions, and said he would be the man of sway in a short time, and govern the million, I was laughed at" (p. 245).

In April 1791 Miles returned to England. He held communication with the agents sent by the French Government to England in the autumn and winter of 1792-3, striving his utmost to prevent the outbreak of hostilities. His notes and letters of the time give additional rather than new evidence upon the causes of the war between the two countries. The editor has prefaced the two volumes by a long and valuable introduction, and has appropriately dedicated them to his grandchildren, the children of Mme. Richard Waddington.

BERTHA M. GARDINER.

The Best Books: a Contribution towards Systematic Bibliography. By W. Swan Sonnenschein. (Sonnenschein.)

THE note of triumph with which Mr. Swan Sonnenschein commences the Preface to this second edition of his *Best Books* is amply justified. To a publisher who is also an author no appreciation of his dual function could possibly be more gratifying than the rapid sale of their united product. Probably he would value that as a higher attestation of its merits than any number of laudatory notices. But, whatever justifiable glorying he may derive from the speedy disappearance of his first edition, we may venture to prophesy that this new edition will command a still wider popularity, and therewith a yet more rapid exit from the publishers' warehouse; for there can be no question of its immense superiority as a careful and extremely well-edited Bibliography. Not only is the arrangement of the book immensely improved, but its contents have been increased twofold. To all who take an intelligent interest in literature and its progress it ought to be an exhilarating thought that Mr. Swan Sonnenschein's *Best Books* now comprise some 50,000 works; and if we were permitted to add to these the numbers of those which might conceivably be described as "good" and "better," with their naturally increasing ratios, the sum total would amount to a figure which the imagination recoils from contemplating.

Undoubtedly, Mr. Swan Sonnenschein is right in thus limiting the scope of his Bibliography; and however much the author who fails to find his own productions among his *Best Books* may demur to the bibliographer's taste or doubt the accuracy of his standard, the public at large will not complain of a book-catalogue

which, while being for ordinary purposes sufficiently full, aspires also to be a selection. No one knows better than a publisher—except it be a reviewer—what tons of unspeakable trash are poured forth from publishers' offices during the course of a single year. In restricting himself, therefore, (1) to books that are in print and (2) to books that possess merit, Mr. Swan Sonnenschein has established two limits which, as a matter of prudence and practical utility, he will find it useful to observe in future editions of his work. Like the late Mr. Mudie, the library he catalogues is "select"; and selection implies, as a matter of course, rejection. More than once the proprietors of Mudie's have had to encounter the indignation of aggrieved authors for refusing to be purveyors of the inanities or imperfectly veiled obscenities which they chose to indite; and Mr. Swan Sonnenschein must also be prepared to face the anger of those authors whose works are inferentially classed by him as inferior. Any inconvenience of that kind he may be destined to meet will, however, be effectively neutralised, partly by the undeniable catholicity of his tastes, partly by some judicious "hedging" as to the meaning he awards to the word "best." On the latter point he says:

"My intention has not been to include any very large number of books in each section, but to record only such as are "best," employing that word in its most catholic sense, not necessarily even as the superlative of "good," but rather as that of "useful." . . . The *very* "best" books I have asterisked, but even here "best" is to be taken cautiously. A book may be "best" in one department, or from one point of view, "best" for one class of reader and not for another, "best" as regards one part of it only, though perhaps of no great value as regards the rest. Other books are, as Dr. Johnson said, "good in vain," inasmuch as the reader will not read to the end, or a second time, on account of their dulness, and in spite of their goodness."

The most important feature in Mr. Swan Sonnenschein's book is its classification, or, as I may put it, its arrangement of book-subjects into genera and species, families and sub-families, divisions and sub-divisions, to the very extreme of literary divisibility. How difficult—I was going to write, how impossible—it is to produce a thoroughly methodical and yet satisfactory arrangement of books by way of subjects and classes every book-lover well knows. The difficulty is not only that the field is immense, and that so many sections admit of so great a variety of principles and objects of classification, but that almost every subject overlaps into the next. Taking, *e.g.*, such large sections as Theology and Philosophy, it is clear that the divisions of which either is susceptible are almost as numerous as the books which have been written of or concerning it. The most perfect arrangement of any important branch of literature would of course be—borrowing the term which Jussieu applied to his classification of plants—the natural order, *i.e.*, the subordination on critical and philosophical principles of every sub-section to the main stock to which it is naturally affiliated. Unfortunately, however, ideal modes of

classification, even when they can claim the consensus of competent critics, are not necessarily characterised by extreme simplicity, nor by practical utility. Mr. Swan Sonnenschein, I think wisely, bases his own arrangement on no more recondite principles than common sense and facility of reference; and though, I believe, his arrangement might on some subjects be amended, I feel bound to confess that, on the whole, he is thoroughly successful, and that he evinces a talent for bibliographical classification which is extremely rare. I had marked down one or two sub-sections in order to give my readers some idea both of their ingenious arrangement and exhaustiveness, but I find they would occupy too great space. Among the smaller sub-divisions I may, however, take the following example. Under the main heading, *e.g.*, of Social Economy we come on the sub-division, Temperance and Intemperance. Under this we have the following classification: History, consisting of seven books, three of which are American; Biography, three books, one described and criticised; Miscellaneous, fifteen books; Blue Ribbon Movement, one book; Medical Aspects, three books, one described; In Praise of Ale, three books, one described; Drinking Songs, three books. Apart from the fact that all the books thus enumerated are works of some vogue and merit, the list taken together is surely sufficient to satisfy any ordinary inquirer into the subject.

Such a topical classification as is here given us is not, of course, wholly new. Two volumes of Watt's well-known Bibliography are arranged according to subjects. The last edition of Lowndes has a few indexes and lists partly on the same lines. Allibone's Dictionary, which, by the way, Mr. Swan Sonnenschein rightly describes as "not wholly trustworthy," has indexes of subjects. Among the best Continental Bibliographies, Ebert, in the original, does not possess a subject index, though I believe Gracse's *Treſor* is supplied with them. The best that I know is the Table Méthodique in the sixth volume of Brunet's *Manuel*, though the value of this is largely historical. Of course, the omission of a book in a list of "best" books cannot be said to invalidate the fundamental principles of the catalogue. And though I have submitted Mr. Swan Sonnenschein's book to specialists of various kinds, such as those most conversant with Hebrew Literature, Canon Law, the Jesuits, English History, &c., the result has been that few gaps have been discovered, and even these not of primary or crucial importance; yet I have alighted on one omission of a really "Best Book," and that, too, in Mr. Swan Sonnenschein's own field of bibliography. He has not catalogued a bibliography to which I can truly say I have never yet referred in vain, though I do not invoke its aid till the other Bibliographies have failed me. I allude to the *Allgemeines Gelehrten Lexicon* of Jöcher, which such a notorious bookworm as Sir William Hamilton consulted more frequently than any other Bibliography, and of which Mr. Hill Burton, in the second edition of his *Book-Hunter*, gives the following emphatic commendation:

"As to bibliographies of the present century

aiming at universality, the *Allgemeines Gelehrten Lexicon* of Jöcher, when accompanied by Adelung's Supplement, which is its better half for scholarship and completeness, casts into shade anything produced either in France or here. It is a guide which few people consult without passing a compliment, either internally or aloud, on the satisfactory result. That it contains an account of every, or nearly every, book is at once contradicted by its bulk; yet it is often remarked that no one appeals to it in vain—a speciality which seems to have arisen from the peculiar capacity of its editors to dive, as it were, into the hearts of those likely to seek their aid."

I have completed the quotation from Mr. Hill Burton because it enables me to add that Mr. Swan Sonnenschein also seems to be gifted with the same "peculiar capacity" of divining the needs of the ordinary reader. I have no doubt he will find room in a future edition for mention of Jöcher, as well as for some other omissions of books that are really "best." Mr. Swan Sonnenschein will hardly claim omniscience, though I do not know any branch of human culture in which its utility would be so great as in bibliography.

JOHN OWEN.

Nero and Actea: a Tragedy. By Eric Mackay. (Heinemann.)

THE author of the *Love Letters of a Violinist* and *A Lover's Litanies* is to be congratulated on his new work. To make Nero, whose name has become synonymous with monster, enlist first our interest and finally our sympathy, while he is frankly put before us in all his astounding wickedness, while to the soul of him the Emperor is stripped, till the liar and the coward stand out plain—to have done this, and yet to so work upon our patience that in the end we do not turn indignantly from Actea when she falls weeping on the body of dead Caesar, is to have shown oneself a worthy follower of those Elizabethan poets whose morality was so high that to them none that walk the earth were without the saving touch which shows that men, even the worst among them, are not in a world created by God in the likeness of Satan. A lawyer may speak of criminals and a hypocrite of villains; but the quality of mercy, which is not strained in poets, will ever make them see mad men, not bad men, in the world's great wrong-doers.

Mr. Mackay was brave, it may seem to some, to make Nero the subject of his first tragedy. To most of us one Nero is familiar: the nursery Nero who, years ago, rolled his eyes and flourished a dinner-knife. Through all life afterwards that Nero is unforgettable; and we read with a strange interest whatever historians have to tell of the tyrant, the last of the hereditary Caesars, beautiful, gifted, and mad, who for fourteen years made Rome a scene of shame, then died by his own hand. I have in my memory a statue of him which is to be seen in the Louvre. The face of the Roman tyrant is the face of Napoleon, only less patient and less pitiless. The chin is not Napoleon's: not cruelly square like his, but round, like the round mouth that speaks the sensualist.

The brow is not the brow of Napoleon: not unashamed like that, but troubled, emotional, and very full above the eyes—the brow of an excellent musician. A theme this, indeed, for a poet, and the poem of *Nero and Actea* will delight many.

The dialogue in it is blank verse throughout. Some relief is afforded in Act I. by two songs, one of which, the one that "least did weary" Poppaea, is charming. There is no prose. Mr. Mackay, whose method is otherwise Elizabethan, is in this matter no follower of the greatest of our dramatists. There are in this play soldiers, citizens, slaves; but they do not add the offset of their prose to the poetry of the emperor and those surrounding him. Given a poem so beautiful as *Nero and Actea*, it seems ungracious to complain. But in the case of a Roman play which opens, like the too finest Roman plays in our language, in a street, it is with disappointment we find that we are not listening to the talk of commoners, those sullen murmurs swelling to loud anger which preceded the fall of the last of the Caesars no less than they preceded the fall of the first—murmurs, some of them finding expression in words no doubt uncouth enough, but assuredly containing good home-thrusts.

We are given in the first act a picture of Nero as husband and as lover; as husband, courteous to the woman who is betraying him; as lover, ardent but not unkingly. There is humour in the dialogue between Nero and the empress about Actea, the Grecian slave and "new-found masterpiece." In Act II. there is an assignation between Poppaea and Glaucus, after which Glaucus receives with assumed tranquillity the command from Nero to slay the empress. He again meets her; and Nero, who witnesses all unseen, kills his wife, then casts the blame of her death upon the young patrician. Hearts begin to burn very hotly; the clouds which gathered in Act I. grow suddenly dense, and in Act III. the "great conspiracy" is in full swing. I must not further anticipate the reader's pleasure, and will only say that the scene in Act IV., in which Nero permits Actea to be Caesar for an hour, and then bows to the girl-emperor's decrees, is exquisitely conceived, and that the picture which we are given of Nero in the outer shrine of the Temple of Bacchus, for the moment carried away by what is indeed a terror, but a terror of remorse, is truly fine. As regards its dramatic structure, the poem is so admirable and effective that we may reasonably hope to see it soon mounted where Londoners look for the best mounting of what is good.

A word on Mr. Mackay's diction. It is now and again perhaps too plainly modelled on Elizabethan diction, as when to Pyrrhus's remark: "These are sudden news," Lysanias answers: ". . . they'll soon o'ertop themselves." But far more often the note struck in the poem is one which is altogether the poet's own, though it has been thought not quite unlike the note of Keats. So far I have quoted nothing from the play. We wander—if I may borrow some of Mr. Andrew Lang's happy words, and use them for my own purposes—as in a world full of flowers: we

cannot gather all, nor observe all. The following lines, from speeches given to Nero, may be cited, not as the best contained in the poem, but because they give some notion of Mr. Mackay's Nero. (The woman alluded to is Actea.)

"She hath the light of summer in her eyes,
And in her throat a nest of singing birds.

* * * * *
A golden-haired, sweet syren, welkin-eyed,
And girt about with glory like the sun."

"The setting sun has burnt up half the sky,
And through the far-off windows of the west
I see strange things."

"Ah me! Ah me! How memory finds us out
When we would shirk its thrall!"

"The world's gone wrong. There's no such thing
as peace,
For what we do, when done, will trip us up,
When we least think it."

"Is't, O ye gods! so much to be alive
When we must pay a pang for every smile,
And for the joys we snatch, a world of tears,
And for a moment's gain an annual loss . . ."

ELSA D'ESTERRE KEELING.

NEW NOVELS.

Donald Ross of Heimra. By William Black.
In 3 vols. (Sampson Low.)

Footsteps of Fate. By Louis Couperus.
(Heinemann.)

The Crims of Sylvestre Bonnard. By Anatole
France. (Osgood, McIlvaine & Co.)

A Leading Lady. By Henry Herman.
(Chatto & Windus.)

Jack Skeffington. By Guy Gravenhil. In
2 vols. (Chapman & Hall.)

Only Clärchen. By Isabel Don. In 2 vols.
(Eden, Remington & Co.)

Violette Mérian. By Augustin Filon. (Paris:
Hachette.)

A Romance of the Wire. By M. Betham-
Edwards. (Spencer Blackett.)

MR. WILLIAM BLACK has again served up to us "of his ordinary" in *Donald Ross of Heimra*; and, indeed, we do not quite know why he should not, for the brew is undoubtedly excellent of its kind, and the public likes it. This time we have a *Desdichado* heir, all of whose possessions on the mainland have been sold to the Saxon, while he retains only a barren island a little way off shore, whence he sails forth in a yacht, and (a detail which Mr. Black has not made quite credible in the case of such a person as Donald Ross) smuggles brandy on a great scale for amateur and charitable purposes, and for the benefit of the old clansmen of his house. When the reader is informed, at the very outset of the story, of these facts, and of the further fact that the Saxon intruder has deceased and left the property to his young and charming English niece, there is, of course, no more to be said in point of plot. The vicissitudes interspersed between the beginning and the inevitable end present themselves as the author's sole appeal; and Mr. Black has managed this appeal very well. His wicked factor, Mr. Purdie, the "little red dwarf" of his victims, the tenants, is, perhaps, somewhat overdrawn; for a south-country Scotch

Writer of anything like his shrewdness would have taken the measure of his new mistress pretty soon and have seen that he could hardly gain, and would almost certainly lose, by trying to indulge his old grudge against Ross. But he is human and probable, unlike the astonishing log-roller or gorilla who was Mr. Black's villain in his last novel. And the other figures—Fred Stanley, the heroine's brother, with his youthful impetuosity and full belief in all the stories told to Ross's discredit; the good-natured sheep-farmer, Watson; the smooth-spoken Free Kirk minister; the Highland Land League delegation, and so forth—are very good fun; while the gillies and fishermen, innkeepers and police, are, of course, all right. Mr. Black's stock-cask (to use the language of his country) of that liquor has the tap set high; and however much he draws off or pours in, "ye'll aye get old whusky." We think, indeed, that he has made a mistake in making Mary Stanley fling herself so persistently and so hard at young Donald's head. The reader, we believe, never likes this, on principles explained long ago by the eminent Adam South at great length, but reducible to the simple fact that it is not at the reader's own head that the flinging takes place.

Mr. Gosse has done well to select a specimen of the new Dutch school as a number of Mr. Heinemann's "International Library." The young Dutchmen are, it seems, "Sensitivists" (no young man of letters on the Continent who respects himself but is something in "ist"); and Sensitivism refines on the brutality of Naturalism by adding a good deal of psychology and a little romance proper. 'Tis well; but we own that we care for results more than for recipes in these matters, and that *Footsteps of Fate* seems to us a less interesting result than we gather it does to Mr. Gosse. The story is of two young Dutchmen in London, one of whom acts the part of good Samaritan and more to the other, being repaid by a plot on the part of his guest which breaks off his marriage, the said guest fearing expulsion from his comfortable quarters. When the thing is discovered, poetical justice manifests herself in strange and sanguinary ways, which need not be here revealed. The book appears to be well written—Mrs. Bell's translation certainly is—and the guileless generosity of Frank Westhove, the hero, though somewhat improbable, is managed without making him a mere nincompoop. His English love and her father are things of shreds and patches, and the catastrophe is muddled up with some hypnotism and other cut-and-dried devices *de circonstance* which are very weak. The central point, however, in the book, and that by which it must stand or fall, is, undoubtedly, the villain, Robert van Maeren; and here it is that we fear M. Couperus fails. This Bohemian-Sybarite is not a live man at all; he is only a *pastiche*, after French models chiefly, drawn with less extravagance, but for that very reason with less force, and bearing all over him traces of that fatal substitution of study of books for study of life, which is the curse of most literature and of not a little life itself nowadays.

A very different book, it is hardly necessary to say, is M. Anatole France's exquisite *Crime de Sylvestre Bonnard*, which ought to need no introduction to the readers of the ACADEMY. It is very strange that it should not have been translated before. The present version, by "Lafcadio Hearn," is, we suppose, American, and is not impeccable, but will do fairly well. Nor was it, indeed, in the power of any translator to spoil a story the charm of which lies not merely in the writing (though M. France has not six superiors among his compatriots at that), but in the character, the scheme, and the general substance and canvass of the tale.

Mr. Gravenhil's book, like one which we reviewed not long ago by Sir Randal Roberts, is a revival of the good old sporting novel, but this time of the sporting-undergraduate, not the sporting-Bohemian type. It has thus a double appeal, for we not only get the fine old runs, long or short, hard or sticky, successful or fruitless, and the simple and amiable love-making of the ancient world; but we may wander free in sacred chestnut groves of academic legend, and may muse how first we picked up the shining fruit, while other nuts and wine did warm the heart of youth. There is no thing of beauty that answers to Keats's definition like the Oxford chestnut. We disclaim all intention of insulting "the other shop"; but it is as certain as strange that, as one of their own prophets said, the Cambridge chestnut "makes no figure on paper" compared with the Oxford one.

Mr. Gravenhil is not more uncompromisingly sporting and Oxonian than Mr. Herman is uncompromisingly theatrical, as, indeed, the very title of *A Leading Lady* rightly honestly suggests. The story is roundly carried off, and not long enough to bore as most special or "shop" novels do. Sybil Collier, a pretty *débutante*, succeeds Miss Northcote, an old stager, as "leading lady" in a theatre where all is going to ruin, is plotted against, but ineffectually, by her rival, and made love to (almost effectually) by the manager. Accident, however, rather than fortitude or real fidelity on her part, keeps her faithful to her lover, a rich young person named Miller, who has helped to run the theatre in return for her engagement. Whence it would appear that it is not wise to encourage the desires of a stage-struck betrothed in this way—a moral which, perhaps, is something musty.

Miss Isabel Don's novel of German and Hungarian life or of English life in Germany and Hungary is a little amateurish, but by no means unpleasant. It would be better without the wicked Count Franz Janacs: your wicked count is so aged a wildfowl as to be gentle and not fearful. But it is, as we have said, a pleasant book on the whole, and a ladylike-word of scoffing to some but not to wise ones.

M. Augustin Filon's *Violette Mérian* begins in England, and the reader of *Amours Anglais* may think that the author is going once more to draw on his English experiences. This, however, is not so, and the action of the book passes abroad. It is well written, and we should expect from M. Filon, and the best passages in it are

those which touch on literature. The young man who in his poems "cursed women, knowing none except his sister" (she had paid for the publication of the said poems), who "descended into the sombre abysses of his interior psychology," and who "completed his poetic cargo with a few blasphemies," is an old friend, but well touched off in this new book. The book has, moreover, the merit of being very much unlike other books, though whether its merits will or will not be too "quiet" for readers we cannot say.

As we expect to meet M. Filon on English ground, so we expect to meet Miss Bethlam-Edwards on French, and in this case we are not disappointed. It may be that a local critic might pick some holes in her picture of life in the Indre; the wise critic who is not local avoids such hole-picking if he can. And, besides, it is really unnecessary, in the case of *A Romance of the Wire* (telegraph wire, in which M. Ludovic Lanier, the hero, was terribly lavish), a very agreeable story of its kind. Only we are bound as pedants (for every critic is a pedant) to observe that "forceps" is not a plural word: it is unsafe to assume that everything that ends in "s" is.

GEORGE SAINTSBURY.

SOME SEASONABLE BOOKS.

MR. W. MARTIN CONWAY has issued a second part of his *Climbers' Guide to the Pennine Alps* (Fisher Unwin), covering the eastern portion, from the Theodul Pass to the Gamser Joch, and thus including such well-known peaks as the Breithorn, the Lyskamm, Monte Rosa, Cima di Jazzi, the Rimpfischhorn, the Alphubel, the Dom, with all the alternative routes and minor passes upon which our author loves to dwell. The book—it may be as well to insist—is not intended for the ordinary tourist, to whose prejudices Mr. Conway will make no concession. His sole object has been to collect, in a condensed and therefore portable shape, the facts which the genuine climber wants to know, reducing the art of guide-book writing to scientific concision. The public demand for such work, like that for scientific etymology, must always be extremely limited; but we are surprised to learn that Mr. Conway has not received sufficient encouragement from the Alpine Club to continue his series. Guides to the Lepontine and Ticino Alps, which have been already prepared by Mr. Coolidge and himself, will remain in MS. "under present conditions," though we are told that an excellent pocket-book to the Mont Blanc region, in French, may be expected in time for the climbing season of 1892. Meanwhile, the committee of the Alpine Club have undertaken to publish a new edition of the late Mr. John Ball's *Guide*—which will not by any means satisfy Mr. Conway's exacting requirements.

The Stream of Pleasure: being a Month on the Thames. By Joseph and Elizabeth Robins Pennell. Illustrated. (Fisher Unwin.) We are glad to find that the Pennells found their voyage down the Thames more pleasant than their attempted walking-tour in the Highlands. Almost everything is now good in their eyes, except a party of "flanelled record-breakers" at Wallingford, and some boats "marked with monograms repeated on every scull and paddle" near Weybridge. They make no complaint of the river-side inns, and even approve the Sunday crowd in Moulsey

Lock, the brightness of which they compare with a Venetian fête. This continuous enjoyment forms the keynote of the book; for otherwise, it must be admitted that the daily incidents recorded, with some superfluity of detail, are of a commonplace order. If every happy pair were to publish "a narrative of a journey on the Thames from Oxford to London," even the British Museum could hardly contain the volumes that might be written. In the present case, the justification is to be sought in the illustrations, which are of a more varied and elaborate character than in former books by the Pennells. Not only do we have the usual process-cuts, which reproduce so admirably the lines of Mr. Pennell's graceful pencil; but there are also plates, to which photography seems to have lent its aid both before and after, and which simulate most successfully the effects of impressionist landscape. We should like, however, to have been told something about the methods adopted.

Cricket. By W. G. Grace (Bristol: Arrow-smith). This is not the first time that the champion cricketer has written about the game. But he has here brought together into one volume everything that he has of interest to say—his own juvenile reminiscences, and notes upon the matches he has played and the cricketers he has known. A friend has added a full measure of those statistics, which to many are the most interesting columns of figures in the world. There are also numerous illustrations, representing both former and contemporary heroes of the cricket-field, one of whom—George Parr—has passed away almost as we write. A not unpleasing egotism pervades the pages, such as may be pardoned, and even welcomed, in the case of one recording historic events *quorum ipse pars maxima fuit*. Not less agreeable is it to notice the kindly goodwill everywhere expressed towards others; for it is notorious that rivalry in the cricket-field has sometimes led to very different feelings. Altogether, the book will add a fresh leaf—if that be possible—to the wreath worn by the most popular man of our time.

The Naturalist of Cumbræ: being the Life of David Robertson. By the Rev. T. R. R. Stebbing. (Kegan Paul & Co.) No apology was needed, as its author hints, for this short account of a long life happily not finished. Mr. Smiles has made us familiar with the story of Thomas Edward and Robert Dick, and, after his fashion, has made these men famous. David Robertson stands in need of no such biographer, and the plain, uncoloured presentment of his life by Mr. Stebbing is certainly to be preferred to any narrative of the moving kind. If ever there be needed an example of the natural-born gentleman in humble life who, by his own effort, has made himself the cultured and accomplished hero of scientific exploits—of a man in whom singleness of heart has been combined with diligence in business—this shining example may be found in David Robertson. He was born in humble circumstances and reared in privation, so far as education and a "modern standard" of comfort is concerned. His early life was that of many other boys then and now; and without doubt Robertson himself would be the last man to think of it with gloom. He certainly made the best of it. When he entered upon a self-supported medical training he succeeded in it—a man of endless resource, who made light of struggles. After years of scientific training, when (with the choice open to him) he deliberately preferred a business to a professional life, he showed his capacity for the life as a matter of course. He began it with slender resources in the way of capital (fifty-six of the proverbial half-crowns); but in a comparatively short

time diligence, open eyes, and a shrewd head enabled him to acquire a sufficient store of wealth for his own needs. He then retired, and has spent many years of happiness in the pursuit of natural history—not as a mere amateur, a recorder of plants and animals for a district; but a naturalist who can speak with Germans in the gate, the kindly and hospitable friend of all who go down to the deep with dredges. His excellent anatomical and scientific training stood him in good stead, and saved him at the outset from the want of thoroughness so commonly shown by the "retired" amateur. In telling the story of this interesting life, Mr. Stebbing suffers from a lack of knowledge of the surroundings of Robertson's early life, and from the power of duly measuring them: it is ignorance rather than want of sympathy to which the baldness of his narrative is due. The account of trifles takes the place of chapters in his subject's development. Those who know David Robertson will, nevertheless, be grateful for this plain and simple account of his life, though it will hardly impress the public with the lessons of it—surely of many times more value than reminiscent twaddle by the proselytes of literature and art.

A Cruise on the Friesland Broads. By the Hon. Reginald Brougham. (Ward & Downey.) There seems to be no doubt that the author of this book and his companion enjoyed their cruise on the Friesland Broads very much; but one may be an accomplished yachtsman without much power of making one's experience interesting by means of words. Travels in foreign parts, or even at home, generally furnish enough material, if properly used, to make a book of pleasant reading; but there are exceptions, and this is one. Indeed, the writer seems to have carefully avoided seeing or doing anything which he could not as well have seen and done at home; and, but for a few Dutch names of localities, he might as well have taken his cruise on the Norfolk Broads or even the Regent's Canal. A typical, an even more than typical, Englishman, he shut himself up in his boat by night as well as day, avoiding as far as possible all contact with the "natives," of whose habits he has nothing hardly to record except the disagreeable tricks of little Dutch boys. If it had not been for the necessity of buying bread and getting through locks, the cruise would have been even more barren of incident. Nor does "literary merit" disguise the blankness of the narrative, which is relieved here and there only by such valuable reflections as "What hogs some people are to sleep!" The book, however, may be of some use to those who wish to take a similar cruise. The true virtue of it lies in the appendix, which contains a variety of useful information as to boats, cooking apparatus, &c., on which subjects the Hon. Reginald Brougham appears to be an authority.

Buckinghamshire Sketches. By E. S. Roscoe. With illustrations by H. R. Bloomer. (Cassells.) The author has evidently taken pleasure in recording his visits to some of those comparatively little-known spots in the county of Bucks which are associated with literary or historical interest—such as Beaconsfield, Hampden, the Chalfonts, Chenies, Bulstrode, &c. If they encourage any readers to follow in his steps, he will meet with his best reward; for there is little fear that any of these quiet, old-world scenes will readily become vulgarised. We write as one who has preceded Mr. Roscoe in nearly all his pilgrimages, and who can therefore appreciate the fidelity of his simple descriptions. Only on one point do we feel disposed to criticise. Surely the tombstones of Penn and others at Jordans are a very modern addition.

The Rights of Fishing, Skooting, and Sailing on the Norfolk Broads. Considered by Walter Rye. (Jarrold.) Mr. Walter Rye, as a Norfolk antiquary, here places some of his black-letter learning, and also of his local experience, at the service of those who have undertaken to defend the rights of the public over the Broads. It is a big question, and more than one hard battle will have to be fought before it is settled; for difficult questions of law are involved, and the circumstances vary in different cases. Mr. Rye has himself collected a mass of evidence with regard to Wroxham Broad, which is at present the most pressing issue. On the general question, he has come to the following conclusion:—

“That all the visiting outsider may do is sail to and fro from village to village, staithe to staithe; but that he may not shoot at all, and can only fish ‘as he go.’ As to the right of mooring, I think all, whether on business or pleasure, may make fast and lay alongside anywhere for one tide.”

We may also mention here that the same publishers have brought out an eighteenth edition, revised and enlarged, of Mr. G. Christopher Davies's *Handbook to the Rivers and Broads of Norfolk and Suffolk*.

Phillips's Handy-Volume Atlas of London. (George Philip & Son.) This is really what it professes to be—a large-scale street plan of London, subdivided into sections so as to form a convenient volume. The scale is three inches to the mile, just half that of Stanford's Library Map. The number of sections is fifty-five, and the area covered is so extensive that one of them includes no places of more importance than Mottingham and Hither-green. We leave it to the incurious Londoner to find out where these obscure places may be. The map-maker is not infallible; in the district we happen to know best we have noticed several mistakes. The worst of these, and the least defensible, is that the footpath crossing from Kensington to Notting-hill is marked much too wide, and is called “Holland-road,” instead of “Lord Holland's-walk,” leading to the inevitable confusion with the real Holland-road, a little further west. We doubt, also, the name of “Bishop of Bedford's Walk,” attributed to a lane that leads into this footpath. Mr. Loftie, in his *Kensington Picturesque and Historical*, calls it “The Duchess of Bedford's Walk,” though he does not explain the name. Was there a Bishop of Bedford before the present decade? But we should not like to leave the impression that the work is generally inaccurate. Great pains have evidently been expended upon it. At the beginning is a directory of public institutions, and at the end an index of streets, &c. There are also special maps of Richmond and Epping Forest, and plans of the Zoological and Kew Gardens, of Windsor Park, and of the Thames up to Oxford. Finally, the book is clearly printed and stoutly bound.

In order to commemorate the jubilee of their firm, Messrs. Thomas Cook & Son have had compiled (by Mr. W. Fraser Rae) a volume entitled *The Business of Travel*, which presents a readable account of the origin and development of their business—from July 1841, when they first engaged an excursion train for the twelve short miles from Leicester to Loughborough, down to the present year, when their facilities for booking extend over nearly two million miles of railway, road, sea, and river. There is also given a sketch of the lives and labours of the founder of the firm, and of his son, who has been sole managing partner since 1878, as well as a detailed description of the manner in which the business is conducted, both in London and in every quarter of the globe. The book is not published for sale, but is distributed free.

NOTES AND NEWS.

DURING the late Canon Liddon's visit to Egypt and Palestine in 1889, he was accompanied by his sister, Mrs. King, who wrote a series of letters descriptive of the tour. These letters are now in the press, and will be published by Messrs. Longmans during the autumn.

MR. GORE's Bampton Lectures for this year will be published shortly by Mr. John Murray, under the title of *The Incarnation of the Son of God*.

MESSRS. LONGMANS have in the press a new volume of essays, addresses, and reviews, by Prof. Tyndal, to be entitled *Fragments of Science*.

WE understand that the collection of Mr. Rudyard Kipling's tales which Messrs. Macmillan will shortly publish is to be entitled *Life's Handicap: Stories of Mine Own People*.

THE New South Wales Government is defraying the cost of republishing Threlkeld's Australian Grammar, with his translation of the Gospel of St. Luke into native Australian. The work, which is of value both to philologists and to students of the lower races of man, will be edited by Dr. John Fraser, of Sydney, who contributes a philological introduction.

THE title of the work which Prof. Duff is preparing for the press is *Old Testament Theology*; or, the History of Hebrew Religion from the Year 800 B.C. Vol. i., which follows the history down to Josiah, 640 B.C., is now complete, and will appear early in autumn. Vol. ii., already in a forward state of preparation, will cover the period ending with the Exile. The third volume will lead up to Alexander, and the fourth to the beginning of the Christian era. The publishers are Messrs. A. & C. Black.

MR. ARTHUR J. JEWERS has in preparation an important work on the monumental inscriptions and heraldry of Wells Cathedral. Every inscription will be given line for line, with genealogical annotations, extracts from wills, registers, &c. The arms will be correctly described, with plates of most, and additional heraldic evidence given from seals, &c. Thus, the tomb of Bishop Droknesford is identified from a seal among the chapter archives; and the arms of Bishops Harewell, Bubwith, and Stillington are recorded for the first time. The book will be published by subscription through Messrs. Mitchell & Hughes.

MESSRS. J. E. GARRIATT & Co. announce a new facsimile of the first folio of Shakspeare, reproduced by the Dallastype process of photographic engraving from a copy in the British Museum. The size will be imperial octavo, and the paper has been specially selected to suit the appearance of the letterpress. The mode of publication is to be in fifty-seven parts of sixteen pages each, the whole to be issued within two years. Advantages are offered to early subscribers.

A NEW novel by Mr. Somerville Gibney, entitled *The Trial of Parson Finch*, will shortly be published by Messrs. Ward & Downey. The same publishers also announce, as nearly ready, *England and the English in the Eighteenth Century*, by Mr. W. Connor Sydney.

MESSRS. T. & T. Clark have arranged to publish the Lectures of the late Prof. Duff, of Edinburgh, on the Early Church. The volume will be edited by his son, the Rev. David Duff.

A THIRD edition, with considerable omissions and additions, of *Lapsus Calami*, by J. K. S., will be published next week by Messrs. Macmillan and Bowes, of Cambridge.

MESSRS. GRIFFITH, FARRAN & Co. will issue immediately a fifth edition of Mr. Nye's

Popular Story of the Church of England, with illustrations. This edition contains some fresh matter, and all statistics have been brought up to date.

THE long-delayed Chaucer Concordance has at last reached a possibility of being finished. The work of slip-writing has steadily progressed since it was resumed in 1888; and Dr. Ewald Flügel, of Leipzig (who has now completed the heavy work upon his own German-English Dictionary), has kindly undertaken to edit it.

MANY readers of the ACADEMY will be interested to know that it is proposed to establish a prize for English literature at Trinity College, Dublin, in memory of the late Dr. R. F. Littledale. The movement was started by Prof. Harold Littledale, of Baroda (care of Messrs. H. S. King & Co., Cornhill), who has himself given £150; and subscriptions from others are now invited.

MESSRS. T. & A. CONSTABLE, of the University Press, Edinburgh, ask us to state that the firm of Archibald Constable & Co., lately established in London, is that of a relation of their own, to whom they wish all success, but with whom they are not associated in business.

AFTER an interval of about ten months, a second edition of Prof. Alfred Marshall's *Principles of Economics* has been called for (Macmillans). The author states that the present edition differs from the first only in points of detail and in arrangement:

“The most important alteration is the fusion of the old Books V. and VI., together with some additional matter, into the present Book V. [entitled “The Theory of the Equilibrium of Demand and Supply”], the chief purpose of the change being to throw further light on the position held by the element of time in economics, and to show more clearly how time modifies the reciprocal influences of the earnings of workers and the prices of the goods made by them.”

The other changes are similarly pointed out in a careful preface.

FORTHCOMING MAGAZINES.

THE August number of *Murray's Magazine* will contain an article by Miss Balfour, narrating her experiences on the West Coast of Ireland during the official tours of the Chief Secretary and the Countess of Zetland.

THE next number of *The Library* will contain some verses by Dr. Oliver Wendell Holmes, which were sent to the editor, Mr. MacAlister, together with a presentation copy of “Over the Teacups.”

THE forthcoming number of the *English Historical Review*—now edited by Mr. S. R. Gardiner—will contain the following articles: “The Introduction of Knight Service into England,” by Mr. J. H. Round; “Did Henry VII. Murder the Princes?”—a reply to Mr. Clements Markham—by Mr. James Gairdner; and “Count Lally,” by Mr. Sidney J. Owen, reader in Indian history at Oxford.

A NEW monthly, entitled the *Review of the Churches*, is announced, of which the first number will appear on October 15. The special editors will be—Anglican, Archdeacon Farrar; Presbyterian, the Rev. Dr. Donald Fraser; Baptist, the Rev. Dr. John Clifford; Congregationalist, the Rev. Dr. Alexander Mac-kennal; Methodist, Mr. Percy Bunting; while the general editor will be the Rev. Dr. H. S. Lunn. The Review will contain, in such brevity as is needful in order to obtain a hearing, a monthly account of what is going on in the leading Churches, both at home and abroad, in the spheres both of thought and of practical activity; and it will not neglect those general movements—political, social, or phil-

osophical—which affect the progress of religion at large. A series of special papers on the future of the principal religions of the world is in preparation.

EARLY in September will be published a new monthly, styled the *Welsh Review*, edited by Mr. Ernest Bowen-Rowlands. Although it will devote special attention to Welsh matters, it will also deal with other questions of interest, literary, political, scientific, &c.

AN interview with Captain Shaw will appear in No. 408 of *Cassell's Saturday Journal*, to be published on July 22, together with an illustration showing him in his official room at the headquarters in Southwark.

UNIVERSITY JOTTINGS.

MR. H. C. GOODHART, fellow of Trinity College, Cambridge, who took his degree in 1881, has been elected to the chair of humanity at Edinburgh, vacant since the death of Prof. Sellar last October. We understand that Mr. Goodhart is engaged upon an edition of the eighth book of Thucydides for Macmillan's Classical Library.

ARCHBISHOP MACLAGAN and Prof. A. W. Ward, principal of Owens College, have been elected to honorary fellowships at Peterhouse.

THE universities committee of the Privy Council, consisting of the Lord President (Viscount Cranbrook), the Earl of Selborne, Lord Monk Bretton, Lord Basing, and Lord Sandford, gave their decision, on Monday last, on the petition of Kings and University Colleges for the grant of a charter for the establishment of a teaching university for London. The Earl of Selborne said that, with regard to the opposition of the existing University of London, some of the objections made might be treated as disallowed. It had been understood by their lordships that a *minimum* course of two years' study at the new university would be required. If that was so, their lordships were satisfied, and would say no more upon the point. The objections put forward by the medical faculty were generally disallowed. The word "London" would have to be omitted from the charter, but the University might be called either "the Albert University" or "the Metropolitan University." With regard to the suggestion that ten members of the faculty of medicine should be elected to the council, their lordships were of opinion that the medical schools should fill five places upon that body, or, if it were preferred, that each school should elect one member for the medical board of study. If the Royal Colleges and the medical schools agreed to come in together, however, the number of members on the council might be raised. Their lordships did not approve of the proposed strength of the council, and thought that four of the places might be accorded to the faculty of law. Teachers in any branch of science, their lordships considered, should be admitted as members of the science faculty, and the six places on the council which it was proposed to give to the Royal Colleges should be supplied according to the 29th paragraph of the Royal Commissioners' report. If the medical schools and colleges declined to come in at first, provision ought to be made to allow them to do so in the future. Their lordships thought that a place upon the council might be given to the Apothecaries' Society, but they were not disposed to insist upon that being done. The view of their lordships upon the question of honorary degrees was that no such degrees should be granted in medicine, and that the holding of an honorary degree should be no qualification for election to the council. The *dins y degree* in medicine should not be

granted until the whole of the prescribed conditions had been fulfilled.

THE Oxford Historical Society has just issued to subscribers a volume for 1890-91, entitled *Oxford City Documents, Financial and Judicial, 1268-1665*, selected and edited by the late Prof. Thorold Rogers. A preface, by the Rev. C. W. Bouse, summarises the contents, and adds a brief sketch of the editor's life. We have here a list of the contributors to the historic poll-tax of 1380-1, which led to Wat Tyler's insurrection. The list is limited to lay persons over fifteen years of age; and thus excludes members of the university, and also monks and friars. The total number is about 2,000, from which Prof. Rogers calculates that the whole population of Oxford, academic and civic, amounted to from about 5,000 to 5,500. Passing over intermediate documents, we have a list of those assessed to the hearth-tax of 1665, from which Prof. Rogers infers that the population had risen, in two centuries, to from about 7,000 to 7,500. The names in this list, we may add, ought to be compared with those recorded for the city of Oxford in the new edition of Boyne's *Traile Tokens Issued in the Seventeenth Century*. Another curious set of documents are the records of coroners' inquests from 1297 to 1322. Prof. Rogers points out that a considerable number of the earlier culprits are Irish clerks; while it is noteworthy that a large proportion of the scholars murdered by the townspeople in the fray on Saint Scholastica's Day (February 10, 1354) were also Irishmen. One record will interest schoolboys. A certain Johannes de Neushom, "clericus et doctor puerorum," was found drowned in the "Charewelle." He had gone out to get rods for chastising his boys, and, while climbing a willow for that purpose, had overreached himself and fallen into the water. It remains to mention the index, compiled by Mr. George Parker of the Bodleian, which, with all its various headings, extends to no less than 100 pages.

WE may mention here that the handsome *Calendar of Ely Episcopal Records*, compiled by Mr. E. Gibbons, contains some documents, though, perhaps, not quite so many as might have been expected, relating to the University of Cambridge. There are numerous proceedings on appeal to the Bishop of Ely, as visitor of St. John's, Peterhouse, and Jesus, chiefly relating to disputed elections to fellowships; and an illuminated MS. of the statutes of Trinity, signed by Edward VI. In the transcripts of parish registers from 1599 there are also numerous entries of the burials of members of the university. Thomas Hobson, "caryer," preserved to fame by Milton, was interred in the church of St. Benedict in 1630-1.

DR. MAURICE BLOOMFIELD, hitherto associate-professor, has been raised to the rank of professor of Sanskrit and comparative philology at Johns Hopkins University.

ORIGINAL VERSE.

COR CORDIUM.

WATER, Earth, Fire—each for a little space
Held Shelley dead; each with the other vied,
Marring and wasting, till the fierce embrace
Of all-transforming Fire left purified
For Earth some relics: ashes, and that part
Of all the mortal frame most fit to be
Spared for a peaceful tomb—the unchanged heart—
Which was himself, such full surrender he
Had to its mastery made. A place of rest,
By Nature's kindest influences blest,
His ashes consecrate; but where is now
The impassioned singer? Lives he? Knows he
how
Earth echoes yet his song? Or, while we keep
His memory green, does he oblivious sleep?

SIDNEY T. WHITEFORD.

MAGAZINES AND REVIEWS.

THE *Theologisch Tijdschrift* for July opens with a defence of the unity of the Book of Habakkuk, by Dr. H. Oort, who thinks it not impossible to refer both Ps. lxxxiv. and the ode of Habakkuk to the closing years of the Jewish state. Dr. H. Brandt, author of a very thorough treatise on the Mandaean religion, examines the life and tenets of Priscillianus, Bishop of Avila, who was condemned as a heretic about 385 A.D. Friedrich Paret, a repentant at Tübingen, has lately contributed much to the fair consideration of this subject, and Dr. Brandt to a great extent accepts his conclusions. Another elaborate article, by Dr. W. C. van Manen, is devoted to the Fourth Gospel, the subject-matter of which is still far from having been exhaustively studied. One of the peculiarities of the book is that words which are meant by the speaker in one sense are, quite naturally and with grammatical plausibility, understood in another sense by the hearers; hence much of the fascination and also of the difficulty of this Gospel. Dr. van Manen's essay takes us down to John iv. 31-38. Among the books reviewed we are glad to notice vol. ii. of *Studia Biblica*, which receives an appreciative, though perhaps too exclusively descriptive, notice by Dr. van Manen. The same reviewer finds fault with Holtzmann for what some historical students will reckon one of his chief merits—viz., that in his popular commentary on the Fourth Gospel he recognises an element of genuine personal recollection. Must we, then, really be induced to choose between the old-fashioned view of the strict historical character of the Gospel and the theory that it is a mere *Tendenzschrift*, written about the year 140? It would almost seem as if the Dutch liberal critics had made common cause with our own learned conservative theologians.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ASCHENBERG, H. Sir David Lindsay's Leben u. Werke. 1. Sein Leben. Leipzig: Fock. 80 M.
- BAYE, le Baron J. de. Les bronzes émaillés de Mostchina (Russie). Paris: Nilsson. 8 fr.
- BROCKHAUS, H. Die Kunst in den Athos-Klöstern. Leipzig: Brockhaus. 20 M.
- COLLECTION d'éventails anciens des XVII^e et XVIII^e siècles. Paris: Ferrard. 125 fr.
- FORSCHUNGEN, italienische, zur Kunstgeschichte, hrsg. v. A. Schmarsow. Breslau. 8 M. 50 Pf.
- FUMI, L. Il duomo di Orvieto e i suoi restauri. Milan: Hoepli. 40 fr.
- GOLDBECK-LOEWE, A. Zur Geschichte der freien Verse in der deutschen Dichtung. München: Buchholz. 2 M.
- GRABRELIEFS, die attischen. Hrsg. v. A. Conze. 2. Lfg. Berlin: Spemann. 60 M.
- GURLITT, C. Andreas Schlüter. Berlin: Wasmuth. 8 M.
- JENSEN, Ch. Die nordfriesischen Inseln Sylt, Föhr, Amrum u. die Halligen vormals u. jetzt. Hamburg. 12 M.
- LOTT, P. Le Livre de la pitié et de la mort. Paris: Calmann Lévy. 3 fr. 50 c.
- PAUST, A. Kirchen-Möbel d. Mittelalters u. der Neuzeit. 1. Lfg. Frankfurt-a.-M.: Keller. 6 M.
- SCHANZ, M. Quer durch Süd-America. Reise-Skizzen aus dem J. 1890. Hamburg: Mauke. 2 M. 50 Pf.

THEOLOGY, ETC.

- SILBERNAGL, J. Der Buddhismus nach seiner Entstehung, Fortbildung u. Verbreitung. München: Stahl. 3 M.
- STOLPE, F. Das Martyrium der thebaischen Legion. Breslau: Müller. 1 M. 60 Pf.

HISTORY, LAW, ETC.

- BELLESHEIM, A. Geschichte der katholischen Kirche in Irland. 3. Bd. von 1693-1890. Mainz: Kirchheim. 17 M. 40 Pf.
- BESWILWALD, E. et R. CAGNAT. Timagd: une cité africaine sous l'empire romain. 1^{re} livr. Paris: Leroux. 10 fr.
- CORRESPONDANCE du Chancelier Axel Oxenstierna. Paris: Nilsson. 45 fr.
- HAMEL, ERNEST. Histoire de la seconde République, Février 1848-Décembre 1851. Paris: Jouvet. 10 fr.
- HISTOIRE du Gouvernement du Général Légitime, président de la république d'Haïti. Paris: Leroux. 7 fr. 50 c.
- KNORRFLER, A. Die Kelchbewegung in Bayern unter Herzog Albrecht V. Ein Beitrag zur Reformationsgeschichte d. 16. Jahrh. München: Stahl. 6 M.
- ORTNER, F. Konkursrechtliche Grundbegriffe. 1. Bd. Die Gläubiger. Stuttgart: Enke. 15 M.
- SCHMIDT, R. Staatsanwalt u. Privatkläger. Zur Gesetzgebungskritik. Leipzig: Duncker & Humblot. 3 M. 20 Pf.

- SCHREIBER, W. Geschichte Bayerns in Verbindung m. der deutschen Geschichte. 2. Bd. Vom Österreich. Erbfolgekrieg bis auf die Gegenwart. Freiburg-i.-B.: Herder. 8 M.
- STERN, F. Die akademische Gerichtsbarkeit in Deutschland. Leipzig: Hirschfeld. 3 M. 60 Pf.
- STRANDBERG, AUG. Les Relations de la France avec la Suède. Paris: Ollendorf. 6 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- HILFBRAND, F. Die neuen Theorien der kategorischen Schlüsse. Eine log. Untersuchung. Wien: Holder. 2 M. 40 Pf.
- KENT, J. Die Lehre Hegels vom Wesen der Erfahrung u. ihre Bedeutung für das Erkennen. Christiania: Dybwad. 1 M. 65 Pf.
- OPPEL, A. Vergleichung d. Entwicklungsgrades der Organe zu verschiedenen Entwicklungszeiten bei Wirbelthieren. Jena: Fischer. 7 M.
- STOCKL, A. Geschichte der christlichen Philosophie zur Zeit der Kirchenväter. Mainz: Kirchheim. 6 M. 40 Pf.
- TROSCHEL, F. H. Das Gebiss der Schmecken, zur Begründg. e. natürl. Classification untersucht. 2. Bd. 7. Lfg. Berlin: Nicolai. 20 M.

PHILOLOGY, ETC.

- BARTHÉLEMY-SAINT-HILAIRE, J. Les Problèmes d'Aristote. Paris: Hachette. 20 fr.
- D'ARBOIS DE JUBAINVILLE, H. Les Noms gaulois chez César et Hirtius de Bello Gallico. Ire Série. Les composés dont -rix est le dernier terme. Paris: Bouillon. 4 fr.
- HANDSCHRIFTEN-VERZEICHNISSE, die der k. Bibliothek zu Berlin. 9. Bd. Verzeichniss der arabischen Handschriften v. W. Ahlwardt. 3. Bd. Berlin: Asher. 28 M.
- KLOETZER, R. F. J. Die griechische Erziehung in Homers Ilias u. Odyssee. Leipzig: Fock. 1 M. 25 Pf.
- KUHLMANN, H. Die Konzessivsätze im Nibelungenliede u. in der Gudrun m. Vergleichung der übrigen mittelhochdeutschen Volksepen.

CORRESPONDENCE.

A FEW MORE WORDS ON "THE COURT OF LOVE."

Cambridge: July 11, 1891.

I think it a matter for regret that, in vol. v. of his valuable work on *English Writers*, Prof. Henry Morley has not seen his way to admit, what everyone else must admit who has studied the matter, that the "Court of Love" is no more Chaucer's than it is Sackville's. I say Sackville's because that would be nearer the mark.

It is astonishing that the argument from rhymes has not been apprehended by him. He speaks as if there were only one or two rhymes in this poem unlike Chaucer's. It is quite the other way. The number of rhymes in this poem which vary utterly from Chaucer's practice is at least seventy. This estimate is considerably under the mark, and can be safely made now that the Chaucer Society has published the "Rhyme-Index to the Minor Poems." The idea that Chaucer managed to put seventy or ninety false rhymes into one poem is supremely ridiculous. Some of them are terrible, such as *affencioun, began*, 921; *opinioun, begunne*, 1063; *wys-e, thry-es*, 536; *eke, like*, 561; and so on. Rhymes such as *eke, like*, betray a pronunciation far later than Chaucer's time; we find such in Hawes. So, again, when we find *contrarie* rhymed with *fantasye, gye*, 1251, we see at once that the author said *contrarje*; but Chaucer said *contraire* or *contrarie*. I am ashamed to urge this argument further.

I am, in particular, much surprised by Prof. Morley's argument (vol. v., p. 126) that "a skilful copyist of later times would have no difficulty in making the lines run without a final e." This is a sad begging of the question. The fact is, of course, that he would have had a great difficulty in conceiving the notion that the lines needed filling up, except in occasional instances. It is notorious that the old printed editions of Chaucer attempted nothing of the kind. As a rule, they did not care a button about the matter. In the black-letter edition of 1550 I find the essential word *in* dropped in the sixth line of the Canterbury Tales; *for* dropped in l. 14, *that* in l. 18, *go* instead of *wenden* in l. 21, and so on. The scansion of these lines is ruined; but what did our ancestors care for that? Read Dryden's ideas on the scansion of Chaucer's lines.

Moreover, if words, according to this theory, were put in to fill up, they would be unessential, and could easily be detected and struck out again. I find few or none of this character. Take l. 21: "That langage rude my mater not deface." Chaucer makes *langag-e* trisyllabic, *rud-e* dissyllabic, and *matr-e* trisyllabic. How is such a line to be reduced to his standard?

In a note at p. 127 is this unlucky sentence:

"Prof. Skeat suggests that the *Galfrid* in l. 11 is Geoffrey Chaucer, so invoked by a later poet, who, one might think, would be as little likely to call him *Galfrid* as we should now be to call Shakspeare *Gulicmus*."

The answer is that Chaucer is here denoted by *Galfrid*, because *Galfrid* and *Geoffrey* were convertible forms. It is a simple question of fact. Lydgate's evidence is unimpeachable, and here are two of the references:

"Noble *Galfride*, chefe Poete of Brytayne."
(Siege of Troye, bk. ii., ch. xv.; ed. 1557, fol. K2, col. 1).

The same man is called "My mayster Chaucer" a few lines above."

"My mayster *Galfride*, as for chiefe poete."
(Id., bk. iii., ch. 25; fol. R2, back, col. 2.)

He was so called, in fact, because it was his name.

Still more amazing is the statement that, in spite of non-Chaucerian grammar and rhymes, we must still believe in this dull and stupid poem "on the evidence of its contents." The "contents," to my mind, afford clear evidence in the other direction. The poem constantly refers to Chaucer's works, and imitates them as it can. Its author has not "the craft of *Galfrid*," l. 11, and says he is "not cunning"; and this I allow. It refers to *Alcectis* and the *Daisy*, l. 104; *Anelida*, l. 235; the *Death of Pity*, l. 701; *Troilus*, l. 872; the *Legend of Cleopatra*, 873; and it winds up with a poor parody of the *Parliament of Fowles*. If Chaucer wrote it, *when* did he write it? It must have been later than 1385, by the allusions to the *Legend*; and by that time he really knew better.

WALTER W. SKEAT.

MR. ISAAC TAYLOR ON SICILIAN HISTORY.

Somerset, Wells: July 6, 1891.

When I wrote my letter of June 15, I had no idea that my History of Sicily would have been honoured with a third notice by Mr. Isaac Taylor on June 27. If I had looked for such a thing, I should have waited. As it is, that notice and Mr. Taylor's letter, published on July 4, constrain me to say something more.

In my former letter, among smaller points, I noticed three special things in which Mr. Taylor, in trying to correct me, had fallen into amazing blunders.

First, the well-known history of Hannibal, son of Giskon, the destroyer of Himera at a time when there was no tyrant in Sicily, was changed by Mr. Taylor into a statement that Hannibal was "welcomed to Sicily by the Greeks as their deliverer from the most odious of Syracusan tyrants." For this astonishing statement I asked Mr. Taylor for chapter and verse, giving him the chance of having studied Phoenician authorities of which neither I nor Diodoros knew anything. Mr. Taylor's nearest approach to chapter and verse is to say that "in referring to the second battle of Himera, *memory played me a trick*, and I introduced an allusion to a third battle of Himera, fought at *another of the various places of the name*." This last puzzled me, as there is only one known town of Himera, unless Mr. Taylor has made something

out of the words of Stephen of Byzantium: *Ἱμέρα· πόλις Σικελίας· ἔστι καὶ Λιβύης*. After some thought, I saw that Mr. Taylor's memory must have wandered from Hannibal's destruction of the town of Himera in B.C. 408 to the battle between Agathoklès and Hamilkar by the southern river Himeras—on the other side of Sicily from the town of Himera—in B.C. 311. It is rather a dangerous memory which plays such a trick as this. It is safer to look in one's Diodoros, as I have just done yet again.

If Mr. Taylor will only wait for things till he gets to their date, he will find that the gradual change from such a Punic leader as the Hannibal of 408 B.C. to such a Punic leader as the Hamilkar of 311 B.C. is one of the most remarkable things in the story.

Secondly, Mr. Taylor, in his first notice, said "Mr. Freeman notes that he has come across a river Gela in Caria." As this was meant to prove a good deal, I answered that I had said no such thing, and quoted at length the passage of Stephen of Byzantium, which contains all that we know about the matter. There, instead of Mr. Taylor's imaginary river Gela, was a town called Sougela. All that Mr. Taylor can say is that I "attack him at great length for a *careless phrase* about the Carian name of Gela." In correcting others, above all things, it is better to avoid "careless phrases," and to copy from the book. Moreover there is no "Carian name of Gela." There is a Karian word which Stephen writes γέλαρ, and which Curtius seemingly thinks may have had a hand in the naming of Gela.

Mr. Taylor complains that I "have left unanswered his arguments as to the race and language" of the Sikels. It is perhaps more profitable to deal with Mr. Taylor's statements of fact than with his arguments, and I do not think that the ACADEMY would give me room for another note as long as that on "Sikans and Sikels" at the end of my first volume. To come again to facts, Mr. Taylor says that I "surrender the question by calling the [Sikel] language Opican instead of Latin." I do nothing of the kind; I nowhere call it Opican. I only quote Stephen. Mr. Rhys, if no one else, has taught me to mind my *p's* and *q's*, and to distinguish Latin and Opican. Neither Stephen nor Greek writers much earlier and better than Stephen had gone through that discipline.

Thirdly, Mr. Taylor, master of numismatics, ended his first article with the strange statement that "the legends on the early coins of Segesta are in the Phoenician character." I, "amateur" in numismatics, ventured, on the authority of other masters, to answer that there are no coins of Segesta with Phoenician legends. On this point Mr. Taylor does not confess either to a trick of memory or to a careless phrase.

After this, it is a small matter that Mr. Taylor should allow that it would have been better if he had said that the first battle of Himera gave the Greeks the "supremacy," rather than the "dominion of Sicily." Of course it gave them neither the one nor the other. The Phoenician and Elymian places, and a great part of the Sikans and Sikels, remained independent of any Greek authority. In truth, the three cases that I have quoted are quite enough to teach us what any historic statement made by Mr. Taylor is worth. These wonderful mis-statements, it must be remembered, are not casual slips; they are all deliberately made by Mr. Taylor in his self-assumed office of correcting and reproving another. What I have said is perhaps enough; but Mr. Taylor's way of looking at things is such a curious study that I cannot help speaking of a few more things in his third notice and in his letter. I will stick to facts, and not touch matters of taste or opinion. But, as I said at the beginning, I cannot undertake to answer everything. From

such a store as Mr. Taylor offers it is enough to pick a few chief gems.

There is something very amusing in the way in which Mr. Taylor seems unable to throw himself into the position of anybody else, and the way in which he assumes that everybody needs Mr. Taylor as his teacher on every point. In vol. i. p. 251 I made the harmless remark that one whose work lay more among printed books than among carved stones was "startled" at turning from the printed text of Pindar to the inscription on Hieron's helmet. Mr. Taylor seems to infer from this that I had never seen or heard of uncial letters before, and kindly explains that Hieron was not likely to use "minuscules." Yet I had referred to several uncial inscriptions before I came to this of Hieron. And though Mr. Taylor implies that I am "helpless in face of a Greek inscription," he does not charge me with having misread or misapplied a single inscription. Only he despises one who is "startled." And it almost seems that he despises one who, speaking on a subject which he knows that many people understand better than himself, speaks a little modestly. But as to "startled," is it possible that a master of epigraphy may sometimes be startled at "minuscules"? Did Mr. Taylor, in referring to the text of Stephen, where the type of the "minuscules" in the most accessible edition is certainly not very clear, read the puzzling letters Σουίγελαι πόλις into Γ'λα ποταμός? If so, one may let him off on one count.

It is more serious when he twice charges me with having neglected certain Phoenician inscriptions which he holds to be of great importance. This charge is partly untrue, partly off the point. I have noticed one of these inscriptions at vol. i., p. 280. But I ought not to have noticed it, because it does not belong to the time dealt with in my two volumes. Those of the others which are of importance I shall notice when their time comes. Mr. Taylor again is in such a hurry for things. He wants me to talk of an inscription from Lilybaion long before Lilybaion was founded. He wants me to talk of another Phoenician inscription at Eryx before the time when Eryx definitely passed under Phoenician dominion. So he wants me to call Akragas or Agrigentum *Girgenti* ages before any Saracen had cut the name short. I think it better, as other scholars have done, to use each name in its proper turn. Mr. Taylor shall have everything in reason that he can want, if he will only bide a while. But I cannot promise him any pictures, not even of the inscription which proves only that a certain man worshipped Baal, or of the other inscription in which several *alephs* seem to run playfully about among a few other letters. In this last a master of epigraphy may find some deep meaning; an amateur finds it too hard. But I must still think that maps of the Athenian siege of Syracuse and of the dominion of Dionysios will be of more use in illustrating my next volumes than facsimiles even of the Greek inscription from Halacsa and Tauromenion.

The man in the inscription, whom I will not venture to transliterate, was a worshipper of Baal. It is not said that he was a worshipper of Moloch. Let us hope that he did not pass through the fire. Mr. Taylor twice tilts at me for having done the Phoenicians wrong in the matter of Moloch. The last form that the charge takes, in the letter, is a singular one. I "systematically represent Moloch as the name of the Phoenician deity." I had always thought that there were more than one Phoenician deity; I have even spoken in the plural of "Baahim and Ashtaroth." Will the master of Semitic lore here explain to the amateur, as he has explained so many things, whether this was wrong? But all that I have really done in the matter is to point out in more than one place, notably in vol. i. p. 305, that the feature

of Phoenician worship which most struck the Hebrews in one age, and the Greeks in another, was the burning of human victims to the deity whom the Hebrews called Moloch and the Greeks Kronos. Mr. Taylor also calls on me to remember that human sacrifice has been practised by Aryans as well as by Semites. I had remembered it without Mr. Taylor's help in vol. i. p. 367.

About the bow of Hēraklēs, Mr. Taylor and I are both quite wrong. Mr. Taylor says, "The attribution to Heracles of the lion's skin, the club, and the bow originated in the East, rather than in Sicily, as Mr. Freeman suggests." He refers to vol. ii., p. 152; he does not refer to the Appendix, p. 508. I nowhere suggest that the attribution was made in Sicily; I do, on p. 151, suggest that it was made "under barbarian teaching," a statement which, in my language, is really the same as Mr. Taylor's. What Mr. Taylor mistakes (as so often) for my "suggestion" is the statement of Athēnaios, which I have quoted (in minuscules) at p. 508, that the attribution was made by Stēsichoros, but not necessarily in Sicily. But Athēnaios is, in some sort, wrong; so therefore am I; only Mr. Taylor is much more wrong in what he says about Peisandros. Peisandros, according to Mr. Taylor, "gives him, doubtless from ancient monuments, the lion's skin, the club, and the bow." Mure (ii. 464) says, much more truly, "of his bow, for expertness in which he was celebrated by Homer, Alcides was deprived by Pisander altogether." The case is this. In the Iliad (v. 393), Hēraklēs has the bow; in the Odyssey (viii. 225; xi. 616-619), he has bow and sword; in the Hesiodic Shield (60, 133-138, *et seq.*) he has the arms of a Homeric warrior and the bow too; he had also the bow on the chest of Kypselos (Paus. v. 17. 11). It was Peisandros (Strabo xv. 1) who, in *opposition to ancient monuments* (τὰ δ' ἀρχαία ἔδωκα οἱχ ὄντων διασκευάσται) gave Hēraklēs the club and lion's skin, and (Paus. viii. 22. 4) took away the bow. Stēsichoros, according to Athēnaios, kept club and skin, but restored the bow. So much for Mr. Taylor's attempts to correct me or anybody else. What Athēnaios says is literally right; what I say is not literally wrong. But I ought to have said something about the Homeric and Hesiodic use. Anybody therefore that chooses has a right to crow over me, except only Mr. Taylor.

Mr. Taylor says that I have misunderstood Mr. Head—on Holm he does not venture—about the use of Sikel weights and measures by the Sikeliotis. As usual, I have not misunderstood Mr. Head, but Mr. Taylor has misunderstood me. Because I did not feel called on to enlarge on Aiginetan and Euboic standards (see vol. i. p. 509), Mr. Taylor thinks I have never heard of them, and again kindly explains the whole matter. Only, as usual, he brings in a mistake or two of his own. He says that the Naxians first used X for Ξ, and changed the letters when they changed from the Aiginetan to the Euboic or Attic standard. In fact (see Head, *Historia Numorum*, 99, 139, 140), they kept the X a good while after they changed the standard. But all these are matters in which I take very little interest, and they had no great bearing on my subject; I therefore did not enlarge on them. But the adoption of the *uncia, libra*, and the rest had everything to do with my subject, and on that I did enlarge. Mr. Taylor, while finding fault with me for not talking about certain other things, does not say one word, good or bad, about this most important point, on which I really did talk.

My way of writing Greek names, or rather, not my way, but the usual way of German scholars, is a point fairly open to controversy. Some approve; some disapprove; Mr. Taylor is the first to misunderstand. What I mean by

writing "Greek fashion" is that I represent each Greek letter as nearly as another alphabet will allow. I write *Thērōn* as representing Θήρων in a way which to write *Thero* or *Terone* does not represent it. If I write *Thērōn* and *Hērōn*, anyone who knows Greek can turn the words back into Θήρων and Ἡήρων. This cannot be so certainly done with *Thero* and *Hiero*, *Terone* and *Gerone*. If I wished to do what Mr. Taylor seems to fancy that I am trying to do, I must write the Greek word Θήρων itself and nothing else. Mr. Taylor then goes on, very kindly, to teach me how, "on my principles," I ought to write Phoenician and Persian names. "On my principles" I ought to write them as I do. For the few that I have occasion to use come under the same head as Philip, Athens, and Corinth. They have English forms. If I should ever dive deeper into Phoenician or Persian matters than my present work called for, I shall consult Phoenician and Persian scholars.

Mr. Taylor thinks that I should be the better for a "sound study of orthography and some knowledge of the history of the alphabet." Of the latter Mr. Taylor at least ought to be master. As such, he blames me for writing "Sikels," and says that, if I mean to "write Latin fashion," I ought to write "Sicels." I grant that "Sikel" is not written Latin-fashion: I took it from Grote as the received name. But "Sicel" is no better Latin than "Sikel." It should be "Sicul," if anything. Has Mr. Taylor really never seen the form "Siculi"? And the master of the alphabet goes on to say that "k was not a Latin letter." I expect that, notwithstanding Mr. Taylor, I shall go on to the Greek Kalends believing that there were such people as Kaeso Fabius and Kaeso Quinctius and that the earliest Latin form of Carthago was KARTAGO.

Most of the numbered points in Mr. Taylor's letters I have dealt with, so far as there is anything in them to deal with. "Ethnic hatreds" sounds grand; if "ethnic" means "national," and not "pagan," one may find a specimen in Mr. Taylor's picture of the "unspeakable Greeks"—a phrase seemingly translated from the "Graeci non dicendi" of the old Southern Lombards. I expressed no "contempt for the ologies." To say that I leave them to Mr. Taylor is surely not contemptuous. And the only two that I spoke of at all I spoke of with the deepest respect.

Lastly, Mr. Taylor, at the end of the third notice, gives me some doubtless good advice, if I could only follow it, as to "literary graces." Only somehow I changed between the first notice and the third. When Mr. Taylor began to write about me, my "style was clear and forcible." When he left off, I lacked "the supreme merit of lucidity." "Lucidity" was Mr. Matthew Arnold's pet word; an American admirer of his improved it into "luminosity," which sounds finer still. But when Mr. Taylor counsels me to cease to be myself and to become somebody else, whether Mr. Taylor himself or any other, I can only say that the laws of nature forbid the change, and that in this case I do not repine against the laws of nature. EDWARD A. FREEMAN.

P.S.—As I had no proof of my former letter, a few misprints crept in; but I think any reader could correct them. Only the change of "arguing" into "crying" in the second paragraph was a little funny.

A LOST BOOK BY MARAT.

Royal College of Surgeons of England: July 14, 1891.

In the ACADEMY of September 23, 1882, Mr. Morse Stephens described the only known copy of a medical tract written by Jean Paul Marat during the time he was in practice in

Church-street, Soho. The tract was published in 1776; in the previous year, however, Marat had published another tract, of which neither Mr. Morse Stephens nor any other writer on Marat has ever been able to find a copy. It may therefore interest readers of the ACADEMY to know that at last the earlier pamphlet, *An Essay on Gleets*, has come to light, and is now in the possession of Dr. Payne.

These two pamphlets are so rare that it has been decided, with the kind permission of the present owners, to bring out a reprint of them in one volume by subscription. The volume will be issued by Messrs. Percival & Co. early in the autumn of this year.

JAS. B. BAILEY.

APPOINTMENTS FOR NEXT WEEK.

TUESDAY, July 21, 4 p.m. Ladies Sanitary Association: "Progressive Sanitation," III., by Dr. W. B. Richardson.
SATURDAY, July 25, 3.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

TWO CLASSICAL TEXTS.

The Histories of Tacitus. With Introduction, Notes, and an Index. By W. A. Spooner. (Macmillans.) Oxford may look with no small gratification upon the work bestowed by her sons on Tacitus. Mr. Spooner's edition of the *Histories* is worthy to stand beside Mr. Furneaux's edition of the *Annals* I.-VI. It has clearly been a labour of love; and the result, if not beyond all criticism, is a solid and accurate piece of work. There is a specially full Index, and the editor has followed Tacitus' own precedent in giving us a survey of the condition of the Roman provinces. The text followed is that of Orelli (partly amended by Meiser), and the editor makes but little allusion to the readings of Hahn, though these often (as, e.g., in III., 72) point a way out of a difficulty. Nor does he seem to know the useful small edition of Wolff, or the very ingenious commentary of W. H. Simeon. That of Heraeus he has employed often, though not to the exclusion of his own work. Mr. Spooner will, we are sure, value criticism more than mere praise, and so we go on at once to some of the points which have struck us in the perusal of his book. What proof is there that (p. 39) the "Batavian auxiliaries refused to accompany" the fourteenth legion back to Britain? Tacitus does not say so in II. 66. The statement of Galba's names on pp. 64, 103, is inconsistent with that on p. 234. Again, is it certain that the *classarii*, whom Galba cut down, were unarmed (p. 67)? and did the people really shudder at the bloody spectacle? Tacitus' contemporaries were not given to shuddering at any spectacle, and Plutarch contradicts Tacitus by giving the men swords. In II. 54 (where *jam* goes with *adulantes*) why should L. Vitellius have "laid himself out to gain" the flatteries of the senate? They were gained already; and *offerebat se* surely means only that Lucius came forward to accept them in the absence of his brother the emperor. In II. 77, *inter nos non idem prosperarum adversarumque rerum ordo erit*, Mr. Spooner translates, "our relations will not be the same in prosperity and adversity." But we understand that Mucianus meant rather to say that he and Vespasianus will not divide good or bad luck (which ever they get) in the same way; for danger and toil they will share equally, while of honours Mucianus will receive only what Vespasianus likes to grant. In III. 61, *ac reliquum perfidiae certamen*, *ac* seems to us more than "and." It marks a climax (as probably in I. 27, II. 64); "and so all that was left was —." On III. 71, we have the note "*Destruc* is just as we say 'to the right';" what then is its construction?

The word *Romano* in III. 60, requires some elucidation; does it belong to *sanguine* or to *populo*? The editor has perhaps missed a point in III. 63, *at paucis ultro libertum suum Vitellius jubet*. The note is "to secure not only his being disbelieved, but his punishment as well." But did not Tacitus mean to express surprise that any emperor was found actually to punish his own freedman? However, it is no doubt impossible for anyone to see all Tacitus' points. Indeed Tacitus did not see, or did not care to make, all the points of his own stories. He probably did not stop to ask what the *navata militum seditio* (II. 51) was about; at all events he has not told us. He seldom makes his account of military movements precise enough to be useful (and this is a matter on which Mr. Spooner does not give the reader any great aid). He sometimes omits the gist of a story; III. 69, speaking of the movements of Sabinus' party, he leaves out the important fact that they took up arms; luckily we recover it from c. 78. He runs things confusedly together; III. 74 mixes up Domitianus' three means of escape, and II. 91 (*Sed — adfectavit*) fuses two popular measures of Vitellius into one incoherent sentence. The fact is that Tacitus is always a rhetorician; a rhetorician with a passion, if you like, for a certain sort of morality, which saves his rhetoric from utter hollowness; but thinking first of effects of language, not of perfect distinctness and lucid explanation. His wonderful manner was not entirely of his creation, any more than his Latin was. The common original whom he and Plutarch used must, from similarity of phrases, have had something of a like taste or even of a like ability; and new or firsthand evidence too was acceptable to Tacitus, as the Letters of Pliny show us. But, whatever he got, he worked it up and improved it in his own way, into a series of unequalled word-pictures, but not into a clear history, telling fully its own story. And here we come to our greatest disagreement with Mr. Spooner. We cannot admit that Tacitus' "work shows throughout unmistakable signs of a careful and trustworthy investigator." It bears signs of a careful polisher, and not much more. His carelessness on antiquarian matters was, we thought, notorious, and distrust of his authority about more recent facts grows on us with reading. We do not suspect of intentional dishonesty one *incorruptam fidem professus*; but we see in him a determination that his writing shall tell, even at the cost of probability and consistency. Piso's speech (I. 30) contains a matter which Piso could not possibly know, but which, omitted, would have left the speech poorer by one telling antithesis. Tacitus was too, very probably, a genuine pessimist; but at all events he knew well that no point sticks like a cynical phrase: *Facilius de odio creditur*. Nor, with all his taste and genius, did he always remember *manum de tabula tollere*. The speech of Mucianus (II. 76-7) is over-elaborate for its occasion. It is likely that Tacitus would be pleased to see an edition which should take his work to pieces, exhibit its refinements and ingenuities, and show how good (from his point of view) it is. Minute investigation has been bestowed on his Latin, but the use which he made of his Latin has never, so far as we know, been sufficiently analysed. Mr. Spooner has chosen to bestow his labour on other matters. But what he has done he has done well.

Plato Gorgias. Edited on the Basis of Deutsche-Cron's Edition by G. Lodge. (Boston, U.S.A.: Ginn; London: Arnold.) It is curious that a study like rhetoric, so singularly barren of positive rules and results, should have so great a fascination for acute minds. If it really held out a promise of power to the possessor, well and good. But the student must soon discover that an art of

rhetoric can do very little for him. Like the art of conversation, its precepts are chiefly negative: Don't be confused; don't do this, because it is an irritating trick; don't put matters that way for fear of treading on people's toes. All this sort of advice is good and valuable so far as it goes; but it goes such a very little way, and there is a dearth of direct advice as to what you should do. Rhetoric is a warning against blunders, rather than a secret of excellence. Yet it had a wonderful career of old, and we find Gorgias and Polos still brought before us to-day as figures of interest. Interesting they certainly are, if only from the banter of Plato and from the way in which he has shown us all round their doctrine, revealed its seamy side, and indicated its points of dangerous connexion with other theories. Mr. Lodge, in admitting his debt to the fourth edition of Deutsche-Cron, claims at the same time for himself some originality of treatment. The commentary, he says,

"will be found to differ materially from the German, especially in grammatical matters. The editor has not thought it advisable to deviate from the line of literary interpretation adopted by the German editor; but the exact study, which has been bestowed of later years in the United States upon the subject of Greek syntax, has rendered it possible to make this part of the book, to a certain extent, American."

The volume begins with a clear-cut introduction upon the historical beginnings of rhetoric, and upon the life and activity of Gorgias, in which the results of the work of Blass and Volkmann are excellently summarised. It is, however, hardly sufficient to suggest that rhetoric concerns itself with "practical skill in the employment of language" or "the means through which speech might attain its greatest power." Which employment of language? and what kind of speech? Is it speech employed in teaching or in arguing? Certainly not. Then, as it is not all employments of speech, we want a differentia given to tell us which it is. Next comes an analysis of the *Dialogus*, which is naturally much the same as one may find in Bonitz or in the small edition of A. Th. Christ. The strength of Mr. Lodge's own work lies, therefore, in his notes, which are careful, scholarly, and clear. If they have a fault, it is that they are addressed to two very different strata of students—to those who are advanced enough to care whether *ὄν* or *ὄντι* be the proper form, and to those who are backward enough to need telling that with *ἐν ποθίον* they must supply *ἐπὶ*. Information meant for the former seems sometimes to have excluded what would have been useful for the latter—e.g., a note on the full force of *ἄλλω* in 482 V, and a hint to distinguish *δὲ ἑχέως* in 501 A. from *ἀνεχέως*.

SCIENCE NOTES.

MM. J.-B. BAILLIÈRE ET FILS, of Paris, have added to their "Bibliothèque Scientifique Contemporaine" a volume of essays, by Prof. T. H. Huxley—not Th. H., as both on title-page and at end of preface—entitled *Les Sciences Naturelles et l'Éducation*. As the title implies, this is a collection of essays, &c., published in different quarters, dealing generally with the place that science ought to occupy in education. Three of them come from the volume of *Critiques and Addresses* (1873); one, at least, from *American Addresses* (1877); and others from *Science and Culture* (1882). But it is interesting to note that the first place has been given to two magazine articles, in which Prof. Huxley discusses the respective claims of the two French philosophers, Descartes and Comte. Since these two articles were written, he says in his Preface,

"la réflexion n'a pas modifié ma conviction, que

si Auguste Comte a exercé une influence négative ou même facheuse sur les sciences physiques, René Descartes est le père véritable de la pensée moderne."

We may add that translations of three other works by Prof. Huxley appear in the same series.

PHILOLOGY NOTES.

THE July number of the *Classical Review* (David Nutt) again devotes a good deal of space to the newly discovered treatise on the Athenian Constitution. F. G. K. himself notices several foreign articles on the subject, remarking that

"by a curious inversion of traditional tendencies, the sceptical view, which refuses to attribute the work to Aristotle, has found most favour with the English scholars who have as yet expressed themselves in print, while the leading scholars of the Continent have declared themselves in favour of Aristotelian authorship."

He further states that the British Museum is now issuing a new edition of the facsimile, the first issue having been insufficient to meet the demand. Several of the plates have been re-photographed, in the hopes of obtaining more satisfactory results, and in some cases with success. Moreover, the fragments on plates 19 and 20 are now arranged, as nearly as may be, in their true order. Mr. Herbert Richards and Mr. W. Wyse continue their critical comments upon particular passages; while the former also contributes a rejoinder to a paper by Prof. Gomperz, in the Proceedings of the Vienna Academy, which was itself a reply to English criticism on the un-Aristotelian character of the style and language. Among the other articles, we may specially mention some *Adversaria Orthographica*, by Mr. A. E. Housman, which are exceedingly ingenious, if not convincing; an elaborate theory of the origin of the Latin gerund and gerundive, by Mr. R. Seymour Conway; and two sets of Greek elegiacs, translated and original, by Prof. Lewis Campbell. The next number of the *Classical Review* will not be issued until October.

MEETINGS OF SOCIETIES.

THE BRITISH SCHOOL AT ATHENS.—(Annual Meeting, Friday, July 3.)

LORD JUSTICE BOWEN in the chair.—Mr. G. A. Macmillan, hon. secretary, read the annual report, which, after referring to the excavation of the theatre at Megalopolis, gave the names of the students admitted or re-admitted in the School in the course of the session, and stated that Miss Eugenie Sellers, who was well known in London as a lecturer on archaeology, had been admitted as the first lady student. Messrs. Schultz and Bamsley, who had returned to England in December, had continued during the past session their valuable work on Byzantine architecture. They might possibly return to Greece in the autumn. The report concluded by referring to the finances of the School, and recommending a large increase in the number of annual subscribers, as there was no adequate endowment. The chairman, in moving the adoption of the report, said: We may venture, I think, this afternoon to indulge in the belief that the fortunes of the British School at Athens are steadily, although slowly, progressing. I recollect that when, some few years ago, that distinguished representative of English scholarship, Prof. Jebb, first brought before the world the plan of such an institution, he indicated two sources from which its friends might reasonably expect support. One was the kindness of our universities. It cannot be unnatural to hope that they will extend confidence and sympathy to this work. The colleges of the United States have done much for their American institution; and the universities of Great Britain and Ireland will, I am sure, sooner or later feel themselves directly concerned in the welfare of the English Athenian School. Till a somewhat late

period it was on the side of archaeology and local investigation that Greek scholarship among us was weakest. And it seems to be generally conceded that the teaching of our universities and public schools still requires much strengthening in this direction. To the educational bodies of the future it will seem an essential qualification for a Greek professor or lecturer that he should have studied the language, literature, history, and art of Greece by the light of modern archaeology. The best context by which to read a national literature is that furnished by the skies under which it flourished and the soil from which it sprang. To the absence of accurate acquaintance with this natural context may be attributed something of the narrowness of the grooves in which Greek scholarship amongst us seemed fated, some little time ago, to run. But the borders of English scholarship have been broadening. The Hellenic Society and the British School at Athens are two welcome products of the new movement. And the spade is revolutionising the classical curriculum as completely as, thirty or forty years ago, under Todleben, it revolutionized the science of war. Out of the funds of our English universities one can readily understand that it is difficult to ask for much aid. But though the hands of the University authorities at Oxford and Cambridge are somewhat tied, the individual colleges and their governing bodies have ample power of encouraging and assisting the British School at Athens. Among the academical events of the last year there is one which deserves special mention this afternoon, as affording an instalment of generous sympathy from the side of one of our universities which we may hail as an auspicious omen. In order to enable Mr. Ernest Gardner to continue his services to the cause of archaeology and of classical study as director of the Athens School in the chair first filled by Mr. Penrose, Caius College has re-elected Mr. Gardner to a fellowship for a renewed term of three years. Is it too much to trust that other colleges at Oxford and Cambridge will come to the rescue also by treating work done or to be done at Athens for the British School as worthy of special encouragement and privileges? Among those present to-day there must be several who have the means of securing that this point of view shall be seriously considered and weighed by the common rooms of Oxford and of Cambridge. But there is another source from which succour might reasonably be expected—namely, the generous sympathy and assistance of some of those lovers of learning and of art of whom in England there are so many. Possibly those who are always ready to further a good cause will accept the assurance of English scholars, such as some of those I see around me, that the British School at Athens is an object well deserving of their attention and their goodwill. France, Germany, and America are even ahead of us in what they have done. Their schools at Athens started in front of yours and rest on a more solid pecuniary foundation; yet it is this year a pleasure to be able confidently to say that the English work at Athens has begun to make itself felt, and is likely to continue to do so. The completion of the excavations at Megalopolis, in particular, furnishes us with a matter for just congratulation. If fortune is propitious, we may regard these explorations as the first of a series of happy enterprises over which your director will, I hope, be called upon to preside. To all whose personal tastes lead them in the direction of similar adventures the British School at Athens affords an invaluable basis of operations. To have the assistance, upon the spot, of the wisest advice, of the best local experience, and the best books is an advantage not to be despised. I hoped to see this afternoon Sir Charles Newton among us, with whom all such enterprises as ours are so intimately connected. I trust that his absence is not due to any failure in his restoration to health and strength. I am sure his name will never be forgotten by the friends of such an undertaking as this. I will not detain you by further observations, but will conclude what I have to say by at once moving the adoption of the report.—Lord Lingen seconded the adoption of the report, and observed that a new and living interest would be given to the old classical studies by more intimate acquaintance with the birthplaces of the noble literatures of Greece and Rome. He hoped that

as a British School had been established at Athens, other Schools would be set up at the great centres of antiquity in the way in which the French had established a school of painting at Rome.—The report was unanimously adopted.—Mr. Ernest Gardner then read the report of his work during the last year, and expressed his gratitude to Mr. Penrose for so kindly taking his place at Athens during his absence last year at Cambridge, and to his college for re-electing him to a fellowship. He then gave an account of the lectures and the work of excavation which had been going on. They had been able to continue the work at the theatre at Megalopolis, and the decision of the committee to continue the excavations had produced very satisfactory results. After giving a detailed account of the work accomplished, Mr. Gardner expressed the belief that there still remained valuable discoveries to be made; and he was glad to say that any misunderstanding which might have existed between Dr. Dörpfeld and himself and colleagues had been removed, and that they were now all working together in harmony. As to the difference of opinion on matters of detail between Dr. Dörpfeld and the British School, he would ask for a suspension of judgment until a later date.—Mr. Penrose then gave a short account of his work at Athens, which was mainly devoted to the site of Megalopolis.—Prof. Lewis Campbell, in moving the election of officers of the School, said that he had visited Athens this spring, and was glad to bear testimony, not only to the good work done by the School to its own students, but also to the kindness which Mr. Gardner and the members of the School extended to all visitors who had any interest in classical studies. He had also realised the admirable work which was being done at Megalopolis. For himself, he could not dig, but for such a cause he should not be ashamed to beg.—Dr. Perry, in seconding the motion, expressed regret that this country should be so far behind continental countries in the maintenance of such work as was now being carried on by the British School.—Prof. Jebb, in moving a vote of thanks to Lord Justice Bowen, said that, notwithstanding the duties of his high office, they felt sure that Lord Justice Bowen would accede to their request that he should preside on that occasion if he could possibly do so. The invitation was, in fact, most readily and gracefully accepted. Sir C. Bowen had worthily continued the tradition of which this country was justly proud—of the union of high professional eminence with distinction in the pursuits of literature. The Lord Justice had recently, by his translation, added fresh charms to the old Roman poet; and if they would turn to Conington's edition of *Virgil* they would find a brilliant passage cited from the *Arnold Prize Essay* on "The Oracles at Delphi," which came from the pen of their chairman.—Sir George Bowen seconded the vote to his distinguished namesake, and said that when he was a scholar of Trinity, in the generation before the Lord Justice was a scholar of Balliol, the well-known tutor familiarly known as Tommy Short used to call him Βοην ἀγαθός. He was sure they might with truth say their chairman was Βοην ἀγαθός.—Lord Justice Bowen, in acknowledging the compliment, said that he must take all the kind things which had been said of him with a grain of Attic salt.

FINE ART.

THE EDINBURGH HERALDIC EXHIBITION.

THOUGH various extremely rich exhibitions illustrative of Heraldry in its antiquarian and artistic aspects have been held on the continent—notably the Berlin Exhibition of 1882 and the Ghent Exhibition of 1889—that now open in Edinburgh may claim to be the first general heraldic exhibition held in Britain; for the collection brought together by the Society of Antiquaries in 1862 concerned itself exclusively with documents and manuscripts.

The exhibition now open in the Scottish National Portrait Gallery has been organised

by an Edinburgh committee, under the chairmanship of the Lyon King of Arms, aided by an influential London committee, greatly in view of the visit of the Royal Archaeological Institute, next month, to the city. It may be remembered that, on the occasion of the last meetings of the Institute in Edinburgh, in 1856, an especially interesting archaeological loan museum was brought together, the catalogue of which still forms a standard work of reference on the subject with which it deals; and the present collection will also doubtless add materially to the attractions of the city for its antiquarian visitors. The nobility and gentry of Scotland have contributed liberally to the display; many interesting exhibits are the property of English and Irish collectors; and from abroad there come a few items, among which may be named, as especially interesting to Scottish students, the letters patent by Philip IV. of Spain, conferring the order of the Golden Fleece upon Archibald, seventh earl of Argyll. It seems doubtful, however, whether this nobleman was ever installed a knight of the order, as in later lists of its members his name is wanting. It has been suggested that he may have been excluded as a Protestant; but there is every reason to believe that he joined the Church of Rome at the instigation of Anne Cornwall, his second countess.

The collection of Scottish armorials is particularly complete and interesting, ranging from the famous MS. of Lord Lyon, Sir David Lindsay of the Mount, completed in 1542, and approved by the Lords of Privy Council in 1630. The series includes various armorials hitherto unknown to heraldic students, notably one of Queen Mary's time, lent by Mr. and Mrs. Hamilton Ogilvy of Briel, remarkable for the curiously varied metals and tinctures employed in the mantlings of its shields, and for the divergence in its series of full-length effigies of Scottish monarchs and their queens from the commonly accepted type, which is visible in such works as the Workman MSS. of the Lyon Office and of the Advocates' Library, and in the Scottish armorial of the Lambeth Library, all of which are now exhibited. Many other interesting MSS., illuminated with heraldic decorations, are also shown, some fine examples being contributed by the Advocates' Library and from the Laing Collection in the Edinburgh University Library; while Lord Bute sends his thirteenth-century Murthly Book of Hours, including miniatures of the previous century, in one of which—the "Watching at the Sepulchre"—the shields of the Roman guards display heraldic charges, probably the first appearance of definitely heraldic bearings in Scottish art.

Scottish patents of arms are far rarer than English documents of the like nature; and the earliest that have been secured for the exhibition are the grants of arms to Sir James Balfour of Pittendrich, so well known for his connexion with the murder of Darnley and other tragic deeds of Queen Mary's days, and to John Maxwell, Lord Herries, the devoted adherent of the same queen—the former dated 1566, the latter in the next year. These are followed by various seventeenth-century grants and confirmations, most of them by the Lyon King, Sir Charles Areskine of Cambus, including the confirmation of the arms of Sir James Dalrymple, afterwards Viscount Stair, and author of the *Institutes*. The English grants open with one of the very earliest and most beautiful of known examples, the grant to the Tallow Chandlers' Company of London, dated 1454, supplemented by their grant of supporters, issued in 1602; and a particularly fine series of eight grants, ranging from the sixteenth to the beginning of the eighteenth century, is lent by Mr. F. A. Crisp.

Two important Scottish family-trees figure

prominently in the exhibition—the very elaborate Douglas tree, lent by Lord Home, and the "Glenorchy" tree of the Campbells, a signed work by Jamesone of Aberdeen, lent by the Marquess of Breadalbane.

A typical and representative collection of casts of Scottish seals has been selected by Dr. Dickson, of the Register House, and a similar series of English seals is lent by the Society of Antiquaries, London. Among original impressions may be named those of the exquisite thirteenth century seals of the Count of Gueldre and his wife, the widow of a son of Alexander III. of Scotland; and the original protest of the Bohemian nobles against the burning of Huss and Jerome of Prague, 1415, with nearly a hundred seals appended, lent by the Edinburgh university; while the metal matrices include the gold seal of Joan Beaufort, queen of James I. of Scotland, the bronze seal of William, Lord of Douglas, son of "the good Sir James," and that of William, Bishop of Kildare, 1432.

The few surviving examples of early Scottish heraldic glass are well represented in the exhibition, in some cases by the actual examples, but more commonly by coloured drawings, among which may be specified admirable full-sized copies, by Mr. W. Graham Boss, of the heraldic windows in the Magdalene Chapel, Edinburgh, almost a unique example of pre-Reformation glass in Scotland. The shields that appear in the Trinity College altar-piece, now in Holyrood—probably the work of Hugo Vander Goes, who designed the heraldic decorations for the wedding of Charles of Burgundy and Margaret of York at Bruges in 1468, and among the most decorative examples of heraldic art in Scotland—are also represented in particularly faithful and spirited full-sized copies in oils. The exterior heraldic sculptures of old Scottish mansions and castles are recorded in an extensive series of drawings by Mr. T. Ross, Mr. R. Brydall, and others. Mr. T. Bonnar sends a series of water-colours of interior panel decorations of a similar nature; and some fine wood-carvings of arms are contributed by the University of Aberdeen, Sir Noel Paton, and Mr. A. Heiton. The Lord Chamberlain exhibits a series of the jewels and decorations of the various English orders. South Kensington has lent delicate examples of mediæval heraldic embroidery; and from the Museum of Science and Art come several noble pieces of Hispano-Moresque ware with arms, and also an interesting series of rubbings from brasses, mainly English, while similar transcripts of the few heraldic brasses that still exist in Scotland are lent by local contributors.

The smaller of the rooms devoted to the exhibition contains a series of coloured reproductions from the armorials of Zürich, the armorial de Gelre, the Grunenberg armorial of Constance, and the equestrian armorial in the Arsenal Library in Paris; a series of about a hundred engraved portraits of heralds from the collection of Mr. Vicars, of Dublin, a liberal contributor to the exhibition; a curious collection of heraldic playing cards, of various European nationalities, lent by Mr. G. Clulow; and several interesting cases of heraldic bindings, lent by Lord Stair, the Lord Justice General, Sir John Stirling Maxwell, Sir William Fettes Douglas, and others. J. M. GRAY.

THE SEASON'S WORK OF THE EGYPT EXPLORATION FUND.

I.

THE TOMBS OF BENI HASAN.

The following is Mr. Newberry's summary of the work done under his superintendence at Beni Hasan, and of the results obtained:

"Copies of all the inscriptions in the twelve in-

scribed tombs have been made. The wall-paintings in the tombs numbered 2, 14, 15, 17, 21, and 23 have been traced in outline; and facsimile drawings in colour have been executed by our special artist, Mr. M. W. Blackden, of some of the most interesting scenes, hieroglyphs, musical instruments, implements, &c. A large number of unpublished and hitherto unknown inscriptions have been brought to light. Among these are several of particular historical interest. One records that a certain Khnumhotep was installed as prince of Menat-Khufu by Amenemhat I.; this prince was undoubtedly the maternal grandfather of the celebrated Khnumhotep, the son of Nehera, whose magnificent tomb is the chief feature of interest at Beni Hasan. Another inscription gives the name and remarkable titles of the elder Khnumhotep's wife and the name of his mother. Several other inscriptions relating to the same powerful family have also been discovered; so that we can now trace its history through no less than five generations, from the time of Amenemhat I., through the reigns of Userseten I. and Amenemhat II., to the sixth year of the reign of Userseten II. The group of Semites in the tomb of Khnumhotep II. finds a parallel in that of his grandfather of the same name. The scene here represents seven persons being led by an Egyptian officer. Three of the seven figures are warriors with yellow skin, blue eyes (now turned to green), and thick and matted red hair, in which are stuck five or six ostrich feathers. They are clothed with red garments fringed at the bottom; in the right hand they carry ostrich feathers; in the left a curved club. The remaining four figures of the group represent women. They also are fair-skinned and blue-eyed, and have light brown or red hair. Two of them carry children in a basket slung over their shoulders, and two carry a red coloured monkey on their backs. These peculiarities point to their being Libyans. A facsimile of the group has been made by Mr. Blackden.

"I may add that I have found evidence which proves that the majority of the tombs in the Southern group (namely, the tombs of Baq', Kheti, Remushenta, Baqta I. and Baqta II.) date from the XIth and not the end of the XIIth Dynasty, as has been before generally supposed."

The harvest of small unpublished inscriptions is a very abundant one, and several corrections of the first importance have been made in the great inscriptions that have been already published many times. From every point of view Mr. Newberry is to be warmly congratulated on the results of his first venture in the field of exploration. His determination of the age of the Southern group at length makes it possible to trace the development of tomb architecture during the Middle Kingdom, from the Heracleopolite tombs at Siut down to those of the XIIIth Dynasty at El Kab.

Mr. Fraser, who has been engaged in clearing and planning the tombs, has not yet arrived in England. He has obtained a large quantity of stone chisels, found scattered among the debris formed by the original excavation of the tombs.

Mr. Newberry is now preparing a complete publication of the scenes and texts accompanied by a full explanation. This letter will include transcriptions into Roman characters and translations. The examination of the Southern group will be completed next season.

F. LL. GRIFFITH.

NOTES ON ART AND ARCHAEOLOGY.

THE annual meeting of the Royal Archaeological Institute will take place at Edinburgh in the week between Tuesday, August 11, and Tuesday, August 18. Earl Percy is the president of the Institution; but the president of the meeting will be Sir Herbert Maxwell, and the members of the council of the Society of Antiquaries of Scotland will act as a local committee. Among the vice-presidents are the Hon. Hew H. Dalrymple, Archbishop Eyre, Gen. Sir Murdoch Smith, Dr. Cameron Lees,

and Mr. J. Balfour Paul, Lyon King of Arms. Mr. John Evans, president of the Society of Antiquaries, will preside over the antiquarian section; the Bishop of Carlisle over the architectural section; and Dr. T. Hodgkin over the historical section. The sectional evening meetings, at which papers will be read and discussion invited, are to be held in the rooms of the National Portrait Gallery. Among the places to be visited during the week are the Royal Palace of Holyrood, the Castle of Edinburgh, Stirling Castle, Dunblane Cathedral, Linlithgow Palace, St. Andrews, Dunfermline, Rosslyn Chapel and Castle, Borthwick Tower, Crichton, and Hawthornden; a day will be devoted to the caves of Fife, and another to the Roman wall, near Glasgow.

On Wednesday the Mayor of Nottingham formally opened the collection of antiquities which were discovered by Lord Savile in the course of his excavation of the temple of Diana at Nemi, and which have now been presented by him to the public museum in Nottingham Castle. Probably such a representative collection, from a single site, does not exist elsewhere in England, apart from the British Museum. One of its special features is the large number of votive offerings, many of them of a very crude character, but some highly artistic. There are also numerous sculptured fragments, personal ornaments, domestic and sacrificial utensils, inscriptions, and a long series of coins, from the *æs rude* upwards. An excellent Catalogue has been compiled by Mr. G. Harry Wallis, curator of the museum, to which Lord Savile has himself prefixed an introduction, giving an account of his excavations and of the archaeological importance of the results. With reference to a certain archaic inscription with the name "Diana," we would suggest that "Greek" (on p. 9, l. 9) is a misprint for "Latin" (see p. 45).

The weekly review, *L'Art dans les Deux Mondes*, which was founded last November as the organ of the Impressionist school, has somewhat suddenly ceased to appear. The freshness of its articles, and the excellence of some of its illustrations, have apparently failed to keep it alive in the face of the fierce competition that exists in Paris.

The municipal council at Paris has authorised the erection of a statue to Balzac in the Place du Palais Royal.

THE STAGE.

"HUSBANDS AND WIVES."

NOTWITHSTANDING the disadvantage of a second act—of a middle act—not so strong, dramatically speaking, as it ought to be, the play of "Husbands and Wives," by Mr. F. C. Philips and Mr. Percy Fendall, at the Comedy Theatre, is, frankly, a success; which is perhaps the more remarkable since, in saying that it has a not quite adequate second act, we really have not mentioned the only disadvantage under which it labours. And having made the charge, we must, in some sense, prove it. Well, then, "Husbands and Wives" is one of those farcical comedies which are denied the fascination of the *d' propos*. It is no large movement of the moment—no very widespread fad—that is satirised in its scenes. What is satirised is the attitude of mind of the wholly unattractive and the unconvincing, of those who need not be seriously considered, of visionary prudes and emas-

culate philanthropists—it is their attitude of mind on the marriage question, on what is narrowly called "morality," on the relations of men and women in fine, which is the subject of the two hours' traffic of the stage at the Comedy Theatre. This attitude of mind exists, but it is not important. There will, of course, always be some people who will be willing to hold that the wisdom of the world is somehow concentrated upon angular and self-assertive women—women whose noisy inexperience suffers them to dictate where they may, but can never permit them to charm. But to the end of time, fortunately, the number of people will be very limited who are prepared to believe in the plenary inspiration of the ungainly. The sagacity of the excessively ill-informed—of those who, for the most part, only skirt life—will not long or much impose upon the world. Hence "Husbands and Wives"—with its association of silly women bent upon asserting their sex's power of government and the inferiority of men—has, in truth, no great subject. Nevertheless, it manages, thanks to the humour of its writers and the vivacity of its actors, to entertain greatly. A career at the worst only a little less prosperous than that of "Jane," at the same play-house, is in store for it.

Yes, it is acted happily and briskly, with a certain English directness and obviousness—not at all with the subtlety, with the delicate, the just-perceived intention, which distinguishes a French performance of a piece of this sort. Compare Miss Lottie Venne with Mme. Chaumont, for instance. The art of Mme. Chaumont is by no means infinite; the quickly reached limits of her physique forbid it to be so; but it has a variety which Miss Venne's is without—Miss Venne whom we admire for her cheerfulness and good humour, for the pleasant acidulation which she puts into all her words. She plays to her audience in what is called the "English" fashion; but, gracious goodness! does not Mme. Chaumont do so too! Miss Venne, at all events, holds the stage. She plays with authority, and people are merrier when she is before the footlights. The lady, we ought to add, is not herself a representative of the austere association of womankind which the piece satirises. She is a youthful widow—a very temporary widow—sunny and tolerant. Mr. George Giddens and Mr. W. F. Hawtreys—especially perhaps the former, who has the better part—give a great deal of character, and all the naturalness of which farcical comedy is capable, to the *roles* of two gentlemen who, in time past, have been a little hen-pecked—nay, are hen-pecked still in the first act of the piece, but who, with more or less courage, prepare to assert themselves, and do effectually assert themselves as the piece proceeds. The comedy of both these gentlemen is kept within bounds—as much the unctuous comedy of Mr. Giddens as the drier comedy of Mr. Hawtreys. The men are all good: even the players of the smallest parts—the waiters, for instance, never so subdued of manner as when a high old time is in prospect for their betters; never so solemn and so meditative as when they lay upon the supper-table the just

opened bottles of a festive amber drink. From their faces, they might be engaged, at the moment, with the *Pensées* of Pascal. But the only remaining actor who needs to be specially mentioned is Mr. Charles Brookfield, whose comedy as Sir George Muddle—a metropolitan police magistrate of most humane temperament, richly endowed with the capacity to appreciate attractive witnesses—is altogether excellent. On Miss Venne we have pronounced already. No small part of the success of the piece belongs to her, and something of the success is due too to the well-devised severity of Miss Vane Featherston—who, like Miss Ada Murray, exemplifies a *rigidité de mœurs* which almost passes belief—and to Miss Kenward and Miss Ethel Matthews, each, in her own way, engaging and helpful to a piece which will run into next year—next year, unquestionably, so merry and acceptable is it and its interpretation, whatever be its faults.

FREDERICK WEDMORE.

MUSIC.

MUSIC OF THE WEEK.

ON Tuesday Verdi's "Aida" was produced at Covent Garden with Mme. Nordica in the title *rôle*; and she gave a good, though not ideal, rendering of her part. Mile. Guercia (Amneris) has a fine voice, and considerable dramatic power. Signor Ravelli was an earnest Radamès, and M. Devoyod an excellent Amonasro. The *mise en scène* was good, but the trumpets on the stage in the triumphal entry were much out of tune. Signor Bevignani was the conductor. Wednesday evening was again devoted to the Italian composer. After one or two unavoidable postponements, Mr. Augustus Harris was at last able to produce "Otello." The performance was a brilliant one. Mme. Albani was in excellent voice, and, as is her wont, threw herself thoroughly into her part (Desdemona). M. J. de Reszke, as Otello, sang exceedingly well, but his impersonation of the Moor lacked the fierce earnestness displayed by Signor Tamagno two years ago at the Lyceum Theatre. M. Maurel was again the Iago, and again proved the most striking personage of the drama. "Iago," indeed, would be a more suitable name for the opera. We wrote at length about the work in 1889. It is full of interest, and undeniably a wonderful achievement for the veteran composer who wrote his first opera more than half a century ago. There are fine dramatic moments in it, effective contrasts, and striking orchestration. The work is conceived in a Wagnerian spirit, although the character of the music is purely Verdian. It was a pity that neither M. Maurel nor M. J. de Reszke was able to resist the *encore*. As great artists, they might have followed the composer in his serious attempt to give a music-drama rather than an Italian opera; for in the former *encores* are insufferable. The chorus sang exceedingly well. Signor Mancinelli conducted with much ability.

Miss Liza Lehmann gave a vocal recital last Friday week at Princes' Hall, when the programme was one of great interest and variety. On this artist's singing there is no need to dwell; she not only sings with charm and refinement, but shows much discretion in the choice of her songs. She obtained her chief success in a pleasing old English melody set to Moore's "When love is kind." Mr. Plunket Greene sang with much effect Lully's quaint and expressive "Bois épais"; but still more

interesting was his rendering of three old Hungarian melodies arranged by F. Corbay. The music is fresh and characteristic, and the pianoforte accompaniments are exceedingly clever. The third, "Shepherd, see thy horse's foaming mane," was vociferously encored. Herr Von zur Mühlen sang the "Liebeslied" from the "Walküre" with intelligence and passion, but at times with too much sentiment; and he was h to advantage in Massenet's "Le sais-tu? There were also some vocal duets, and altogether the concert proved successful.

M. Paderewski gave a Chopin recital at St. James's Hall on Saturday afternoon. Since the Rubinstein recitals no pianist has ever drawn such a large audience. The programme was a long one, and included the grand Sonata in B flat minor. Of the first movement the pianist gave a really imposing rendering. The Scherzo was good, but less striking; and the lovely melody of the "Piu Lento" had not the true ring about it. The same thing was noticeable in the Trio of the Funeral March. The "Finale" was taken at a prodigious rate; and the technique was very fine, yet M. Paderewski does not produce the weird-like effect which Rubinstein obtains by a skilful use of both pedals. In the Ballade in A flat there was a tendency to emphasise the sentimental side of Chopin's music. That is, indeed, the fault which we find in most of the pianist's readings. There are exceptions, but he often makes us feel that he is more occupied with the manner than with the matter. We are, of course, judging him by the highest standard; for the simple reason that he is an artist of immense ability. But with regard to Chopin's music the interpretations of Bülow, Rubinstein, and Pachmann have made one somewhat exacting. M. Paderewski's renderings are clever, brilliant, effective, but not in every case ideal. He was much applauded, and gave some encores.

At the eighth Richter concert on Monday evening, the "Charfreitags-Zauber," from "Parsifal," was performed; and only by this one excerpt was Wagner represented in the programme. Beethoven's "Coriolan" Overture was splendidly played, but the same master's "Ah! Perfido," suffered somewhat from the hard and rough singing of Mme. Katherine van Arnhem. Grieg's "Peer Gynt" Suite was indeed a novelty at these concerts; and it was curious to see the conductor, whose name is specially associated with the mighty music of Beethoven and Wagner, wielding his bâton to the delicate and fantastic strains of the Scandinavian composer. The first three movements were well rendered, but one missed the peculiarly romantic effects of tone and time which Grieg knows so well how to produce from his orchestra with his own music. The finale of the Suite was given with extraordinary spirit, and was loudly applauded, but Dr. Richter wisely declined the encore. The concert concluded with Schumann's Symphony in E flat, but the performance was not of the best: the Scherzo, however, was rendered with finish and charm.

J. S. SHEDLOCK.

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and the Green Knight" is too doubtful an instance to establish such an unusual form; *son* become in Middle English *ben* and *son*. With regard to the phrase "go to Time," which Mr. Gollancz is good enough to ascribe to me, I need hardly say that nowhere have I made use of such an expression.

"For hit was negh at the terme that he to schude" = "for the term was close at hand to which he was bound"; or, more internally, "for which he was bound"; or, more boundedly, "for hit was negh at the term at which he was bound (to go)." Compare "that . . . on" (Piers Pl. c. xxii. 324), "that . . . of" (Alteogische Dicht. xiii. 31. p. 217). The phrase "negh at" is quite idiomatic in Middle-English, and "to" often has the meaning of "at."

4. "Hondlynges harme that hit not wile" (57. 3) = "Seruantes whose hands did never ill. My remarks on this line have induced the editor of *Pearl* to reconsider his interpretation, and he declares that the meaning of it is: "He that with his own hands did no injury through evil intent." But this so-called "literal" rendering needs confirmation by the citation of parallel passages.

Light can hardly stand for *light* (did), with a present tense in the co-ordinate sentence following.

5. *Mylter*. Here again Mr. Gollancz abandons his former interpretation. By an ingenious alteration in the grammar and order of the words in stanza 12, ll. 7, 8, he makes *mylthe* to be the Sir Mylthe in Chaucer's *Romanz of the Rose*; but were this so, should we not expect to find the Lord of the Garden a more prominent figure in *Pearl*, deserving of more than a mere passing allusion?

6. In the phrase "when strolche men slepe" we do not believe that the author of *Pearl* intended to suggest any such unavowable notion as that hinted at by Mr. Gollancz. The word *strolche* still remains a *crux*. Can it be an adverb meaning *soundly*?

7. "Deme dryghten ever hym adyte."—30. 1.

8. It is not a vital point whether *brede* (35. 7) be related to A.S. *brēdan* or *brēdan*; but the authorities cited by Maetzner favor the etymology adopted in the New English Dictionary, and seem to tell altogether against Mr. Gollancz's theory of a connexion with *brēdan*.

R. MORRIS.

=====
 "PUDHA-YAWAN."
 Berlin: June 20, 1891.

Prof. A. H. Sayce has stated that Puhda-Yawan, the town on the sea which is mentioned in a cuneiform inscription of Nebukadrezzar, edited by Mr. Pinches, may perhaps be identified with Pelusium; and Prof. Krall, of Vienna, I believe that this town must be Cyrene. I venture to think that neither Prof. Sayce nor Prof. Krall is right. The close connexion in which Puhda is brought in the inscription with Yawan leads me to believe that it must be searched for in the neighborhood of the Greek colonies in Arabia, which were, as much as the Egyptians, the enemies of the Babylonian conqueror. Indeed, Piny gives us in Western Arabia the name of a town Poda, just where I located the Pute of the Behistun inscription. In the same tract *I und Geographische Arabien*. The Greek colonies in Arabia, which were, as much as the Egyptians, the enemies of the Babylonian conqueror. Indeed, Piny gives us in Western Arabia the name of a town Poda, just where I located the Pute of the Behistun inscription. In the same tract *I und Geographische Arabien*.

or disgracedful to one who, like myself, has devoted as many years to palaeography as Mr. Freeman has to the history of Sicily. The phrase merely shows that Regius Professores, although like General Councils, they be called by the Commandment and Will of Princeps, are not infallible, but may err, and sometimes have erred, when they venture beyond their own domain.

ISAAC TAYLOR.

=====
 "PEARL."
 Dehnam, Essex: July 16, 1891.

Mr. Gollancz's lengthy reply to the short notice of his *Lurw* in the ACADEMY of June 27, 1891, does not call for any very "minute criticism" from the reviewer. I shall, therefore, as briefly as possible, consider some of his objections to my statements.

1. Mr. Gollancz invents a Middle-English edition "to date to," and admits it very much as a fine specimen of his author's "true poetical acumen"! But, inasmuch as he regards a "quotation" as "more valuable than an argument," he cites the Old-English *undretan*; and because that verb is followed by *from*, he jumps to the conclusion that Middle-English *undretan* follows the same construction, and is sometimes employed with *from* and sometimes with *to*! He has quite overlooked the fact that the Middle-English verbs *undretan* and *drēdan* are followed by *of*, and not by *from*. We need not make a guess at the construction of *drēde*; good authority can be produced for the phrase "to date to."

The meaning that Mr. Gollancz at first assigned to *drēde* may or may not turn out to be right; but he now shifts his ground, and explains the phrase "that ever darde to hym" by "he that hath ever been humble by reason of his fear towards Him," whereas he originally rendered it by "when he hath feared him." It is difficult in his cumbersome paraphrase to find out what meaning *drēde* really has. As Mr. Gollancz has failed to prove his point with reference to *drēde*, the rendering of 51. 8-12 cannot stand without some alteration.

The quotation from Cardinal Newman's *Dream of Gerontius* with reference to the use of *drēde* by the author of the *Lurw* is very much like trying to put new wine into old bottles.

2. The next point to be noticed is *clime*. I attempted to show that *clime* could not stand for *clime* in 69. 9-10, rhyming as it does with *drēm, ven, and Litteratum*; besides, the usual form of *clim* in the "alliterative poems" is *clim*. But Mr. Gollancz produces, from an East-Middle poem, a form *clime=clime* that rhymes not with the words already quoted but with *hapteme*; this, however, was not the point in dispute, and has nothing whatever to do with the use of *clime* in the *Lurw*. So anxious is he to maintain his interpretation of the word that he actually asserts that the "sinless Savour" "claimed (all) as His right." His author, we believe, held no such strange views. It may safely be asserted that "whether on any safely be asserted that 'whether on himself he can al clime(e)'" cannot mean "though he laid claim to all," but must have original significance of Middle-English *clime*. The verb *clime* means (1) to smear or besmear, (2) to smear a thing over or on a person or thing; to lay (on), put (on). The author of the *Lurw* employs a phrase that is perfectly intelligible; and we may compare this *clime* with use of *besmear* in the *Lurw*, which is also employed with reference to *sin*.

3. As to the verb *toz*, Mr. Gollancz thinks he has discovered its initiative *ton*, which he regards as a variant of *ten*, from A.S. *teon*; but he fails to quote any authorities in support of such an initiative. The line from "Gawain

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HISTORY, ETC.

DUPUY, E. Médecine et moeurs de l'antienne Rome d'après les peuples latins. Paris: Bailly, 3 fr. 50 c.

HILF, H. Die Wahl Pius V. zum Papste. Leipzig: Rök, 3 M. 50 fr.

MATTHEI, A. die akademischen Gymnasien in Hamburg 1613-1858. Eingeleitet u. erläutert v. C. H. W. Sillema. Hamburg: Gräfe, 10 M.

MONASTIK, A. Valéria historii Hungariae illustranda. Series I. VI. Vindobonae: Wörl, 10 M.

FRANZ, R. Du pouvoir législatif en France depuis l'avènement de Philippe le Bel jusqu'en 1789. Paris: Roussseau, 8 fr.

PIROU, G. Le Marquis de La Fayette de Jeanne d'Arc. Paris: Champs, 2 fr. 50 c.

ROUX, C. Die ältere Topographie der Stadt Aachen. Aachen: Croner, 2 M.

SACHS, E. Bemerkungen über die Apostel-Inschriften d. römischen Kaiserzeit. Leipzig: Leopold, 2 M.

GOVERNUS, G. römischer Jurist d. Pimodan (1817-1849). Paris: Champion, 10 fr.

BRUNER, L. Französische Kulturstudien. I. Beiträge zur Geschichte d. Spätes in Alt-Frankreich. Heidelberg: Winter, 1 M. 60 fr.

BRUNER, G. Die Uppflanzung, Geschichte, Wesen u. Bedeutung d. römischen Artele. II. Geschichtliches. Dorpat: Karow, 4 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

BERNER, H. Ueb. das Wesen der Stillehkeit u. den natürlichen Entwicklungsprozess d. stillehlichen Gedanken. Halle: Frieder., 6 M. 50 fr.

HERRMANN, E. G. Philosophie der Arithmetik. I. Bd. Halle: Loebner, 1 M. 50 fr.

LABOUR, J. de. Notes pour servir à l'étude des Echindodermes. Basel: Georg, 4 M.

BAUER, M. J. Die Ansicht üb. die Apoptose v. Zeit u. Raum u. die Kantischen Kategorien. Halle: Frieder., 1 M. 50 fr.

VALENTIN, Th. v. Der Organismus der Alterant u. das Leben der Menschheit in ihm. Leipzig: Freytag, 20 M.

WATSON, E. Zur Inthelmenkunde der Strahlencongruenzen u. Flächen. Leipzig: Freytag, 1 M. 20 fr.

PHIOLOGY, ETC.

BARTHOLOMÄ, Ch. Studien zur indogermanischen Sprachgeschichte. II. Halle: Niemeyer, 7 M.

DISSERTATIONEN PHILOLOGISCHER VINDOBONENSIS. Leipzig: Freytag, 10 M.

GALLER, H. Altchristliche Grammatik. I. Hälfte. Leipzig: Loebner, 2 M.

JANUS, A. Etymologische Grammatik. Halle: Niemeyer, 2 M.

GRÄF, J. G. Grammatik der Aachen Mundart. I. Th. Aachen: Croner, 1 M. 50 fr.

MITTELSTADT, A. Archäologisch-epigraphische, aus Oesterreich-Ungarn. 14. Jahrg. Leipzig: Freytag, 10 M.

REICH, A. Studien zur Geschichte der römischen Konstitution. II. Hälfte. Niemeyer, 2 M. 80 fr.

JANUS, A. d. v. Culturhistorische u. sprachliche Beiträge zur Kenntnis d. alten Peru. Leipzig: Freytag, 11 M. 30 fr.

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 CORRESPONDENCE.

MR. FREEMAN'S SICILY.

Settington Rectory, York: July 20, 1891.

Mr. Freeman's letter being partly a *reclame* of what he has already urged at great length, and partly more unprofitable logomachy, I should have left it unnoticed had it not contained an apt illustration of my remark, which has given such dire offence, as to the difference between the touch of the master and of the amateur. He pronounces the writing on Hiereon's helmet to be "uncial," a term which no specialist would have used, as it exhibits no uncial forms. But as Mr. Freeman, who so kindly explains "things to other people," treats on palaeography for the meaning of the term. Nor will I occupy several columns in denouncing, as an "amazing blunder," an error which though natural and excusable in Mr. Freeman's case, would be either impossible

UNIVERSITY JOTTINGS.

THE Rev. W. D. Macray—author of *Annals of the Bolton*, and for more than fifty years connected with that library—has been elected to a fellowship at Magdalen College, Oxford, under the clause in the statutes authorising the election of "persons qualified by their attainments in literature, science, or art."

The Rede Lecture delivered at Cambridge last month, by Sir Alfred Lyall, on "Natural Religion in India," has been published as a pamphlet by the Cambridge Press.

The following appointments have been made at Bedford College, London: Mr. Talford Rely to the professorship of Greek; Mr. J. W. Allen, to the professorship of Greek; and Miss Mabel M. Taylor, of Girton, to the professorship of ancient history.

PROF. MAYOR has published as a pamphlet, with the title *Mitico Nomine* (Cambridge; Macmillan & Bows), his protest against the proposal to exclude Greek from the Previous Examination. As those who know the author will not need telling, the character and the erudition of the man stand revealed in every sentence.

The Edinburgh Vacation Courses, which meet at University Hall on August 5, for the fifth annual session of four weeks, are this year considerably developed, chiefly through help from continental universities. The course introductory to the social sciences is divided among Dr. Grosse, conservator of the Archaeological Museum at Freiburg; Prof. A. C. Haddon, of Dublin; and Prof. Patrick Geddes; while the associated practical class will be conducted by Dr. Janakovich, of Buda-Pesth, and Mr. A. J. Herbertson. A studio has also been arranged in which Dr. Grosse's anthropological designs will be worked out by art-students, under the direction of Miss Hill Burton and Miss Alice Gray. A series of paintings of typical landscapes and vegetation (some what analogous to the well-known North Collection at Kew Gardens) is also in progress. The course of general biology will be opened by a series of lectures by Dr. Henri de Varyny, of the Paris Museum, who is charged by the French Government with the mission of reporting on the university extension movement.

The introductory lecture delivered by Prof. Edward Caird, as Gifford Lecturer at St. Andrews, on "The Modern Conception of the Science of Religion," is published in the July number of the *International Journal of Ethics* (London: Fisher Unwin). The same number also contains the programme of a School of Applied Ethics, which was to be held at Plymouth, Massachusetts, for six weeks, beginning on July 1. There are three departments—economics, under the direction of Prof. H. C. Adams, of Michigan, who was to deliver a course of seven lectures on "The History of Industrial Society and Economic Doctrines in England and America"; history of religions, under Prof. Crawford H. Toy, of Harvard, and Prof. M. Bloomfield and Prof. M. Jastrow, among his assistants; and ethics, under Prof. Felix Adler, of New York.

AT Johns Hopkins University, the degree of B.A. has been conferred this year upon 50 students, as compared with 36 in each of the two previous years. Of these, 32 were residents in Baltimore. The average age was 21 years and 7 months, as compared with an average of more than 23 years for the graduating class at Harvard.

JOHNS HOPKINS University and the Academy of Lausanne have been added to the official list of those with which the French faculties interchange theses. The total number of such

foreign universities is now thirty-seven, of which twenty-one are German, five are Swiss, and three are Dutch. The only English university is Oxford.

STONES and ROCKS," in which he draws attention to John Wesley's footprints which are believed to be impressed on his father's grave-slab in Epsworth churchyard.

The July number of the *London and Middlesex Notebook* (Elliot Stock) contains the first instalment of an important contribution to general history, edited by G. E. C. It is an account of the lord mayors and sheriffs during the reign of James I., giving, so far as practicable, the dates of their election, their arms, parentage, marriages, children, deaths, &c. Among other articles may be mentioned—a catalogue of the forty-one monumental brasses that are still to be found in the city churches; the beginning of a list of Middlesex and London gentry, compiled by Blome about the year 1673; the place-names of Chiswick; and a description of a paleolithic implement found in excavations in Oxford-street.

CIVIL LIST PENSIONS.

The following are the pensions upon the Civil List granted during the year ended June 30, 1891, so far as regards literature, science, or art:—Mrs. Anne Maria Whittier—£50; in recognition of the services rendered to literature and geological science by her late husband, Prof. D. Page, of Durham, £100; Mrs. Ellen Davies: in recognition of the services of her late husband, Prof. James F. Davies, to classical literature, £100; Mrs. Eliza Mary Schmitz: in recognition of the services of her late husband, Dr. Leonhard Schmitz, to classical education and learning, £75; Lady Isabella Burton: in recognition of the services of her late husband, Sir Richard F. Burton, K.C.M.G., as an explorer in the eastern portion of Central Africa, and of his services to science and literature, £150; Miss Kate Sullivan and Mrs. Emily Sullivan: in recognition of the services of their late father, Dr. Sullivan, president of Queen's College, Cork, to literature, and of his labours in developing the industrial resources of Ireland, £25 each; Mrs. Clara Margaret Redfern: in consideration of the services of her late husband, Mr. James Redfern, sculptor, to the Royal Asiatic Society, April 1890—that the Book of Wisdom was originally written in Hebrew. The discussion is in a high degree instructive.

In the *Antiquary* for July (Elliot Stock), Mr. R. C. Hope continues his useful series of papers on Holy Wells. He is at present dealing with Yorkshire, where sacred fountains seem once to have been common. We wonder whether there is good ground for tracing any of them back to pre-Christian times. At Gargrave and at Bishton there are wells dedicated to Saint Helen. There are several saints of this name in the Calendar, but there cannot be any doubt that the Helen invoked in Yorkshire was the mother of Constantine the Great. The legends tell us that she was a British princess born at York. The Rev. E. Maulie Cole also continues his papers on "Archæology in Provincial Museums." The museum at Driffield is the subject of this month's paper. It is at present in private hands; but if we understand Mr. Cole aright, there is hope that it may, at no far-off date, become the property of the town. We gather from what Mr. Cole tells us that this collection is remarkably rich in pre-historic remains, is remarkably rich in pre-historic remains, and is remarkably rich in pre-historic remains, and is remarkably rich in pre-historic remains.

MAGAZINES AND REVIEWS.

AMONG the contents of a singularly good number of the *Scottish Quarterly Review* may be mentioned S. Schechter's collection of the quotations from Ecclesiastical in Rabbinate literature, the most complete and critically accurate one as yet made. Various readings are carefully given. The order of the quotations is, first, those in the Babylonian Talmud; next, those in the Talmud of Jerusalem; lastly, those in the Midrashim and in the later literature. Other parallels to Strach will form the subject-matter of a subsequent article. No stops are provided, but a metrical division should seem to be implied. Prof. J. Rendel Harris examines the theory of Prof. D. S. Margoliouth (*Journal of the Royal Asiatic Society*, April 1890)—that the Book of Wisdom was originally written in Hebrew. The discussion is in a high degree instructive.

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ORIGINAL VERS.

THANKS for your answer, friend, un-known.

It was an Echo, in my voice you heard,
Of many children's voices, the sad tone
(Of those who crave what others cast aside,
The crutch, the couch, the all too easy chair,
With health's returning vigour, or Death's kiss
That cures for ever all our bodic care.)
I plead for these, nor shall I plead amiss
If one sweet mother, glad with answered prayer,
Will say, "This wrough't my child some comfort
still,

These pillows eased his head, and so I will
Another mother shall my pleasure share,
And see maintained limbs enjoy a moment's ease
And sad eyes smile: we would give life to
please."

R. N. P.

The Invalid Children's Aid Association, 18 Buckingham-street, Strand, visits permanently invalid children, and so far as their limited funds will permit, affords surgical appliances and ambulances, &c. These last, when disused, are welcome.

SELECTED FOREIGN BOOKS.

BACHMANN, K. Die beiden Versionen a. m. Canticum de Creatione. Untersucht, üb. Sprache, Metrik u. Versifikation der beiden Versionen zu Ekinder n. zu ihrer Quelle. Hamburg: Klöppel. 2 M. 60 Pf.

CANTON, W. Infantis Galvatoris. Hrg. v. R. Holthausen. Halle: Niemeyer. (6) Pf.

CHOIX de lettres d' Eugene Burnout (1825-1882). Paris: Champion. 10 fr.

COUGRAY, A. De la Musique en France depuis Rameau. Paris: Calmann Levy. 3 fr. 50 c.

DRAGONET, le Comte H. L'Académie des Beaux-Arts. Paris: Librairie de la Fondation de l'Institut de France. Paris: Librairie de la Fondation de l'Institut de France. Paris: Librairie de la Fondation de l'Institut de France.

DRIBLAIN, R. Etude sur le Hémite parisien du 13e au 17e siècle. Paris: Librairie de la Fondation de l'Institut de France. Paris: Librairie de la Fondation de l'Institut de France.

ETTLEBEN, J. Christian Höpman v. Hofmannsdan. Beitr. zur Literaturgeschichte d. 17. Jahrh. Halle: Niemeyer. 2 M. 80 Pf.

GENERAL LITERATURE.

Each pension is further stated to be granted, "in consideration of the inappreciable means of support of the recipient." In addition, three pensions were granted for military or other services.

geological survey, £45.

husband, the late Mr. H. W. Britton, on the in recognition of the long services of her merits as an artist, £100; Mrs. Eliza Britton: Mr. Harrison West: in recognition of his recognition of the long and valuable services of scholar, £100; Miss Iza Duffus Hardy: in his services to literature, and his merits as a Richard Francis Wymouth: in recognition of his services to literature, £80; Dr. ideration of his services to literature, £100; Mr. George Barnett Smith: in con-late husband, Mr. James Redfern, sculptor, to the Royal Asiatic Society, April 1890)—that the Book of Wisdom was originally written in Hebrew. The discussion is in a high degree instructive.

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NOTES AND NEWS.

SIR W. W. HUNTER has been nominated a member of the governing body of the Imperial Institute, on behalf of the British India Association, which represents the Hindu landowners of Bengal; and also a delegate to the International Congress of Hygiene and Demography, on behalf of the Mahomedan Literary Association of Calcutta.

On September 30, Prof. Max Müller will unveil the monument to his father, Wilhelm Müller, the poet, which is being erected by a general subscription at his native town of Dessau. The Pentelic marble for the monument was voted by the Greek Government, in recognition of the poet's enthusiasm for the cause of Hellenic independence.

Subscribers to the series of early Irish texts, which Mr. Stansfeld H. O'Grady has undertaken to edit, under the title of *Silen Gallica*, will be glad to hear that the work went to press some little time ago, and that the printing is proceeding rapidly.

The next volume in the series of "Rulers of India," published by the Charendon Press, will be "Lyle and Strathmore, and the Suppression of the Great Revolt." The author is Sir Owen Tudor Bampfylde, who himself served through the Mutiny, and was afterwards military secretary to Lord Strathmore when commander-in-chief. A subsequent volume, written by Sir Henry S. Cunliffe, will deal with Lord Canning and the transfer of India from the Company to the Crown.

Messrs. GRIFFITH, FARNAX, & Co. have in the press a work called *General Craufurd and his Light Division*. It is written by the general's grandson, the Rev. A. H. Craufurd, and has been put together with the twofold object of serving as a trustworthy memoir of one of the most brilliant of Wellington's generals of division, and of gathering together the many anecdotes and stories of heroism which the Light Division gave rise to during its glorious career. The work will also contain some new matter in the form of letters from Sir John Moore, the Right Hon. W. Windham, the Duke of Wellington, &c.; and a long unpublished paper on changes in the army, written by Sir John Moore to General Craufurd.

Mr. T. FISHER UZWIN has sent to press a new edition of Mr. William Watson's little volume of verse, entitled *Wordsworth's True*, which was fortunate enough to win the warm commendation of Mr. W. D. Howells in *Harpur's Magazine*, and of Mr. Walter Besant in *The Athlete*. We understand, also, that Mr. Grant Allen has written an article upon it, which will appear in an early number of the *Fortnightly Review*. The new edition will contain a few additional poems, while one or two of those in the first edition will be omitted.

The work entitled *The Last Great Naval War*, which Messrs. Cassell & Co. will publish in a few days, not only narrates the events which might happen, but assigns position of command to a man of the highest authority in naval and military matters.

Messrs. J. B. LIPPINCOTT & Co., of Philadelphia, announce a Supplement to Allibone's *Critical Dictionary of English Literature* and British and American Authors, compiled by Mr. John Foster Kirk. It will be in two volumes, containing more than 37,000 author-titles, and more than 93,000 subject-titles.

Messrs. LONGMANS have nearly ready an English translation of Prof. Georges Ville's

book, *La Propriété devent sa Femme Detraite*, the translator is Mr. William Crookes, F.R.S.

The next volume of the Whitefriars Library of Wit and Humour will be *In a Canoodle* (June), by Mr. Barry Pain, hitherto known chiefly for his contributions to newspapers and magazines, which evidence a distinct gift of humour.

Messrs. MACMILLAN will publish shortly two more novels by Ralph Boldwood—*Nevermore*, and *A Siding Side Saxon*.

Mr. H. C. BURKER's new volume of short stories will be shortly issued by Messrs. Gay & Bird, under the title of *Zadee Fine, and Other Stories*.

A volume of biography, by Mr. John J. Poole, entitled *Women's Influence in the East*, is announced for early publication by Mr. Elliot Stock. The work will contain the lives of many noble queens and princesses of India in former days.

The next volume of the Camelot Series will be *The Handbook of Swindling, and Other Hypes*, by Douglas Jerrold, edited, with an Introduction, by Mr. Walter Jerrold.

The Rev. W. A. Griffiths, of Sketty, has a work in the press in Welsh on the Welsh hymnwriters, which is said to be the first attempt on the subject. The publisher is Mr. Gwynlyn Evans, of Carnarvon, and the book will be ready early in August.

Messrs. OLIPHANT, ANDERSON, & FERKLER announce a cheap edition of *The Sandalwood Mystery*, by Mr. Scott Graham, which will be published in the beginning of August.

The council of the Selden Society have decided that the volume to follow *The Mirror of Justice*, now in preparation, shall be *The Law Practitioners in the City of Norwich during the Thirteenth and Fourteenth Centuries*, edited from rolls in the possession of the corporation, by the Rev. W. H. Hudson. The value of this volume will consist in the early character of its evidence on the working of the frankpledge system, and on municipal development in a chartered borough.

The Hakluyt Society has just issued its two volumes for 1890, consisting of *The Voyage of Francis Legut to Ludtrigue, Mauritius, &c.*, edited by Capt. Pasfield Oliver. With regard to future arrangements, the Report states that the Letters from India of Pietro della Valle, transcribed from the English version of 1655, are now in the printer's hands; Dr. Robert Brown promises very shortly his edition of *Travels of Leo Africanus*; Mr. Miller Christy's Voyages of Foxe and James to Hudson's Bay are nearly ready; Leut. Cecil Dampier, R.N., is engaged upon an edition of Dampier's Voyages; and Mr. E. in Thurn writes that he is collecting material for a second edition of *Raleigh's Discoverie of the Empire of Guiana*, which was edited for the Society by Sir Robert Schomburgk in 1850. In addition, Mr. Theodore Bent has in hand two seventeenth-century MSS., illustrating the early intercourse of the English with the Levant; these are the journals of Master Dallam, who visited Constantinople in the early part of that century for purposes connected with the trade of an organ-builder, and of Doctor Covel, who was for six years chaplain to the Levant Company.

Messrs. KEVAN PAUL, TRENCH, TRUBNER, & Co. have published a new edition—the eighteenth since its first appearance in 1872—of Mr. W. R. Greg's *Annals of Life*. Fixed is a brief memoir by his widow, together with a few letters addressed to the Countess of Derby, and some estimates of the man by others. Of these last the most interesting is the contribution of Sir Mountstuart E. Grant Duff, who takes the opportunity, while sketch-

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ing the attitude of his friend towards modern Liberalism, to define his own position. On the whole, these personal reminiscences continue the impression that the positivism so often attributed to Greg was not the result of a phibopropic temperament (as was certainly the case with Schopenhauer), but rather of certain incidents in his life.

A recent number of the *Theologische Literaturzeitung* devotes no less than three out of seven reviews to English books. It happens that all three books are by Cambridge men, and published at the Cambridge Press. All three, also, are praised. They are Prof. Swete's Septuagint, Prof. Kyle's *Festivals of Solomon*, and Mr. Armitage Robinson's *Apology of Aristides*. The review of the last runs into two articles.

FORTHCOMING MAGAZINES.

"A Plea for the Triple Alliance," by Dr. Karl Blind, will appear in the August number of the *National Review*. In contradistinction to those in Italy, under the name of Mazzinians and Cavourians, at present both the Republican apostles of Italian freedom and unity and the constitutionalist Piedmontese statesmen over and over again expressed views which strongly make for the alliance in question, and for a friendly understanding with England. The article will also contain utterances of Garibaldi and Aurelio Saffi, with whom, as with Mazzini, the writer was connected by long friendships.

The *English Illustrated Magazine* will have for frontispiece an engraving, by Mr. W. George Wilson, entitled "Asia." Dr. John Toddhunter contributes an article upon this little-known artist, who died last year at the age of forty-nine. Among the other contents are: "Tewkesbury Abbey," by Dean Spence; "Dickens and Punch," by Mr. F. G. Kitton; and "The Russo-Jewish Movement," by the Rev. S. Singer. All these articles will be abundantly illustrated.

The August number of *Harpur's Magazine* will contain an article by Prof. W. G. Blake, of Edinburgh, giving some new information about Byron's early school-days at Aberdeen; and a short humorous story by Mark Twain, and the "Ferrede" itself. Specimens of French and English music are also given.

To the August number of *Food Words*, Mr. Andrew Lang contributes an article entitled "Life in Homer's Time"; while Canon Fretmantle will describe the historical associations of Canterbury Cathedral.

The August number of the *Antiquary* will contain an article by Mr. W. Roberts on "The Elizabethan Grub-street," to which is prefixed a note from Mr. Gladstone.

In the August number of *Cassell's Magazine* will be commenced a new serial story by Ida J. Lemon, entitled "The Little Woman."

"The Oyster and the Oyster Shell," a story by the Rev. P. B. Power, will be commenced in the August number of the *Quarter*, which will also contain contributions by Rev. Dr. Hugh Macmillan, Prebendary Gordon Cathorpe, &c.

The August issue of *Men and Women of the Day* will contain a new portrait of the Emperor of Germany, together with a biography. The other portraits will be those of Lady Aberdeen and Sir Graham Berry.

historical position. All controversial matter is scrupulously avoided. For such the student must continue to refer to the five large volumes (under the same title) in which Bishop Light-foot dealt at length with Clement and Ignatius and Polycarp. Of these three Bishops, both text and translation are derived from the larger work; and the other translations, and the introductions throughout, are substantially the work of the Bishop; but the revision of the text of the Epistle of Barnabas and of the Shepherd of Hermas has been contributed by Mr. Harner, the Bishop's chaplain, whose name he wished to stand upon the title-page, side by side with his own. Dr. Lightfoot wrote upon the *Epistola*, shortly after its first publication by Dryden; but in view of the exceptional interest of the subject, we may quote from his introduction to it here:

"The work is obviously of very early date, as is shown by the internal evidence of language and subject-matter. Thus, for instance, the important prophetic order has not yet been displaced by the permanent localized ministry, but exists side by side with it as in the lifetime of St. Paul (Eph. i. 11, I Cor. xii. 28). Secondly, episcopacy has apparently not yet become universal; the word 'bishop' is still used as synonymous with 'Presbyter'; and the writer therefore couples 'bishops' with 'deacons' as St. Paul does (1 Tim. iii. 1-8, Phil. i. 1) under similar circumstances. Thirdly, from the expression 'after ye have been allied,' it appears that the agape still formed part of the Lord's Supper. Lastly, the archaic simplicity of its practical suggestions is only consistent with the early infancy of a church. These indications point to the first or the beginning of the second century as the date of the work in its present form."

It remains to say that the book is printed on exceptionally good paper, with the handsome font of Greek type adopted by the Cambridge University Press for quotations.

La Doctrine des Douze Apôtres et ses Enseignements. Par l'Abbe E. Jaquier. (Paris: Lethielleux.) This is a thesis for the degree of Doctor in Theology, submitted to the Catholic faculty at Lyons and approved by the dean and rector. It consists of three parts: (1) an historical and critical study of the Didache, dealing elaborately with the questions of its sources, its authenticity, its date, and its authorship; (2) the Greek text, with a French translation and notes; and (3) the information to be derived from it with reference to the history of the primitive Church, especially as regards the sacraments and the ministry. Our author is disposed to assign the date of the Didache to between 50 and 70 A.D., certainly not later than 80; and he believes that it reproduces the actual teaching of the Apostles. He admits that it contains numerous traces of Judaism and of Rabbinical phraseology, which he explains by attributing it to a Jewish convert. With regard to the disputed question of its relation to the Epistle of Barnabas, he concludes that the two works are derived independently of each other from some common source. He thinks it doubtful whether the writer was acquainted with the Fourth Gospel, but probable that he was acquainted with Luke. Finally, he gives a bibliography of eleven pages, which includes the more important articles in German, English, and American reviews, and also publications in Danish, Hungarian, and Greek.

The Rev. C. H. Hoole, student of Christ Church, has published a little pamphlet on the Codex Alexandrinus (Oxford: University Press). He does not deal with palaeography or textual criticism, but confines himself to two questions: (1) what may be learned about the history of the MS. from internal evidence; and (2) the date of contents prefixed to it. The Codex Alexandrinus, now in the British Museum, was

presented to Charles I. in 1626 by Cyril Lucaris, patriarch of Constantinople, apparently through the intervention of Archbishop Abbott and Sir Thomas Roe. Various not regarded as so great as to be inconsistent with identity of authorship. Dr. Gloag declines even to have recourse to the usual explanation for the date of the Apocalypse he adopts the works were separated by a long interval of time. For the date of the Apocalypse he adopts the traditional view; and the Neonian hypothesis, which is now so widely accepted as the true key to the enigmas of this book, is pronounced to rest on no foundation. Dr. Gloag examines impartially the different systems of interpretation proposed by the various scholars, and wisely abstains from proposing any of his own. His book is not a brilliant one; but, as based on sound scholarship and written in a judicial spirit, it deserves commendation.

"THE EXPOSITOR'S BIBLE."—*The Gospel of St. John.* By Marcus Dods, D.D., Professor of Exegetical Theology, New College, Edinburgh. In 2 vols. Vol. I. (Hodder & Stoughton.) This is the latest addition to "The Expositor's Bible"; and as Dr. Dods, besides having caused some stir in Scotland by his advanced views, is well known as a pleasing and graceful writer on Scripture, his name will no doubt recommend it to a wide circle of readers. Dr. Dods shows in every line he writes how carefully and with what sympathetic insight he has studied the Fourth Gospel; and accordingly, his work while throwing no new light on questions of criticism, which of course it is not its object to do, will be acceptable to all who are content to accept the Gospel as a genuine record of Christ's life and words, and who desire to have its deeper meanings drawn out and brought home to them, in their bearing on the life and thought of to-day. The Gospel of John, he shows, naturally falls into two nearly equal parts, and the first of these, ending with xii. 36, is the subject of the present volume.

A Plain Commentary on the First Gospel. By an Agnostic. (Williams & Norgate.) The character and aim of this book will be best indicated in the words of its anonymous author. He says:

"All the many commentaries on the Christian Gospels known to us are the work of Christian believers—believers, it is true, of very varying types, but still believers of some type or other. The present work is not. It is the work of a non-believer in Christianity. The subject therefore is here approached from a standpoint entirely different from that of Christian commentators. The one sole object of the present work is to give to readers a faithful record of the impressions, favourable or unfavourable, which have been left upon us by a long study of this Gospel narrative. Our one purpose in this book has been to write down our plain thoughts, unexaggerated and unretained, upon each section of this Gospel matter. And it cannot we think, be without some service even to Christians themselves to record the thoughts and impressions produced in the mind of a non-believer by a detailed study of the Gospel narrative."

To judge the Gospel of Matthew and the discourses of Christ which it contains from the point of view of modern political economy and modern social life, with an entire disregard of the Oriental colouring of the thought and the figurative language in which it is generally expressed, is, it need scarcely be said, to misjudge and misunderstand it. This, however, is very much what the Agnostic does. That his book shows considerable cleverness need not be denied; but whether his proceeding is consistent with good taste, with good sense, or with a reasonable respect for a venerable document which, where it is not deemed absolutely sacred, is still highly valued as the record of a apostles' life, is another matter.

Johanne writings, Dr. Gloag holds conservative-views far from adequate. As to the other is appreciable; and his treatment of this subject is concealed in the one case, and quite fails to person and mode of action—His showing forth their strongly-contrasted delineations of Christ's however, between John and the Synoptics, in the most conspicuous difference, is that "the correct solution has not yet been discovered." The most conspicuous difference, these that have been suggested, he concludes rejecting one after another the various hypotheses a special dissertation, after stating and as to the day of our Lord's death, on which he have failed to find a completely satisfactory solution"; while in regard to the difference Synoptic Gospels "is a difficulty of which we the omission of the raising of Lazarus in the of the question. Thus, he candidly admits that whole with success, to do justice to both sides sided statement, but has endeavoured, on the credit that he has put forward no merely one-between them. It is, however, to Dr. Gloag's intelligible order, and strike the balance meantime all that remains to be arranged the facts where new light can be looked for; and point of view that it is not easy to see has been so thoroughly investigated from every to be expected that he would. The question the authenticity of John's Gospel. It was not the solution of the still unsettled problem of work, confesses that he has not added much to modesty, Dr. Gloag, in his preface to this enough, but perhaps not with an excess of Introduction to the Johannine Writings. By Paton J. Gloag, D.D. (Nisbet, Madras.)

same date. accepted by the Western Church at about the and thus we are enabled to compare the books Codex Claromontanus, also of the fifth century; photographically and a powerful magnifier. By prints the list of contents prefixed to the codex, which he has deciphered with the aid of Mr. Hoole comes to more solid ground when he legendary story is attributed to the first century, not, of course, St. Thecla of Iconium, whose copied at the expense of an Egyptian lady—the fifth century; and that it may have been majority of editors assign it to the middle of the century as the middle of the fourth century—the belief that the MS. may have been written as Solomon, are missing. Putting these test-monies together, Mr. Hoole is disposed to second Epistle of Clement and the Psalms of which ought to contain the conclusion of the As is well known, the last pages of the MS., As is well known, the last pages of the MS., pressed in Egypt by the Mubamadans"

"The following volume . . . was written, as we have received from tradition, by the hand of Thecla, an Egyptian lady of noble birth, about 1300 years from the present date [1626], and shortly after the Nicene Council [325]. The name of Thecla was originally written at the end of the volume, but was lost when Christianity was suppressed in Egypt by the Mubamadans"

signs a Latin note: formerly been patriarch of Alexandria, himself Thecla the Martyr. Cyril Lucaris, who had was believed to be written by the hand of Another, also in Arabic, states that the book written by Athanasius the humble."

Made an inalienable gift to the Patriarchal cell in the city of Alexandria. Whosoever shall remove it thence shall be accursed and cut off.

One, in Arabic, of about 1310 A.D., is to the following effect:

Memoranda in later hands are written upon it. bishop Abbott and Sir Thomas Roe. Various partly through the intervention of Archbishop Lucaris, patriarch of Constantinople, and presented to Charles I. in 1626 by Cyril

Charlie Harrowell, the son, falls into the hands of a scheming adventurer, which leads to a rupture with his father; and the old man being murdered soon after, suspicion falls upon the son. This is throughout a sensible and well-executed story. There is nothing, indeed, particularly original in any part of the book, and some of the characters—Mr. Chalvey, for instance, the detective—are rather hackneyed. But the author is a deft hand both in construction of plot and in descriptive narrative, whether the subject of the latter be town life, or country life, or family politics, or domestic arrangements, or upholstery, or popular manners and customs, or in short, anything in ordinary everyday matters that lends itself to graphic treatment. His book is thoroughly enjoyable.

The Earl of Desart shows to much better advantage in his latest book, *Allen's Tor*, than in his earlier productions. For one bickering, but no match for the cunning man, and above all petty quarrels and minister, the Rev. Robert Miller, a superior well-drawn portrait of the Congregationalist much humour and effect. There is also a possibility; and the story is worked out with return is not by any means an unreasonable make him think himself desperately in love in with an undergraduate, turn his head, and many failures—to write a good novel about university life, but *The Undergraduate* is certainly a success. That an aged professor's youthful wife should fall in love with an undergraduate, turn his head, and make him think himself desperately in love in return is not by any means an unreasonable possibility; and the story is worked out with much humour and effect. There is also a well-drawn portrait of the Congregationalist minister, the Rev. Robert Miller, a superior man, and above all petty quarrels and bickering, but no match for the cunning thing, he has on this occasion managed to get hold of a really subtle and moving plot, sufficient of itself to place the novel in a high rank of excellence. That a woman, bound by a great oath to seek out and take vengeance on the seducer of her own sister, should in after years marry unwittingly the very man who committed the act, and only learn the truth on her wedding day, after the performance of the ceremony, is an ingenious conception, and affords room for some fine situations. There is, as in *Allen's Tor*, by the same writer, a prologue, but better managed than in the latter book, where, if we remember rightly, the prologue was devoted to present day history and filled half the book, while the second half was a history of events that had occurred twenty years previously. The present work is not so humorous as its predecessors; it contains less persiflage and fewer club jokes, and a tragic vein is maintained throughout; but this is none the less an improvement. On the whole this may be considered the writer's best novel. He is good in his butterfly touches, but better far in his serious moods.

If we were not inundated already with narratives of old county families, mediaeval mansions with secret chambers and a ghost, alliances with British nobility, and the like, *A Harvest of Three* might pass muster as a fair novel. Ceil and North Beverley have been brought up with their uncle, Thomas Holden, a country landowner, and are pre-eminently his heirs, until the wife of the latter's younger son, Edward, arrives upon the scene with her boy, Walter, and continues to support them in their uncle's affections to such good purpose that on his death they are left in absolute poverty. One has read so many scores of exactly similar tales, involving nefarious and temporarily successful schemes for diverting the succession to property from the right people in favour of some astute adventurer, that at least a portion of the interest is lost from the outset. As for the plot, though of the truest sort, as already stated, it is well sustained and worked out with commendable mediocrity. There is not much further fault to be found, beyond the suggestion

that an author who indulges in classical phrases and quotations might well take the trouble to verify them. Thus, "felix mas" is not the Latin for a male fern; and we have a well-known hexameter line quoted thus, "gutta cavat lapidem non vised semper cadendo," and obligingly converted for us at the bottom of the page. It is exceedingly difficult—as proved by many failures—to write a good novel about university life, but *The Undergraduate* is certainly a success. That an aged professor's youthful wife should fall in love with an undergraduate, turn his head, and make him think himself desperately in love in return is not by any means an unreasonable possibility; and the story is worked out with much humour and effect. There is also a well-drawn portrait of the Congregationalist minister, the Rev. Robert Miller, a superior man, and above all petty quarrels and bickering, but no match for the cunning thing, he has on this occasion managed to get hold of a really subtle and moving plot, sufficient of itself to place the novel in a high rank of excellence. That a woman, bound by a great oath to seek out and take vengeance on the seducer of her own sister, should in after years marry unwittingly the very man who committed the act, and only learn the truth on her wedding day, after the performance of the ceremony, is an ingenious conception, and affords room for some fine situations. There is, as in *Allen's Tor*, by the same writer, a prologue, but better managed than in the latter book, where, if we remember rightly, the prologue was devoted to present day history and filled half the book, while the second half was a history of events that had occurred twenty years previously. The present work is not so humorous as its predecessors; it contains less persiflage and fewer club jokes, and a tragic vein is maintained throughout; but this is none the less an improvement. On the whole this may be considered the writer's best novel. He is good in his butterfly touches, but better far in his serious moods.

Mr. Grant Allen is an author who is always entitled to respectful notice. He possesses a powerful descriptive vein, and has written novels of undoubted merit. For this very reason it is impossible to congratulate him on having entered for, and won, the prize of £1000 offered by a well-known weekly for the best serial tale of a certain length submitted to them. There is a proverbial mediocrity attaching to prize compositions, and in the present instance the conditions ensuring mediocrity were only too apparent. If you write purely for the million, you are almost bound, in transalantic phrases, to "write pretty low down"; and this, it is to be feared, is what Mr. Allen deliberately set himself to do. *What's Bred in the Bone* has its merits, no doubt, but they are not the merits which have won for the writer his reputation. Anybody fresh from perusal of, say, *The Trials of Shem*, could scarcely fail to be struck with the inferiority of the present work. There are no gorgeous descriptions of scenery, no delightful portraits of girton girls or Arab beauties: the million do not care much about these things. They care for what they find in this book: railway smashes, forgery, blackmail, murder, criminal trials, in short all the stock-in-trade of the professed sensational writer. In keeping

with the above, there is in the book a plentiful element of English provincial aristocracy; and the twin brothers, of unknown parentage, who form the central figures, turn out to be heirs to large landed property. That the plot is ingeniously constructed, the dialogue brisk, and the whole narrative thrilling, may be taken for granted. It will probably be a popular book, but only in the sense in which a highly-coloured picture of Tel-el-Kebir or Raphael's Madonnas. For Mr. Grant Allen's own sake, it is no unkindness to express wish that somebody else had won the big prize.

The past generation has witnessed the whitewashing and canonisation of so many well-known historical monsters, that no one need be surprised at the appearance of another candidate for our favourable consideration. In *Traveller*, Mr. Bain holds a brief for the infamous Don Pedro, King of Castile, whose life appears to have been passed in a continual struggle with turbulent nobles, and whose severity earned for him the title of "The Cruel." Not much is remembered of this monarch, beyond the fact that our Edward, the Black Prince, espoused his cause, and assisted him to win an important victory, but speedily quarrelled with him and returned home. Whether Mr. Bain has successfully vindicated his hero's character is, perhaps, a little open to doubt. He quotes, in an appendix, some apparently rather random remarks of Froissart and others; and he complains that Don Pedro, like Wallenstein, had the misfortune to offend the order which afterwards runs away from home heartbroken, and whose subsequent fortunes constitute the entire story. Though interesting, the narrative is often of a rather depressing nature. The ending is sad; and the book would be easier to read if it were less abundantly stocked with specimens of the dialect of the American lower classes.

RECENT THEOLOGY.

J. BARROW ALLEN.

By the late Bishop Hamner. Edited and completed by J. H. Lightfoot. (Macmillans.) We have here, published by the trustees of the Lightfoot Fund, the condensed result of the life-long years of study which the great Bishop of Durham devoted to those documents of primitive Christianity known to theologians as the Apostolic Fathers. The book is apparently intended for the lay public, who may wish to have these documents before them, both in the original Greek and in translation, with just so much of introduction as may explain their

found in the researches of our own country-men. M. Bapst, however, is anything but a mere Dryasdust. He is a most genuine lover of literature, and appears to take special delight in early English verse, of which he has culled and translated into his own language several exquisite specimens in the book before us. It is true of the facts he has himself brought to light. I mean especially opinions touching Mr. Friedmann and Mr. Round in believing Anne to have been older than her sister Mary is a point on which I might perhaps refrain from criticism, though, to my mind, some phases of court life in the days of Henry VIII., and to give additional relish to the poetry of the time.

But who are the two "gentilshommes poëtes" here treated of? The two court poets of the period always named together are Wyatt and Surrey; they are supposed, though quite erroneously, to have been intimate friends; and, as no other two are so well known, the reader will probably suppose that they are the pair treated of in this volume. This, however, is not the case. Surrey is, indeed, the second of the two; but the first is Lord Rochford, the unhappy brother of Anne Boleyn, of whom, though he is included in Walpole's Royal and Noble Authors, very few Englishmen are aware that he was a poet at all.

It is a fact, however, as we know from good authorities, that he did write verses; only what verses he wrote it is not possible now to say. One poem, first printed in Tottel's Miscellany and commonly attributed to Wyatt, might fairly be ascribed to him on the testimony of Sir John Harrington, but that Dr. Nott informs us he had seen the original of it signed by Sir J. Wyatt himself. M. Bapst, however, does not attach much credit to Dr. Nott's testimony in the matter; which is surely a little strange, seeing that the latter has actually given in his book a facsimile of Wyatt's handwriting from the MS. in which this poem occurs, and there are many other specimens with which it can be compared. So that, unless we suppose Wyatt to have put his signature to another man's composition, it is hard to doubt the authorship. Indeed, if we did so, we should almost be driven to the very bold supposition that Rochford was a greater master of lyric verse than Wyatt; for the poem in question, beginning

"My late, awake, perform the last
Labour that thou and I must waste,"

is really superior in its melody to the great majority of Wyatt's compositions. Such an hypothesis would require better evidence to support it than Sir John Harrington's testimony. But whatever his practical merits may have been, it is certain that Rochford was a man of very considerable ability; and his life is so closely connected with the story of his unfortunate sister, that all that may be known of it has special interest in relation to one of the most striking passages in English history. Here M. Bapst has done very good service indeed, showing how very ably he acquitted himself in various foreign embassies, every one of them connected with the interests of

his sister, which required very delicate handling. Yet, painstaking and valuable as this work certainly is, I cannot help expressing some surprise at one or two incidental charges (even if they were somewhat over-drawn) brought by his own mother against his father, we cannot say that there was anything in his domestic training to make the darker view altogether improbable. He was, in fact, simply a young aristocrat who loved the company of a king's son, and despised the humble citizens of London; whose fiery temper got him at one time into very serious danger; who shared with his family the ups and downs of court life, all the Howards being more or less involved in the disgrace of two of Henry's queens; who, when his cousin, Katharine Howard, was in the ascendant, was made a Knight of the Garter at the early age of twenty-three; who, a few months later, saw that cousin put to death; who soon afterwards found himself a prisoner in the Fleet, and again, somewhat later, in the Tower, but whose services being by-and-by wanted for the war in France, he was made a general at twenty-seven; who, finally, with his father, incurred the jealousy of Henry VIII., and became the last victim of that monster's tyranny.

His poetry reflects pretty faithfully the general character of his life—chivalrous, passionate, and chagrined; and his life, thanks to M. Bapst, may now be read in detail as it has not been hitherto. Among other results of M. Bapst's investigations, he no surprise to critical students—that the legend of Surrey having met the fair Geraldine in Tuscany is shown to be impossible, as there is no room for a visit to Italy in any part of his brief career.

one man against whom there was real matter of offence escaped merely with a few days' imprisonment? Or, again, is it conceivable that the mistress of Sir Thomas Wyatt should for a long time have resisted the advances of the king? For M. Bapst admits that she did so; and indeed, it is hardly possible to suppose otherwise, seeing that she at length succeeded in sharing Henry's throne. Anne was no saint, and it would have been strange if she had been; but to do her justice we must think of her as one who, in a court full of free love and amorous minstrelsy, evinced some degree of self-control. Her coquetry constituted at least half her charms (for of her beauty there was more than one opinion), and imposed a certain limit upon familiarity. After reading Sir William Kingston's letters about her conversation when she was in the Tower, I think it hard to believe that anyone but the king ever brought against her and her own brother could not even have been made plausible if their general behaviour had been superior to that of the court in which they moved. Surrey is the poet of the later part of Henry's reign. At the death of Anne Boleyn and Lord Rochford he was only eighteen. But the moral atmosphere in which he continually moved, from boyhood to his death at the early age of twenty-nine, was little better than that of his cousin Anne Boleyn's court; and I rather fear M. Bapst takes somewhat too high a view of his character. He was, indeed, frank and outspoken; but it is evident that he was wild and willful, and M. Bapst himself shows in his true light the mock Turf-tism London which in his address to the city of that the infamous advice he was charged with giving to his own sister was really, as M. Bapst very plausibly points out, only a

piece of bitter sarcasm, may be true; but the case is by no means free from ambiguity. And when we consider the sort of house in which he was brought up, and the frightful charges (even if they were somewhat over-drawn) brought by his own mother against his father, we cannot say that there was anything in his domestic training to make the darker view altogether improbable.

NEW NOVELS.
The Alderman's Children. By J. Brinsley-Richards. In 3 vols. (Bentley).
Helen's Toy. By the Earl of Desart. In 2 vols. (Sonnenschein).
A Harvest of Tears. By Vere Clavering. In 2 vols. (Hurst & Blackett).
The Undergraduate. By R. G. Dering. In 2 vols. (Bentley).
What's Bred in the Bone. By Grant Allen. (Hogarth of T. B. N.).
Teacher. By F. W. Bain. (Percival & Co.).
In The Alderman's Children we have an account of a merchant who from very humble surroundings has risen to enormous wealth, and endeavours to bind down his son and two daughters to the primitive simplicity of life that characterised his own early years. The mischief begins when, having amassed over a million of money, he announces to his astonished family, who had previously been kept in ignorance of their father's pecuniary means, the brilliant patrimony in store for them, without, however, making anything more than an insignificant increase in their allowances.

JAMES CAIRDNER.
TALY in any part of his brief career. possible, as there is no room for a visit to Geraldine in Tuscany is shown to be impossible, as there is no room for a visit to Italy in any part of his brief career.

" I love my God o'er all," he said,
 " And then I love my land,
 And next I love my Lily sweet,
 Who pledged me her white hand;
 To each—to all—I'm ever true;
 To God—to Ireland, and to you."
 " No tender nurse his hard bed smoothed,
 (Or softly raised his head;
 He fell asleep and woke in heaven,
 Ere I knew that he was dead;
 Yet why should I my darling rue?
 He was to God and Ireland true.
 " Oh! 'tis a glorious memory,
 I'm prouder than a queen
 To sit beside my hero's grave,
 And think on what has been:
 And oh, my darling, I am true
 To God—to Ireland—and to you."
 " A Legend of Tyone."
 (The first and last stanzas are omitted.)
 " Crouched round a bare hearth in hard, frosty
 weather,
 Three lone helpless things ching closely together:
 Tangled those gold locks once bonnie and bright,
 There's no one to fondle the baby to-night.
 " My mummy I want; oh! my mummy I want!"
 The big tears stream down with a low wailing
 chant.
 Sweet Eily's slight arms enfold the gold head;
 " Poor wenny Willie, sure mummy is dead."
 " And daddie is crazy from drinking all day,
 Come down, holy angels, and take us away;
 Eily and Eddie keep kissing and crying—
 Outside, the wild winds are sobbing and sighing.
 " All in a moment the children are still,
 Only a quick coo of gladness from Will.
 For, clothed in soft raiment, the mother stands
 there.
 " They gather around her, they cling to her dress:
 She rains down soft kisses for each shy carress:
 Her light, loving touches, smooth out tangled
 locks,
 And pressed to her bosom the baby she rocks.
 " He lies in his cot, there's a fire on the hearth;
 To Eily and Eddie 'tis heaven upon earth;
 For mother's delf fingers have been every where,
 She tulle them to rest in the low *singant* chair.
 " They gaze open-eyed, then the eyes gently close,
 As petals fold in the heart of a rose,
 But ere soon again in awe, love, but not fear,
 And fondly they murmur, "Our mummy is here."
 " She lays them down softly, she wraps them
 around,
 They lie in sweet slumbers, she starts at a
 sound;
 The cock loudly crows, and the spire's away—
 The duncard treads in at the dawning of day."
 " A Mother's Lament," the song "Oh,
 " My watching, oh, I'm watching," "My
 Dead," "How to Carrigan," "Ireland's
 Dead," "God bless the Little Children," are
 all genuine poems of their kind, but too
 long to quote.
 A photograph of Miss O'Leary fronts the
 title page; and there is an interesting intro-
 duction by Mr. T. W. Rolleston, giving some
 account of the Fenian movement in which
 she played her part.
 J. TODDNER.

history of war, therefore, as it illustrates
 truths universally applicable in every age,
 is of the very highest practical value; it is
 most significant that Napoleon recommends
 the soldier who seeks to master his art to
 study the campaigns of seven commanders,
 none of whom, excepting Frederick the
 Great, can be said to have led a modern
 army.
 WILLIAM O'CONNOR MORRIS.
 "Days of Country Home and Friends. By Ellen
 O'Leary. (Dublin: Sealy, Byles &
 Walker.)
 This unpretending little volume charms by
 its absolute simplicity and absence of literary
 artifice. Its author was Irish of the Irish;
 and these unstudied songs, coming straight
 from her heart, go straight to the heart of
 those to whom Ireland is more than a name.
 They are homely songs, sung with tears in
 the voice, artless in the best sense of the
 word, full of feeling, tender and deep,
 which seems to tremble into expression on
 the lips of the singer without a self-con-
 scious phrase. The best of them should
 come to her countrymen and countrywomen
 scattered in strange lands as things of
 the soil, Irish shawmicks with the dew on
 them. The worst of them are at least un-
 pretending verses, genuine of their kind.
 There is nothing here of the ornate simplicity
 of the cultured versemaker, or of that studied
 pathos which makes the reader feel a little
 after-taste of shame when he has been moved
 by it. There is rather something of that
 almost stern reticence of feeling which is
 characteristic of the best kind of Irish
 character. There are also quaint old-
 fashioned turns of expression, which would
 seem stiff and affected in any English
 writer, but which still live a belated life in
 Irish national poetry.
 Miss O'Leary lived in the midst of that
 Fenian movement which failed in 1865; and
 many of her poems are the outcome of the
 emotions of this period of struggle, so full of
 hope and yet so hopeless. In these poems
 there are none of those rhetorical flourishes
 which we find in many of the patriotic
 effusions of her countrymen. There is little
 or nothing that a critic could take exception
 to on the score of bad taste. Whatever
 one may think of the movement itself, there
 can be no doubt as to Miss O'Leary's deep
 love of her country, and of the friends with
 whom she worked and suffered. At worst,
 the reader can but regret that she has the
 defects of her merits, that in some of her
 poems there are lines which make him wish
 that she had studied the art of versification
 a little more closely.
 A few extracts will suffice to recommend
 the little book to those capable of feeling
 its simple charm.
 Here is a little song on the death of a
 political prisoner in Millbank gaol.
 "To God and Ireland True."
 "I sit beside my darling's grave,
 And in the prison die,
 Who in the prison died,
 And tho' my tears fall thick and fast,
 I think of him with pride;
 Ay, softly fall my tears like dew,
 For one to God and Ireland true."
 "I love my God o'er all," he said,
 "And then I love my land,
 And next I love my Lily sweet,
 Who pledged me her white hand;
 To each—to all—I'm ever true;
 To God—to Ireland, and to you."
 "No tender nurse his hard bed smoothed,
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 He fell asleep and woke in heaven,
 Ere I knew that he was dead;
 Yet why should I my darling rue?
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 I'm prouder than a queen
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 (The first and last stanzas are omitted.)
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 weather,
 Three lone helpless things ching closely together:
 Tangled those gold locks once bonnie and bright,
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 "My mummy I want; oh! my mummy I want!"
 The big tears stream down with a low wailing
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 Sweet Eily's slight arms enfold the gold head;
 "Poor wenny Willie, sure mummy is dead."
 "And daddie is crazy from drinking all day,
 Come down, holy angels, and take us away;
 Eily and Eddie keep kissing and crying—
 Outside, the wild winds are sobbing and sighing.
 "All in a moment the children are still,
 Only a quick coo of gladness from Will.
 For, clothed in soft raiment, the mother stands
 there.
 "They gather around her, they cling to her dress:
 She rains down soft kisses for each shy carress:
 Her light, loving touches, smooth out tangled
 locks,
 And pressed to her bosom the baby she rocks.
 "He lies in his cot, there's a fire on the hearth;
 To Eily and Eddie 'tis heaven upon earth;
 For mother's delf fingers have been every where,
 She tulle them to rest in the low *singant* chair.
 "They gaze open-eyed, then the eyes gently close,
 As petals fold in the heart of a rose,
 But ere soon again in awe, love, but not fear,
 And fondly they murmur, "Our mummy is here."
 "She lays them down softly, she wraps them
 around,
 They lie in sweet slumbers, she starts at a
 sound;
 The cock loudly crows, and the spire's away—
 The duncard treads in at the dawning of day."
 "A Mother's Lament," the song "Oh,
 "My watching, oh, I'm watching," "My
 Dead," "How to Carrigan," "Ireland's
 Dead," "God bless the Little Children," are
 all genuine poems of their kind, but too
 long to quote.
 A photograph of Miss O'Leary fronts the
 title page; and there is an interesting intro-
 duction by Mr. T. W. Rolleston, giving some
 account of the Fenian movement in which
 she played her part.
 J. TODDNER.

groups of men, continually supported by
 groups in reserve, that can move in rapid
 order, and make the best use of their arms.
 As for cavalry, its power may have perhaps
 increased. Certainly, it cannot attack un-
 der cover or from folds in the ground;
 and mounted infantry, though a different
 arm, is also one that may be very effec-
 tive. The arm of artillery should be more
 than ever trained to throw a collected and
 accurate fire, and to prepare the battle for
 the attacking force, or in retreat to cover
 the infantry; but Napoleon's reserves of
 the infantry; but Napoleon's reserves of
 guns are things of the past, and as many
 batteries as possible should be pushed to
 the front. As to the combined action of
 the three arms, we can only refer to Col.
 Maurice's work for excellent and judicious
 remarks.
 Col. Maurice, in concluding, has given us
 a chapter on military history and its use to
 the soldier. This is, we think, the least
 valuable part of his book. He has scarcely
 gone into the depths of the subject. Mil-
 itary history is, in a special way, a philosophy
 teaching by examples; and the art of war
 is not to be set out in a series of *a priori*
 rules, but is to be gathered from the
 exploits of great captains. Whatever may
 be the material conditions of warfare at any
 given period, there are certain controlling
 truths which transcend them; and as mind
 rules matter, and the faculties of man must
 always play an immense part in war, the
 achievements of the past are of supreme
 importance in the study of the noble pro-
 fession of arms. We shall illustrate what
 we mean by two or three examples out of
 hundreds written on the face of history.
 The command of the sea may be decisive in
 war, whether its instruments be rude and
 weak, or perfect: it gave Rome her triumph
 in the Second Punic War, after Hannibal
 had brought her to the verge of ruin;
 it secured the allies success in the siege of
 Sebastopol. Again, many of the higher
 operations of war must remain predominant
 for all ages: certain methods of strategy
 may, perhaps, be more or less effective as
 time brings its changes; but the conflict
 on the *Métairus*, some of the marches of
 and Uim, teach lessons of equal importance,
 at least, as those of the campaign of 1870-1.
 War, too, in its grandest facts, in its "divine
 side," to use Napoleon's expressive phrase,
 is essentially a contest between opposing
 leaders which brings out their moral and
 intellectual powers; and the play and action
 of these has, in most contests, had decisive
 effects on the ultimate issue. The cam-
 paigns of Moltke form no exception to a
 truth which has only seemed obscured
 because the German armies had an over-
 whelming superiority of force in 1870, and
 even in 1866, beyond mere numbers. For
 instance, had *Turenne* stood in the
 place of *Benedek*, we should scarcely have
 witnessed the day of *Sadowa*; had *Napoleon*
 held the staff of *Bazaine*, the army of the
 Rhine would not have been shut up igno-
 miniously in Metz as it in a trap. The

given of Mrs. Carlyle's pre-nuptial love affairs. Mrs. Ireland publishes some letters of Mrs. Carlyle to Mrs. Dinning (the "Grace Rennie" of the old Haddington days), Miss Lewsbury, and Mr. Henry Tarkin, that have never before appeared. The letters to Mrs. Dinning show their author at her best and kindest, but are not otherwise remarkable. Finally, Mrs. Ireland writes brightly, carefully, and sympathetically. She is too effusive, however—too fond of bursting out into adjectives like "brilliant," "dainty," and "griffed"—when speaking of her favourite. No doubt Colonel Maurice, we think, might have dwelt on the circumstance that this phenomenon is by no means novel; and that all ages it has been one of the secrets of the success in war of illustrious chiefs that they have understood how new material conditions may affect their work and determine its character. It is believed that Hannibal would not have crossed the Alps had he not possessed an explosive akin to dynamite. The discovery of gunpowder, as everyone knows, transformed the whole warfare of the Middle Ages. So, too, the growing numbers and power of infantry enabled Turone to make his wars of marches, as distinguished from previous wars of sieges—a revolution of extreme importance; so the progress of husbandry and the multiplication of roads, which had taken place since the days of Frederick, appreciated by Napoleon with perfect insight, were among the causes of the great victories of his youth. In the same way the sagacious and full perception of the changes wrought in the nature of war by the material inventions of the last half century explain a great deal of the success of Moltke, and of the German armies in 1870-1.

So long, therefore, as civilisation is growing, war will certainly be a progressive art, largely affected by changing material conditions. How greatly these conditions, as they are due to the inventions of the last fifty years and to other causes of a material kind, have influenced tactics, is fully recognised: they have wrought a revolution in this sphere of the art, on which we shall say a word afterwards. It has been said, however, that that has had no effect on strategy—on the great combinations, on the theatre of war, which guide armies and lead up to battles; and it is undoubtedly true that these will always mainly depend on the facilities of the chiefs in command. But it is not the less certain that material facts have, in all ages, affected strategy, and have specially affected it of late years; and the military student should keep this fully in view. Colonel Maurice's argument on this head is one of the most valuable parts of his work; and we would select it for special praise, if we differ from him in some particulars. We can only refer to a few of the instances in which recent material conditions have told on strategy. The growth of population and conscription have enabled and quadrupled the size of armies; and as no single general can lead a great modern army, there must be more independence of separate commands than ever has been the case formerly. Again, the sculptor with colours and marble; it is the scarcely changing words; the painter and architect as the masterpieces of Shakespeare and Raphael. But the poet has to deal with time; the campaigns of Napoleon are as monuments of grandeur, through the night of plots of Hannibal shine out, like monuments in their higher aspects. The extent and power; and these determine its products in their higher aspects. Like all arts, it depends on human genius and power; and these determine its products in their higher aspects. The extent and power; and these determine its products in their higher aspects.

War. By Col. F. Maurice. (Macmillans.)
 WILKIAN WALLACE.

book. enthusiasm a blot on an otherwise good gushing and redundant expression of that a woman of a woman. None the less is the her enthusiasm is excusable; she writes as when speaking of her favourite. No doubt like "brilliant," "dainty," and "griffed"—ever—too fond of bursting out into adjectives sympathetic. She is too effusive, however, Ireland writes brightly, carefully, and not otherwise remarkable. Finally, Mrs. author at her best and kindest, but are The letters to Mrs. Dinning show their Tarkin, that have never before appeared. days), Miss Lewsbury, and Mr. Henry the "Grace Rennie" of the old Haddington letters of Mrs. Carlyle to Mrs. Dinning affairs. Mrs. Ireland publishes some given of Mrs. Carlyle's pre-nuptial love

railways have made the whole system of supplies and transport infinitely more effective than was thought possible, say, in the Crimean war; and military operations have become more rapid, more ample, and even, perhaps, more decisive than was usual in the days of Napoleon. So, too, material conditions have told on strategy even in its manœuvres and peculiar methods; the strategic movements of a preceding age may have different results, in some respects, if copied and undertaken in our own. For example, the telegraph and the communication it may establish between converging armies made the invasion of Bohemia in 1866 less perilous than it was in 1756-7, though Moltke's strategy cannot be deemed admirable. Again, the value of interior lines, as was seen even in the campaign of 1813, in operating against divided enemies may be less important than it was of old. An army of 300,000 men will be less formidable in this position to two of old. A sudden invasion of the Middle Ages. So, too, the growing numbers and power of infantry enabled Turone to make his wars of marches, as distinguished from previous wars of sieges—a revolution of extreme importance; so the progress of husbandry and the multiplication of roads, which had taken place since the days of Frederick, appreciated by Napoleon with perfect insight, were among the causes of the great victories of his youth. In the same way the sagacious and full perception of the changes wrought in the nature of war by the material inventions of the last half century explain a great deal of the success of Moltke, and of the German armies in 1870-1.

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But we might go on in this desultory way for ever, to the just irritation of scholars. I have but set down these rough notes to show that this kind of book may be partially employed by one entirely without special scholarship. M. Gaston Paris and Dr. Zimmer, to name but two abroad; some six or eight scholars at home; these will give to this book a proper consideration. Dr. Gaeter, also, will have to reckon with it in establishing his strange Arthurian theory. But there is no 'man of letters' who may not read it with profit and delight. 'There is human nature,' says Mr. George Meredith, 'and there is Welsh nature;' but Prof. Rhys writes in no spirit of carping patriotism. He will not allow much weight to Teutonic influence in English literature. How we rejoice! How Matthew Arnold would have rejoiced to hear it! But, 'whatever preponderance may be found in this work to the side of the Welsh,' to quote Warington's preface to his 'History of Wales,' it is a fair and estimable preference. 'There can be no greater entertainment than to compare the rude Celtic simplicity with modern refinement.' Had Goldsmith

read this book he might have modified that comparison.

Life of Jane Welsh Carlyle. By Mrs. Alexander Ireland. (Chatto & Windus.) From one point of view this book is unquestionably disappointing. It supplies no fresh information of the first importance relating to the married life of the Carlys; and, of course, it may be argued that no addition should be made to the overflowing and embittered literature of this subject, unless it contains such information. At the same time no formal memoir of Mrs. Carlyle has, up till now, been published; and she certainly deserved to have such a tribute paid to her memory, even although she has been portrayed in a host of attitudes, in the Reminiscences, in Mr. Froude's biography of her husband, and in the various volumes of her Correspondence which have been published, and of which Mr. Ritchie's *Carlyle Letters* are the pleasantest reading. Besides, Mrs. Ireland has a special object in view:

"to echo from my heart the opinions of those who were privileged to know Jane Welsh Carlyle—those whose eyes were open to her deep charm, and her life of pain." A new study of a tolerably familiar subject is always justified by success.

present instance. Mrs. Ireland does not disguise the weaknesses of her heroine—majority of Mrs. Carlyle's champions, she does not think it necessary to dilate upon the "selfishness" or even the bearishness of Mrs. Carlyle's husband. She puts in a nutshell, indeed, the whole story of the temporary difference between the two when she says—

"Had he but shown signs of recognition, had Mrs. Ireland's volume is chiefly valuable because it is the best balanced and most authoritative study of Mrs. Carlyle that has yet been published. Some of its minor excellences may be noticed. Nothing could be more elaborate than the account Mrs. Ireland gives of the Welsh ancestry. She calculates to a nicety—if not to a fault—how much there was of Knox, of Wallace, and of gipsy, blood in Mrs. Carlyle's veins. Then no more detailed description has ever before been

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he manifested some of the 'small sweet courtesies of life,' all had been well," and

In plain words, Mrs. Carlyle—who, with her eyes wide open, entered into a union with a man who declared that he must be master in his own house, and of whom she herself said before marriage that he had "a towering intellect to command me, and a spirit of fire to be the guiding star of my life"—fretted and sought the refuge of silent, if not sullen, discontent, because her husband did not show her some of those small "attentions" which pass for chivalries in What-is-called-Society. One cannot master in his own house, and of whom she herself said before marriage that he had "a towering intellect to command me, and a spirit of fire to be the guiding star of my life"—fretted and sought the refuge of silent, if not sullen, discontent, because her husband did not show her some of those small "attentions" which pass for chivalries in What-is-called-Society. One cannot

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The Editor cannot undertake to return, or to correspond with the writers of, rejected manuscripts.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the Editor.

LITERATURE.

Studies in the Arthurian Legend. By John Rhys. (Oxford: Clarendon Press.)

IT may be held an impertinence, if not an arrogance, on the part of a writer, that he should dream of reviewing a book of special and recondite learning, unless he be versed in its particular kind of study. Here is a book, written by the Oxford professor of Celtic: thorough to estimate it, a critic must be a student, if not a master, of many sciences—of philology, anthropology, archaeology, palaeography, history; he must be learned in the Celtic tongues, and in all forms of tradition, myth, and folk lore; he requires a familiarity with the early language and literature of France, with medieval Latin, with Anglo-Saxon; if he be something of a numismatologist and epigraphist, so much the better. And, since many of these sciences and studies are of comparatively recent growth, he must keep in contact with the numerous theories of the day. If you are not such a man, so certain people say, confine yourself to talking about Shelley's first wife, and Mr. Austin Dobson's last ballad. So there appears, and daily deepens, a division between learning and literature, and there is a middle way would seem that there is a middle way between these two extremes. Let us illustrate it by two examples: Mr. Keenan is not a Celtic specialist; Matthew Arnold was a specialist in nothing; yet the essays and lectures of those two men, upon things Celtic, have done an immense service to the cause of Celtic scholarship. Any Celtic scholar can detect mistakes in their work; Arthur's round table, with his knights come; Arthur's show; or when Skelton read "of Justice Shallow" or was Sir Dagonet in what was held concerning him when Rhys's conclusions, let us consider a little among the obscure places of anthropology; No light task, this; but in each of Prof. Rhys's sixteen chapters we advance towards solutions of these questions. Only the specialist may venture, as I have said, to criticise; but an "outsider" may be allowed to make a few remarks illustrating the general interest of the book.

In his most fascinating chapter upon the Isles of the Dead, Prof. Rhys does not quote those strange lines of Claudian in *Rhythmum*, I, 123-128—a passage discussed by Addison: "Est locus, extremum qua pandit Gallia litus Oceanæ prætonibus aquis, ubi fertur Ulysses Sangvine Hæbito populum movisse silentem. Illic umbrarum tenui stridore volatum Tenebris auditur questus: sinituræ colunt Pallada defunctasque vident migrare figuras." Upon this passage, Gesner has a long note in which he quotes the "tabula de historis Galliarum incolis piscatoribus Francorum imperio subiectis, transiitque animas e Galliæ Britanniam consensibus, quam refert Tzetzes et Iosephus. 1200." He gives the Greek at length, adding that the account is "omnibus prope verbis contractam ex narrationse Procopii." And he concludes by suggesting that the purgatories of St. Patrick and of

gaur, signifying a man, *Viv' So Arthur, gaur* composed of *arth*, which signifies a *Beast*; and why may not *Arthur* be rather a British word renowned among the Britons. (*Ann.* But *Annals*). The famous *Arthur* made this name *Arctus*, is the Bear, as *Ulysses* among the goodly fixed star *Arcturus*, and that from "a Latin name in *Juvenal*, drawn from the *graphia*, defines "Arthur" thus: "in that rare seventeenth century *Glossar*—*graphia*, defines "Arthur" thus: "or when Blount, to each beauty brought; as ever thought for lady, round-table knight, as ever thought for lady, and we have a *guy*, a *beavis*, or some true Queen, to you; you'll soon discern him; or the brave St. George himself, great *Henrietta* with "we bring Prince Arthur, Luigi's invention, addressed Charles and when Carey, in that gorgeous masque of fame is known, right hyperbumpshall; or "in royal bokes and gesses historiall, their Hawes said of him and his knights, that was somewhat wanton I wene;" or when *menadible*, and Dame Gynour hys queene, Arthur's round table, with his knights come; Arthur's show; or when Skelton read "of Justice Shallow" or was Sir Dagonet in what was held concerning him when Rhys's conclusions, let us consider a little among the obscure places of anthropology; No light task, this; but in each of Prof. Rhys's sixteen chapters we advance towards solutions of these questions. Only the specialist may venture, as I have said, to criticise; but an "outsider" may be allowed to make a few remarks illustrating the general interest of the book.

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comes that power of appreciation which gives its value to a lettered life. To be called, or is like, a *Beast*. This last passage shows a commendable desire to get at the truth philologically, as truth historical. That "well-languaged" favourite of Wordsworth tells the traditional story of "that huge dumb heap" brought from Africa to Ireland, by the devil, in one night, and thence "from giant's hands redeemed by Merlin's slight" and set up "near Ambri" in memory of the British massacre by Hengist. And he pathetically asks, "but is antiquity so great a liar?" concluding rightly enough, that not antiquity, but credibility, is responsible for traditional fictions. It would be interesting to compile an account of the beliefs held by learned men, upon early British history, from Chaucer to Dryden; to know what was Milton's view of the matter, more clearly than his brief sketch shows it us; to know what King James really thought, when he warned Prince Henry not to leave the seed of division among his posterity; as befall to this lie, by the division and assignment thereof, to the three sons of *Brutus, Lothrin, Albanac, and Camber* of *Britain*. Prof. Rhys holds, as historically probable, that Arthur was *Comes Britanniarum*, the highest officer in the island, after the departure of the Romans, so that in "the Emperor Arthur," his usual title in Welsh literature, "we have a romantic of our insular history." Mythologically, Arthur is a culture hero of the familiar type. But here we see the complexity of these investigations; of those necessary processes, identification, equation, localisation. How much of a given story is distorted history? What does it owe to early Latin chronicles and their prepossessions? How far is it tinged with romantic colours from France? How far does it represent, or misrepresent, a primitive Celtic myth? How can that myth be grouped, compared, correlated, with other myths of other mythologies? And what does it lead us to infer, far back among the obscure places of anthropology; No light task, this; but in each of Prof. Rhys's sixteen chapters we advance towards solutions of these questions. Only the specialist may venture, as I have said, to criticise; but an "outsider" may be allowed to make a few remarks illustrating the general interest of the book.

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Skizze ii. 432), Puta (Western Arabia), Kusu, Maciya (= Mash = eastern part of Hidjaz up to Djebel Shamir). Pliny's Foda is in the modern province of 'Asyr. It is evidently the same as the Puta of the Darius inscription, and the Pudha-Yawan of the Nebukadrezar inscription. That the Greeks had colonies in Western Arabia is witnessed by the classical authors as well as by the Bible. Pliny states that the Milesians had colonies in Arabia; Diodorus mentions connexions between the Debai in 'Asyr and the Greeks; in Ezekiel (xxvii. 19) the Yawan is a Greek colony in Arabia (cf. Skizze ii. 431 ff.). All this induces me to believe that the town of Pudha-Yawan in the Nebukadrezar inscription is to be placed in Western Arabia. This country was, like Egypt, menaced by Nebukadrezar. Even the former kings of Assyria had penetrated far into Western Arabia; and it is difficult to believe that the Babylonian king should advance into the Cyrenaica, where there is no land-road except the desert.

At the same time I would rectify the error of Prof. Krall, who places Pun-t or Puna in the country between Massawa and Sawakin. All the evidence shows that Punt is in the eastern part of the Somali peninsula, as I proved in my *Skizze* and also in the *Ausland* (1890, No. 27), where I stated that Punt is no other than the gold-land Sasu of Cosmas Indopleustes.

EDUARD GLASER.

P.S.—The Foda or Foth of Pliny can be determined with a certain degree of exactness by the Geography of El Hasan ben Ahmed el Hamdani.

On p. 125 this ancient Arabian geographer gives the names of some watering-places of the Beled Khaulân: Fût, 'Arâmi, Ghurâbik, ed-Dabr, Jebel er Ri'â, Yebel el Aswaf or Dalâni, Ghurâs (not Urâsh), 'Anmal, Bedr, El Medrâ, Kharr, 'Arw, &c. These names, especially Arâmi and Ghurâbik, prove that we are in the Serât mountains, called Serât Khaulân or Kadd, in the country of Sa'da, north-west from this town near the sea-coast. Therefore Fût seems to have been a town on the coast of the Red Sea near (north-west of) the modern town Sa'da. In our days there is in this region a district called Bilâd 'Oraima between Jebel Râzih and Khaulân. Since Jebel Râzih is a three days' journey westward from Sa'da towards the Red Sea, and since there is no doubt that Bilâd 'Oraima is identical with 'Arâmi or 'Urâmi of Hamdani, I feel certain that Fût, the neighbouring place of 'Arâmi, must be somewhere in the country of Sabyâ, or a little north of it; that is, in the southern part of the modern province of 'Asyr. Pliny gives the names of the tribes of 'Asyr in the following manner: the town of Badanatha (= Bisha Ba'tân), the Carrheans (identified by me—*Skizze* ii. 128—with El Kar'a, south-west of Kbbâ, the modern metropolis of 'Asyr), Cariati Achoali (so I read), which I place in about the 19th degree of latitude North, the town of Foda (our Fût in El Hamdani), the Mineans with the Carmeans, the town of Maribba Palmalacum, which I identify with a town in the modern Wâdi Maraba, likewise in 'Asyr. As may be seen, there is no essential difference, especially if we consider that Pliny had no exact information.

The name of the Biblical Fût or Pût, which seems to be not older than the seventh or eighth century B.C., designated in the time of Nebukadrezar a town, and this designation was maintained until the time of Hamdani (fourth century of the Hijra). In the Bible the name seems to designate a people. The same is the case in the inscriptions of the Achaemenite Darius. Therefore we shall be right if we believe that, from the formation of the Biblical genealogies until the fourth century

B.C., there was in Western Arabia (in 'Asyr) a people and their largest town both named Fût. Afterwards the tribe disappeared, and only the name of the city remained; perhaps the name (without the town) has remained until our own days.

E. G.

ANGLO-INDIAN "ELK" AND "ENTERTAIN."

London: July 18, 1891.

There is one usage of the word "elk" not to be found in Part I. of Volume III. of the *New English Dictionary*.

In the quotation from a statute of Henry VIII., Mr. Bradley observes that "the name seems to be applied to some English species of deer." He also mentions, as a secondary use, the extinct Irish elk and the Canadian wapiti, though for the latter he quotes no example. Still more curious is it to find the word used in the last century for the Cape eland, which is, of course, an antelope. An earlier quotation than any here given may be supplied from Leguat's *Voyage to Rodriguez*, &c. (1708), which has just been reprinted for the Hakluyt Society; he mentions *elks* among the Fauna of the Cape (ii., 298).

But the most familiar mis-usage of the word "elk" is omitted altogether—its application by Anglo-Indian sportsmen to the *sambar* deer (*Cervus vel Rusa Aristotelis*). For this it is sufficient to refer to Yule and Burnell's *Glossary of Anglo-Indian Words* (a mistake *s.v.* being corrected in the supplement); but I may add two examples from recent books of sport. Gen. Rice, in his *Indian Game* (1884, p. 95), writes "*sambar* deer, beautiful animals one sometimes hears miscalled the *elk*;" and Sir Samuel Baker, in his *Wild Beasts and their Ways* (second ed. 1891, p. 414) writes "*sambar* deer, miscalled *elk* in Ceylon." For the wapiti, I can only refer to a plate facing p. 108 of *City Boys in the Woods*: or, A Trapping Adventure in Maine, by Henry P. Wells (1890), which is entitled "a group of *elk*."

The Indian bison (*Bos gaurus*) has been similarly ignored in Part III. of Volume I.

I may also mention that "entertain" in the sense of keeping a person in one's service, which Mr. Bradley describes as obsolete, his latest date being 1786, was commonly used in India well into the present century. Yule does not give it; but here is a quotation from Elphinstone's *Cambul* (2nd ed., 1839, ii. 266), "volunteers are entertained in actual war."

J. S. C.

"TENSERIE."

Stratford Tony, Salisbury: July 21, 1891.

There can be no doubt that Mr. Round and Mr. Paget Toynbee are right, and that the latter errs on the side of charity in calling my suggestion "rather fanciful." It is another instance of the way in which an editor, by assuming a difficulty where none exists, throws obstacles in the way of those who come after him.

I wonder if Mr. Round, from his special studies in early taxation, can throw any light on the famous "Ship-money annal," as one might call it, 1008 A.D. in the Saxon Chronicle, which occurs with such puzzling varieties of reading in MSS. C. D. E., leading one to suppose that the scribes themselves did not understand it. Prof. Earle rightly calls it "this tantalising annal." Any light on the subject would be most welcome to students of the Chronicle, and indeed to all who are interested in early English history.

CHARLES PLUMMER.

"ONDEMOT."

London: July 18, 1891.

Referring to the phrase "Noutegeld et Ondemot," Prof. Maitland writes:

"What *ondemot* may be I cannot guess, though it must be a moot of some kind; is it simply the hundred-moot?" (*English Historical Review*, v., 631 note.)

There is an entry on the "Pipe Roll" of 3 John (Ref. 18, Memb. 2), relating to the same district (Cumberland) as the above phrase, which throws light on the question:

"Johannes de Reinni debet
II. marcas et tenet II. carrucatas
terre in Newintone per sectam
Comitatus et de *Hendemot* unde
Scutigium dari non debet."

The two words are clearly identical, and suggest a derivation from the A.S. *hund* (hundred). To hold by suit to the county and hundred (if this explanation be accepted) would be a tenure familiar enough, and the instance would be valuable for its early date. It is a pity that in the *Testa* John de Reinni is entered as holding this estate by serjeantry, bound to accompany the king on his Scottish campaigns.

J. H. ROUND.

SCIENCE.

The Eton Latin Grammar. For Use in the Higher Forms. Second Edition. (John Murray.)

WHEN the first edition of this work was reviewed in the columns of the ACADEMY, just three years ago (July 7, 1888), the reviewer found much to criticise. It was pointed out that the philological sections were excessive in quantity and inferior in quality, that the Syntax, as a whole, was too short, and the Accidence too ample, and that various details were not satisfactorily handled. The second edition is, on the whole, a different book. The whole Grammar has been revised and many peccant details corrected; the Accidence is a trifle shorter and the Syntax longer; and —*τὴν ἑλλά καλλιπικόν* — the philology has vanished. The volume, so far as I can presume to judge, is a more creditable piece of work, and more nearly is what it professes to be—"suitable for scholars and students generally."

The great gain, of course, is the disappearance of the philology. There is probably no subject so utterly unfit for educational purposes as philology, unless it be textual criticism. The older philology of Bopp and Schleicher was bad enough, but it had some merits. It did not take long to master; and, like the German poems we used to learn at Winchester, about "maidens with blue eyes and blue hair," it was not without its attractive absurdities. But the "new views" are another thing. They have a sort of philosophy which, so far as it goes, is stimulating and suggestive. But they are extremely difficult to learn; a complex literature, ornamented by a hundred controversies, has grown up around them, and it is not untrue to say that philology has now become a special study. The results of philology will, of course, be always useful and interesting. The classical student will always want etymologies, and often demand explanations of peculiar words

or particular idioms. But, in his books or his teaching, he will deal only with results, as he deals only with the results of astronomy or metallurgy when he has to consider

“What time the Pleiads set in autumn skies,”

or how swords were tempered in Sophoclean Greece. This, obviously, is an ideal, from which we are yet far off. Accident—for it was nothing else—made philology popular in Oxford years ago; its popularity soon hardened into custom, and the cake of custom, as Bagehot called it, has even yet not wholly broken up. If the fashion, forty or fifty years ago, had set in favour of (say) epigraphy, no harm would have been done. No one would have wanted to teach epigraphy to students and schoolboys; it is a science which one does not expect even the editor of a weekly journal to understand. Philology unfortunately was taught, and still, to some degree, is taught. Its exclusion by the Eton grammarians is, therefore, a matter for sincere congratulation and a long step in the right direction.

There are a good many other improvements in the new edition which deserve praise. The cases no longer monopolise all the space; the oratio obliqua is given breathing room, and the rules for the sequence of tenses in it are put much more clearly than in the previous edition, or indeed, in several current Grammars. On the other hand, I do not see why the sequence of final and consecutive clause should have been separated from those clauses, and the whole oratio obliqua shoved in between. Boys often find a difficulty in mastering the consecutive sequence, just as they often find a difficulty in distinguishing final and consecutive clauses at all when they first come to learn them. It would, therefore, seem wiser in a school book, even for “Higher Forms,” to treat the final clause and its sequence together, and so also with the consecutive clause.

There are still not a few errors to be corrected in the book. Those, however, which I have noted are not all serious, and the following will serve as specimens. On p. 7 the letters M and N are wholly omitted. On p. 15 the rules for the affinity of vowels to consonants are not quite satisfactory; certainly the examples given are not all unimpeachable. The vowel-change in *pello*, *populi*, for instance, is generally assigned to *Vocal-abstufung*, not to any affinity of *u* to *l*. The form *Prosepnais*, quoted ten pages later, is no doubt taken from the *Corpus* (I. 57), but it now appears to be a mis-reading for *Prosepnai* (*Rheinisches Museum*, xlii. 486), and must therefore vanish. I cannot think, indeed, that it was ever worth mention in a book like this. If correct, it could only be a dialectism; and a unique form on a unique inscription seems to me hardly suited to “scholars and students generally,” much less to schoolboys. On p. 75 there is an odd remark about the gender of *sal*, and in several places there are allusions to Plautine grammar which should have been ended or mended. I am sorry, also, still to see, especially on p. 52, various enumerations which I cannot call either clear or useful.

F. HAVERFIELD.

TIBETAN LEXICOGRAPHY.

WE quote from the Annual Address delivered to the Bengal Asiatic Society by the president, Mr. H. Beveridge, the following note on Tibetan lexicography, contributed by the well-known Bengali Tibetan scholar, Babu Sarat Chandra Das:

“The first traveller in Tibet who acquired a mastery over the Tibetan language was a Roman Catholic missionary, who compiled a dictionary in Tibetan and Italian. His name has unfortunately been lost, but Rev. — Schröter obtained his MSS., which he translated into English. The work, under the name of ‘Bhotanta Dictionary,’ was published by Carey at Serampur in 1826. Afterwards, Csoma de Korös explored the field of Tibetan learning. He studied classical and modern literature, though he never visited Tibet proper, or acquired a colloquial knowledge of its language. He compiled an excellent dictionary of Tibetan, after the method of Prof. H. H. Wilson. In 1882, the Secretary of State published another Tibetan dictionary, compiled by the late Rev. Jäschke, of the Moravian Mission at Lahul. Jäschke drew his materials chiefly from Csoma’s dictionary, though here and there he has borrowed words and expressions from the Serampur work. In fact, Jäschke’s dictionary may be viewed as an edition of Csoma’s dictionary, after Monier-Williams’s method, with that scientific finish without which no dictionary can be acceptable to scholars of the present day. But beyond this, and the fact of its being handy and useful to philologists, it does not take the student one step further in the acquisition of Tibetan than Csoma’s dictionary. In studying Tibetan since my return from Tibet in 1883, I have derived much help from Jäschke’s dictionary; but I must at the same time remark that in carrying one’s study deeper into the classical as well as the modern literature of Tibet, neither Csoma’s nor Jäschke’s work affords the necessary help. Here the student’s way to scholarship is blocked by unseen obstacles, which can be removed only by the erudite Lamas of Tibet; but such help is not easily obtainable.

“I keenly felt this difficulty in 1880, when I conceived the idea of collecting additional material for a Tibetan dictionary in Tibet. My residence in the Grand Lama’s Library in Tibet afforded me ample opportunities for the realisation of my hope of being able to explore the entire literature of Tibet, with the help of the learned Lamas of Lhasa and Tashilampo; but unfortunately politics intervened, and all my expectations vanished.

“The sacred works of Tibet are divided into two classes: called the *Kahgyur*, or the translation of the Word of Buddha; and the *Tanggyur*, or the translation of Epistles of the Buddhist ministers and sages, the former consisting of 108 volumes, and the latter of 225 volumes. It does not appear to me that a systematic endeavour to examine these works has ever been made by any Orientalist, with the exception of Csoma de Korös, who had the advantage of studying on the confines of Tibet under a scholarly Lama. Had it been possible to explore this vast literature with the help of the existing dictionaries, scholars like Wassilew, Poucoix Léon Feer, Manzel, Rockhill, surely would not have allowed our knowledge of the Tibetan literature to remain at a standstill. Without meaning to give offence to scholars who have already ventured to work in this field of scientific research, I must point out that the numerous erroneous renderings of Tibetan texts, which they have unconsciously permitted to appear in their contributions, owe their origin to the want of an exhaustive dictionary of the Tibetan language. Several sets of the *Kahgyur* and the *Tanggyur* exist in the great libraries of London, Paris, Berlin, and Petersburg; in consequence of which it is not too much to say that the scholars of Europe have been in possession of sufficient materials to work with, but then to do so satisfactorily they require the help of a complete dictionary or a scholarly Lama. They have not the former, and it is not possible to have the latter.

“During the last two years, with the help of Lama Sherak, I have examined a large portion of the *Kahgyur* collection of 108 volumes contained in the Society’s library. With a view to obtaining a set of the *Tanggyur* collection of 225 volumes for the Society, I applied to the President, the late

Mr. Atkinson; but the Government, on financial grounds, declined to purchase the work. I see from Dr. Huth’s Contribution to Tibetan Literature that there are several sets of the *Tanggyur* collection in London (India Office), Paris, Berlin, and Petersburg. If the Asiatic Society can procure me the loan of a set of the *Tanggyur* collection of 225 volumes, I may be able to make my Tibetan dictionary an exhaustive lexicon of classical and modern Tibetan.”

CORRESPONDENCE.

MATHEMATICAL NOMENCLATURE.

July 15, 1891.

In his notice of my (*Geometry of Position*, in the ACADEMY of July 11, the reviewer raises a few interesting philological and historical points, which, as they affect a new science, merit further consideration.

1. The term *Nullpunkt* would be improperly translated by “nullpoint,” *null* in German having two significations, in English only one. Compare *null und nichtig* (null and void) with *Nullpunkt* (nought point).

2. The right translation of *kern* or *noyau* is “kernel,” not “core.” (The core of an apple is, I think, *Apfelfähnschen*, and has rather a kitchen flavour about it; while “kern” is not more German in derivation than “kernel.”

3. From the preface to Bresse’s *Résistance des Matériaux* (ed. 1880), one would naturally infer that the matter on the *noyau central* was then added. Levy had previously discussed the subject in § 162 of his *Statics* (1874); but Culmann’s work was published in 1864. The question of priority is, however, perfectly immaterial, as I entirely demur to the notion that a new invention must always pass under the name given to it by its discoverer. Newton, for instance, discovered Fluxions; but who calls them “fluxions” now?

In this letter I deal exclusively with the question of nomenclature; for the rest, I will not trench on the sacred privileges of your critic.

R. H. GRAHAM.

Mr. Graham answers himself to the careful reader; but for those who pass by philological and historical points hastily, it may be as well to briefly indicate that he is wanting in accuracy. In the first place, he it noted that we are not talking here about a “new invention,” but about terms which have been used for a long time by English mathematicians of reputation in print as well as in the lecture room; and established usage ought to count for something.

1. I did not object to the *null*, but to the *punkt* in an English work, and should personally be contented if Mr. Graham had used the word “nought-point.” At the same time, *null* has certainly been used in the sense of “nought” in English. Compare Bacon’s “nulls and ciphers.” Dr. Routh does not hesitate to use “nullpoint” and “nullplane,” and Clifford speaks of the “null-conic.”

2. “The right translation of *kern* or *noyau* is ‘kernel’ and not ‘core.’” That depends entirely on the sentence in which the words happen to stand. “Cassez le noyau, si vous voulez l’amande,” “le noyau d’une statue,” sufficiently demonstrate that *noyau* cannot always be rendered by “kernel.” But to “kernel” again I have no objection, *a priori*. It is, at least, English, and *kern* is not. What Mr. Graham means by stating that “kernel” is as German in derivation as *kern* surpasses my imagination. Major Clarke and he have taken *kern* directly from the German, while “kernel” has an excellent Middle English and Anglo-Saxon ancestry. The word “core,” however, has been used by several English writers, notably by Clifford, who first introduced

the theory of the *noyan central* to English readers. Hence, while I prefer "kernel" to *keru*, "core" is superior to both as a term having high mathematical authority in its favour.

3. I need only remark that Bresse did discuss the *noyan central* in his lectures of 1842-3, and that these lectures were at once issued in a lithographed form. He published his theory in print in 1854, in his classical work on arched ribs, a work widely studied by engineers. Culmann wrote in 1864. The question of priority is not immaterial when we are giving a German name to a French discovery. Finally Mr. Graham asks who calls Fluxions "fluxions" now? I reply—most mathematicians when they use the notation of fluxions, and not a few on other occasions as a briefer and more expressive term than differential co-efficient.

THE REVIEWER.

SCIENCE NOTES.

THE programme is now ready of the long excursion of the Geologists' Association this year, which is fixed for the week beginning on Monday, August 3. The scene is the Yorkshire coast; and the directors are the Rev. Prof. J. F. Blake (president for the year), Mr. J. W. Woodall, and Mr. G. W. Lamplugh. Driffield is the headquarters on the first day, when Flamborough Head and Bridlington are to be visited. Thenceforth the headquarters will be at Scarborough, trips being arranged to Speeton, Filey Brig, Peak, Cloughton, Hackness, Robin Hood's Bay, and Whitby. On Wednesday, the greater part of the day will be devoted to a cruise along the coast, which will afford an excellent opportunity of tracing the succession of strata with their faults. The programme is illustrated with several sections, ground-plans, &c.

THE following are some of the excursions that have already been arranged for Saturday, August 22, during the meeting of the British Association at Cardiff: to Penarth and Lavernock, where the finest section of Rhætic beds in England is exposed; to the interesting dolmens at St. Nicholas and St. Lythan's; to Llantwit-major, where a year or two ago the remains of a Roman villa were unearthed, and where a college is said to have existed in the fourth century; to Tintern Abbey and Raglan Castle, the Forest of Dean, Merthyr, Brecon, and to some of the numerous collieries and iron-works in the South Wales coal-field. A practical natural history excursion is also being organised by the Cardiff Naturalists' Society to the Vale of Neath.

A SUM of £500, in addition to the annual grant of £500, has been placed upon the Civil Service estimates of this year for the Marine Biological Association at Plymouth. During the past year, eleven persons visited the laboratory for the purpose of research, some of them on more than one occasion.

THE International Geographical Congress, which will be held at Berne from August 10 to 14, will be attended by representatives of all the different countries interested in the science of geography. Among the subjects to be dealt with will be the elaboration of a map of the earth on the scale of 1—1,000,000, the questions of prime meridian, a universal hour, and the rules to be observed in the spelling of geographical names. The elaboration of the proposed map on a large scale is regarded as important, in order to destroy the illusion that the non-European countries are sufficiently known, and to show that explorers have still a great deal to do. There will also be a geographical exhibition in connexion with the congress.

PHILOLOGY NOTES.

WE understand that the volume entitled *Classical Texts from Papyri in the British Museum* will be published in a few days, through Mr. Quaritch. It will be illustrated with several autotype fac-similes.

THE July number of the *Asiatic Quarterly Review* (Sonnenschein) contains an article on "The Races and Languages of the Hindu-Kush," by Dr. G. W. Leitner, supplemented by contributions from natives of the country, giving vocabularies, a list of halting-places on the road to the Punjab, &c. Special interest attaches to the dialogue about Pola (*bolá*), which is here played even more energetically than in Manipur. The number of players is nine a side, and the game is won by the side that first gets nine goals. Bets are made, and music plays the while. This article is illustrated by several photographs, taken in 1881 and 1886, the anthropological value of which is considerable. We may also mention another illustration in this number—a page of the Korán, photozincographed from an illuminated MS. written by Hafiz Osman in 1094, A.H.

THE last number of the *Babylonian and Oriental Record* (David Nutt) opens with an article by Prof. Terrien de Lacouperie on the first introduction of Buddhism into China. This has commonly been assigned to uncertain dates in the third century B.C.; but the author is able to fix it in the year 219, when the emperor is recorded in the Shé Ki to have sent for the holy men—Sien-men and his companions. Sien-men is, no doubt, a transcription of Sramana, the familiar name for a Buddhist priest. It is further suggested that the route by which these missionaries entered China was through the modern province of Sze-tchuen. The other articles consist of further notes on the Lycian inscriptions, by M. J. Imbert, of Paris; and "Southern Palestine and the Tel-el-Amarna Tablets," by Mr. W. St. Chad Boscawen.

Aristotele. La Costituzione degli Ateniesi. Testo Greco, versione Italiana, introduzione e note per cura di C. Ferrini. (Milan.) For a short time this is the best available text of the new *Ἀθηναίων Πολιτεία*, and as such it may be useful to some English readers. We say "for a short time," because it is certain that it will soon be superseded by one considerably better. The Greek text, of which its first editor wrote that it "is in good condition and requires little emendation," has been found by other scholars to be in a lamentable condition and to require continual emendation. The Italian editor has availed himself of the suggestions made down to a certain date, and has therefore produced a text greatly superior to that of Mr. Kenyon's second edition. He acknowledges fully his obligations to English scholars as well as to Blass and Herwerden, and his notes are full of references to them. But the work of emendation has gone on actively here and abroad, and his text is already antiquated, greatly as it differs for the better from that of the editio princeps. The scholar who wants an improved text to work with at once will do well to provide himself with this; but anyone not in a hurry will be wise to wait for a little, until all the more obvious corrections have been embodied in some later edition. The present editor has contributed little or nothing of his own to the improvement of the text, but he appears to have made a sensible use of the suggestions of others. He knows when an emendation is good and when it is not. He adds a few notes by way of explanation, and a translation which hardly calls for comment in an English review. It is interesting to see him translating passages, which are certainly corrupt, and have sometimes already been emended, without showing any suspicion of the errors they contain. The

description of Cimon as *πρὸς τὴν πόλιν ὀφὲ προσελθόντα* is erroneously translated by "venuto da poco alla vita politica," which implies a confusion of *ὀφὲ* with *ἔρρι*. To adopt *περιμένοντας* for *ἀποσπώντας* at the end of ch. 8, and leave *τὸ αὐτόματον* after it is most unsatisfactory. Certainly Mr. Kenyon's *ἀποσπώντας* is wrong; but the MS. reading of *τὸ αὐτόματον* is almost certainly wrong too, and *περιμένοντας τὸ αὐτόματον* is a very improbable expression. The editor has adopted the emendation of *τῆρδ' εἰκόν' ἔθηκε* for *τῆρδ' ἀείθηκε* in the verses of ch. 7, but by an oversight has left *θεοῖς* at the end of the hexameter instead of altering it to *θεοῖσιν*.

FINE ART.

THE SEASON'S WORK OF THE EGYPT EXPLORATION FUND.

THE EXCAVATIONS AT HENASSIEH (HANES).

THIS year's campaign was devoted to the exploration of Heracleopolis Magna, the Hanes of the Bible; of the city which was situate twelve miles west of the present Beni Suef, near the Bahr Yussuf; and of the necropolis on the opposite side of the canal, in the ridge of hills which separates the valley of the Nile from the southern part of the Fayoom.

We began with the necropolis, and we settled in the desert not very far from the village of Isedment el Gebel. I had explored the place the year before, and I had seen then a great number of pits which seemed to have been recently plundered. Greeks from Medinet el Fayoom had worked there; but I doubt very much whether they were largely rewarded by the result of their work. The necropolis extends from the limits of the valley towards the hills, on a slightly sloping and undulating ground. The tombs are most numerous on two rocky heights, which rise above the others at the entrance of a wide concavity by which the ridge is interrupted, and which is the way to the Fayoom. In that part the tombs are rectangular pits, at the bottom of which there are two, and sometimes three, side chambers. Many of them had been filled with sand, and we cleared them with the hope of discovering the original interments; but everywhere we found that the tombs had been re-used in later times, plundered of their valuables, even of the coffins, and employed for bodies evidently belonging to the poorer class. They had no coffins, were generally not embalmed, and lying over or under a mat of reeds. With the bones were sometimes found small baskets containing food for the deceased, chiefly nuts of the *dóm palm* and bread; sometimes also poppies and pigeons' eggs. Here and there were a few remains of the former occupants—for instance, a piece of a handsome funerary cloth on which the weighing of the soul had been painted, fragments of papyri, and pieces of limestone hieroglyphic tablets, evidently belonging to the XVIIIth and XIXth Dynasties. I should not wonder if even these were not the original occupants, and if the pits went back up as far as the XIth or XIIth Dynasty.

On one of the hills, quite at the top, and at a very small depth, among rubbish of broken bricks and chips of stone, we found about twenty coffins, most of them of women. They generally fell to pieces when they were moved. Two of them which we took away were made more carefully; the mummy was in a cartonnage and enclosed in a double coffin painted red. They all bear the characters of a very late epoch, some of them are even of the worst Roman style. They are without names and without ornaments or amulets, except necklaces of very small glass beads or small shells.

In the lower part of the necropolis the coffins are plain rectangular boxes without any orna-

ment or painting; one or two red vases of common pottery were put in the pit, which was not deep, and of the size of the coffins. Twice we discovered mummy cases belonging to an older epoch, which had been re-used, one of them of the XXth Dynasty, the other possibly as old as the XIth. The mummies which they contained were quite out of proportion with the coffins. The most plentiful crop we had in the tombs were hundreds of wooden or terracotta statuettes, *ushabtis* of the coarsest description, some of which were mere little sticks on which eyes and a nose had been indicated with ink, and where the name was written in hieratic. These statuettes belong to various epochs; and, although many of them are undoubtedly very late, I believe that some of them are remains of the XXth and even of the XIXth Dynasty. In a few large pits there were at the top painted coffins, and underneath heaps of bones and of mummified bodies; the whole had been thrown in without any order.

Finding that the necropolis gave so little result, and that there was nothing belonging to older epochs, we left the desert, and went over to the mounds of Henassieh. The site of the old city is indicated by several mounds of such an extent that they are called in the place itself Ummel Kimām, "the mother of mounds." Several villages are built over them, the largest being Henassieh el Medinet, in the name of which we may recognise a corruption of the old Hanes. All over the mounds, scattered blocks of red granite show that there must have been a construction of importance; but nothing in the nature of the soil and in the appearance of the locality shows distinctly, as at Bubastis, where the temple must have been. Therefore it was necessary to trench and dig pits in all the different parts of the Tell. This work was done on a large scale, for we removed more than 40,000 cubic metres of earth in order to ascertain where the temple had been, and to lay bare what is left of it. We began near two parallel rows of standing granite columns without capitals, of Roman or Byzantine aspect and called "the Keniseh," the church. There was nothing in the space between the two colonnades, which is more than fifty yards wide; but on the west there was another hall with limestone columns bearing well-sculptured Corinthian capitals. The whole seems to me to have been a Roman temple. In digging under the pavement of the western hall, we reached a small staircase leading to a tank built of red bricks and cement, evidently a bath; unfortunately in the night which followed its discovery it was broken to pieces by the inhabitants, who build all their walls and houses with Roman bricks found on the Tell.

In two other places were several shafts of red granite columns lying on the ground. Researches made all around and even underneath did not lead to any result, except the discovery of a fragment of mosaic. These columns belonged to Coptic churches; the Coptic cross was engraved on several of them.

We dug also near two huge granite bases which looked like Roman work. The excavations showed that they had supported two large columns at the entrance of a Coptic church, now entirely destroyed, but of which nearly all the materials were left. They consisted of columns in grey marble with Corinthian capitals, some of which had, instead of astragalus, a Coptic cross, besides architraves and friezes well sculptured with flowers, arabesques, and animals, and even parts of mythological subjects. I should not wonder if a sculptured stone, bearing a coarse representation of Leda and her swan, which was in a fellah's house, had come from here.

In digging in a great depression in the western part of the mounds, at a depth of about four yards, we at last hit upon a granite mono-

lithic column, complete with a palm-leaf capital; we concentrated all our researches around it, and we found that we had reached a vestibule which must have been one of the side entrances of the temple of Heracleopolis. The remains of it consist of six columns 17ft. high, one of which only is complete, with sculptures representing Rameses II. making offerings to various divinities, and in the intervals the name of Menephthah, the son of Rameses. The architraves which were supported by those columns are cut in a building with the cartouches of Usertesen II. of the XIIth Dynasty. The six columns were in one line; the length of the vestibule is 61 ft.; it was open on the water side; the basements of the walls on the three other sides, and even a few layers of stones, have been preserved. This basement is in hard limestone of Gebel Ahmar, which cannot be burnt for lime; it bears in hieroglyphs, sometimes more than 2 ft. high, the following inscription:

"The living Horus, the mighty bull, who loves Ma, the lord of panegyrics like his father Phthah Tonen, King Harshefi, erected this building to his father Harshefi [Arsaphes], the lord of the two lands [Egypt]."

It appears from this description that the temple was dedicated to Arsaphes, a form of Osiris, generally represented with a ram's head. This divinity is sculptured on two of the columns. The vestibule contained statues of which there are a few remains. On the southern side, in the corner, was a sitting statue of Rameses II. of heroic size, in red limestone. We found it broken at the waist, but nearly complete. It was painted in bright red colour, still very vivid on some parts of the throne; the stripes of the head-dress were alternately blue and yellow, like the granite Rameses II., now at Geneva, which I discovered at Bubastis. The inscription on the lower part of the base is a dedication to Arsaphes. On the same side was the bust of a red granite statue of natural size without any name, and also a group of two very weathered kneeling figures. In the opposite corner was a statue of Rameses II. symmetrical to the other, but broken in several fragments. The head had disappeared.

From the vestibule a door led into the inner part of the temple. We had great hopes that behind the basement of hard limestone we should find constructions of importance; but our disappointment was complete. The temple, except the vestibule, was built of soft white limestone; and the result of this is that it has been entirely carried away. We saw, still *in situ*, bases of columns more than 4ft. in diameter, showing that they must have been of considerable height. But except a few stray blocks here and there, with a few hieroglyphic signs, the whole temple of Arsaphes has been destroyed and employed for building purposes; then the material was taken for the Roman temple and for the Coptic churches, of which there were several. So we can assert that beyond this vestibule nothing remains of the temple of Arsaphes. The considerable excavations which we made all around down to the original pavement, to a depth which was more than 18 ft., show that there is no hope of finding any more traces of this famous building. There may have been other temples of Arsaphes in the city; but it seems certain that this was the principal sanctuary of Hanes, for in the Harris papyrus Rameses III., mentioning the chief temples of Egypt to which he gave slaves, quotes "the temple of Harshefi the king of the two lands." This title of the god, which is characteristic, is that which is mentioned in the dedication of Rameses II. in the vestibule. I cannot believe that there is much more to be expected from excavations on the mounds of Henassieh.

EDOUARD NAVILLE.

THE DE SALICIS MERYONS.

THE late M. de Salicis, of Paris—Méryon's comrade on the high seas, and the man who spoke so eloquently at Méryon's open grave—possessed, as last week's sale at Christie's sufficiently proved, a collection of Méryon's works which was very remarkable. M. Burty's collection of etchings by the master—which was sold a good many years ago—was at least as extensive, and it was probably more equal in point of quality; for M. de Salicis's possessions were acquired under different conditions, and some few of his prints were not the finest of their kind. Still, on the whole, the number of extremely fine impressions which belonged to him was noteworthy; and when it is remembered that he was likewise the owner of a whole series of drawings, of singular completeness and charm—finished drawings for the elaborate and magnificent plates which Méryon afterwards wrought—it may be said, with truth probably, that no single collection formed long ago—not even the Burty, or the Heywood, or that of Mdlle. Niel—has been quite as interesting. What is to become of the drawings, only a few of which—and those the drawings for the minor subjects—were offered for sale? Their place is surely in a public museum, and, best of all, in a museum in our own country, where Méryon has been chiefly honoured. That, however, is a question which may rest for the moment; and if in France there is, comparatively speaking, little care for the works of the greatest original engraver since Dürer and Rembrandt, in America at least Méryon has many generous and intelligent admirers.

We shall record only a few of the prices fetched by the sale at Christie's of M. de Salicis's prints. "Le Pont Neuf et la Samaritaine," after a drawing by Nicolle—one of the few really pretty things Méryon wrought from the designs of others—fetched £6 10s., and was cheap. The funny little subject of "The Ruins of Pierrefonds"—at the best a curiosity—reached £11 11s. (Deprez). A fine first state of the characteristic "Stryge"—in which Méryon beheld lust and avarice and cruelty—attained £26 (Deprez); an inferior impression of the same subject fetched £8 10s.; and a good and representative second state—much better than the impression last mentioned—realised £7. An early state, and not a specially fine impression, of "Le Petit Pont"—which was the first of the Paris etchings that Méryon executed—reached £15 (Deprez); "L'Arche du Pont Notre Dame"—a somewhat muddy first state (at all events, better ones exist) realised £14. A little later in the sale, a rather thin and dull impression of the "Rue des Mauvais Garçons"—Baudelaire's favourite, partly perhaps by reason of its theme—attained £10 15s.; an ineffective proof of the beautiful subject of "St. Etienne du Mont" reached £11, while a really fine impression, in the first state, just realised a higher price—£16 to wit. A first state of "La Pompe, Notre Dame" was likewise sold for £16; an early state of the "Pont Neuf" for £14 (Salting); a trial proof of the "Pont au Change"—before the sky—reached £16 (Lauser); and a fine and representative first state of the same reasonably attained a higher figure—£33 10s., to wit, (Deprez). Afterwards came a proof of "The Morgue," which was knocked down for £16 16s. (Colnaghi); then a fine first state—a presentation copy from Méryon to M. de Salicis—attained £23 (Young). A fair example of the second state of the "Abside de Notre Dame" reached £22 (Salting); while the great price of the sale was reserved for the practically *introuvable* first state of the "Abside"—the impressions are so few that you may count them on your fingers. The one of which M. de Salicis had been the

fortunate possessor was sold, at Christie's, for £125 (Deprez). This—it is interesting to note—is the highest price ever yet paid for a Méryon, at least under the hammer. It is an advance of about £40 on the price previously given for a print of the same character. People who, in old times, bought their Méryons at comparatively small figures—for it used to be a rare thing to have to give more than a ten-pound note for any Méryon, and in his own day he expressed his gratitude even for a franc and a-half—are no doubt a little surprised at the turn that things have taken; but there is, perhaps, no reason, in the fitness of things, why a noble Méryon should not hereafter be always worth as much as the "Melancholia" of Dürer or the "Ephraim Bonus" of Rembrandt, say. In money value, recognition is everything; and the long-neglected genius has now been recognised completely.

OBITUARY.

SIR WILLIAM DOUGLAS, P.R.S.A.

WE regret to announce the death of Sir William Fettes Douglas, President of the Royal Scottish Academy, which occurred at Newburgh, on the afternoon of Monday, July 20.

He was born in Edinburgh on March 29, 1822, the son of James Douglas, accountant in the Commercial Bank of Scotland (who was himself an amateur artist of considerable talent), and Martha Brook, grandniece of Sir William Fettes, Bart. Educated at the Southern Academy and the High School of Edinburgh, he, in 1836, entered the service of the Commercial Bank, in whose employment he remained for ten years. His leisure was assiduously employed in painting and drawing from the model, and in 1847 he resolved to devote himself exclusively to art. At the same time he entered the botany and anatomy classes in the University of Edinburgh, pursuing the latter study, in particular, with great enthusiasm. Though for a few months he attended the Trustees' Academy, then directed by Sir William Allan, he received very little systematic instruction in art; but by the extreme care and precision of the drawings which he made without the aid of any master, he was gradually training himself to be the accomplished artist that he afterwards proved.

At the age of twenty-three Douglas began to exhibit at the Royal Scottish Academy, and the succeeding years were greatly occupied with landscape work. In 1851 he was sketching, in company with Mr. Alexander Fraser, in Warwickshire, and four years later he produced much careful and detailed work at Haddon Hall. Six years afterwards he visited Italy, where he again resided in 1866-67, and laid the foundation of his rich collection of curios of various kinds, a portion of which—his cabinet of Italian and other Renaissance medals—he turned to excellent account by a sale at Christie's in 1883. As a collector, he combined the specific information of the connoisseur with the practical and general discernment of the artist; and he was never happier than when adding to his store this and the other exquisite binding, or illumination, or piece of metal work. Some of the finest and most delicate efforts of his brush consist of renderings of quaint and precious objects of still-life.

Meanwhile painting had not been neglected, and he was gradually acquiring artistic mastery. One of the first works showing his full power is "The Ruby Ring," a mediæval subject, painted about 1853, full of rich colouring and firm definite handling—a work showing traces, as do several other of the best Scottish figure-pictures of that period, of the influence of Pre-Raphaelitism. In 1856 his art reached its highest point in a rendering of "Hudibras and Ralph visiting the Astrologer"—the most

perfect and complete of his works, and, indeed, one of the most remarkable figure-pictures ever executed in Scotland. It was followed in 1857 by "Oldbuck and Lovel in the Study," in 1860 by "The Summoners to the Secret Tribunal, an Incident in the Life of Vesalius," and in 1864 by "The Spell," an important picture by which—along with "The Messenger of Evil Tidings" (1856), and "David Laing among his Household Gods" (1863)—he is represented in the National Gallery of Scotland.

In 1851 he had been elected an Associate of the Royal Scottish Academy, and three years later he became a full Academician. For a brief period in 1869 he held the post of secretary; and, in 1877, on the death of James Drummond, he succeeded him as curator of the National Gallery of Scotland, a position in which his wide knowledge of art was eminently useful, his revised editions of the official Catalogue being particularly scholarly and accurate. It is to be regretted that he wrote so little upon art—the biographical notes in the Catalogue of the Academy's loan exhibition of 1880, a few anonymous fragments, and the letterpress of a privately issued volume on the late Mr. Gibson-Craig's *Examples of Historic Bindings*, being all that can be traced to his pen. But he accumulated a series of MS. memoranda dealing with the less-known Scottish painters, which we hope will, in some form, see the light, and not share the fate of the similar notes collected by the late W. B. Johnstone, which were lost after his death. In 1882 Douglas resigned his curatorship, on his election to succeed Sir Daniel Macnee as president of the Royal Scottish Academy, which was followed by knighthood, and in 1884 by the degree of LL.D., bestowed by the University of Edinburgh.

In 1879 Sir William suffered from a very serious attack of illness, which left his heart affected and his health much impaired. For a time he entirely ceased the practice of his art, though he attended with all the earnestness of a particularly conscientious nature to his duties as president, and as a member of the Board of Manufactures, of which he was appointed a Commissioner in 1882.

Gradually he resumed his brush, confining himself, however, to work in water-colour, and producing during the summer months of the last few years a series of charming landscapes. It was while engaged in work of this kind that he caught a chill, inducing the complications which terminated fatally last Monday.

In virtue of their finished and sensitive execution, and their admirable colouring, the works of Sir William will always occupy a high place among the productions of the Scottish school. An interesting volume of photo-gravures from the finest of them, with biographical and critical letterpress by Mr. J. M. Gray, was issued in 1885 by the Association for the Promotion of the Fine Arts in Scotland.

CORRESPONDENCE.

THE TEMPLE AT LUXOR.

SS. *Hypaspes*, Brindisi: July 19, 1891.

I see in the ACADEMY of July 11 that Mr. Henry Wallis, in noticing the fall of the small granite colonnade of Rameses II. in the Temple of Luxor, proceeds to censure the Egyptian Government for not taking more care of the temple site. Mr. Wallis thinks that the whole site is in great danger from the set of the current of the Nile in flood. He says that the "set of the stream has been so perilous for the adjacent houses, that the occupants have on some occasions, at high Nile, sat up all night, fearing that their houses would be swept away."

I beg to assure the scientific public that the

face of the temple site and the embankment at the south of the temple have been protected since 1885-86. Two spurs of stone have been made to the south of the temple at a distance of about 300 and 500 yards respectively.

Although very properly no attempt has been made to turn the current altogether away from the temple site face, the current has been so far modified as to impinge now on the earthen river face, about 100 yards north of the Karnak Hotel. There is undoubtedly erosion there, and there always will be erosion on this face until the river shifts from the eastern bank altogether. The present current sweeps along the face of the Roman quays, and along the stone-protected bank under Beato's house and the American Mission. Certainly, under the Karnak Hotel there was a very serious set in 1887-88; but the then proprietor was too sparing of his stone, and did not properly protect his frontage.

The general rule in Upper Egypt about river protection is that Government only undertakes to protect public works and public buildings. Sometimes mosques and tombs are protected; but not in older days, as the ruined mosque at Girga testifies. Since 1886 the Irrigation Branch of the Public Works have maintained the two spurs above noted, which are necessary to make the current sweep along the face of the temple site.

In my opinion, all the temple sites save Kom Ombo are well protected by Roman quays. We find these Roman quays solidly built, with stones on which Ptolemaic inscriptions are frequent, at El Kab, Isna, Luxor, Armaut, Menshiyah, Akhmin, &c. And as we know that the Nile ceaselessly swings backwards and forwards in its valley in a width of probably 400 yards, we may be sure that all the above-mentioned towns have been attacked many times since the days of the Romans, and that these quays have been sufficient to turn the river.

In conclusion, I do not consider the matter at all urgent. In fact, if we (as Mr. Wallis suggests) turned the river to the west bank, the tourists would suffer great inconvenience in having to land on the sand, and would speedily wish the river back again.

J. C. ROSS, Lieut.-Colonel,
Inspector General of Irrigation, Egypt.

NOTES ON ART AND ARCHAEOLOGY.

AN exhibition of the works submitted in competition by students of schools of art throughout the kingdom was to be opened in the South Kensington Museum to-day (Saturday).

ACCORDING to a telegram from Cape Town, Mr. Theodore Bent, who is exploring the historical remains in Mashonaland, has discovered some images and pottery at the Zimbabwe ruins, which are supposed to be of Phœnician workmanship.

WE hear that the committee of the Paris Exhibition has awarded a silver medal and a diploma to the American School of Athens. Col. Snowdon, the American Minister at Athens, has just handed it over.

THERE has been opened this week, at Norwich, under the auspices of the Norwich Art Circle, an exhibition of the works of E. T. Daniell, a highly gifted amateur of a generation or so ago, who was more or less affiliated with the famous Norwich School. Though himself destined to be always less eminent than the great masters of that school, Cotman and Crome, and though known perhaps less widely than some of its secondary masters, such as Vincent, Stannard, Stark, and Thistle, E. T. Daniell is no doubt worthy of a place of distinction, not alone in the memory of Norwich and Norfolk men. Amongst his other gifts he was an etcher of

some individuality and freedom, at a time when the true principles of etching were but little understood.

At a recent meeting of the Académie des Inscriptions, M. Heuzey exhibited a marble head from the Clercq collection, which seems to have formed part of some large Chaldean statuette. Its style, at once powerful and refined, may be compared with good Greek archaic work. Specially remarkable is the elaborate arrangement of the hair and beard, in contrast with the shaven heads usually found in Chaldean sculpture. M. Heuzey added that the two styles existed side by side in Chaldea from the earliest times: the dressed hair and beard distinguishing gods, heroes, and princes; and the shaven head being perhaps a mark of sacerdotal office. At the same meeting, M. Héron de Villefosse communicated a Roman inscription, found between Tôzeur and Gafsa, in Tunis. It dates from the time of Nerva; and it supplies the full name of a *consul suffectus*, already known from a consular diploma of Trajan preserved in the St. Germain Museum, as Quintus Fabius Barbarus Valerius Magnus Julianus. He exercised the functions of legatus of the province of Numidia, in which he was succeeded by L. Munatius Gallus, the founder of Thamugadi (Timgâd). It also mentions a Castellum Thigensium, planted on an important route between the oasis and the proconsular province, which furnishes an additional proof that Roman authority extended into the Sahara.

THE STAGE.

STAGE NOTES.

THE Lyceum Theatre closes to-night, when Miss Ellen Terry—who has never worked more finely than during the present season—takes her benefit. Theatricals in London, which, for many weeks, have not prospered too much, are now about to have a yet duller time of it.

THE St. James's Theatre, before closing its doors, gave a performance of a one-act piece by Mr. Walter Frith, for which the attendance of the audience was besought at the unearthly hour of 7.45 p.m. A great originality in the production would alone have justified such a demand for the ruthless sacrifice of the dinner-hour. And that was hardly forthcoming. Mr. George Alexander and Miss Marion Terry played indeed amazingly well, being both of them thorough craftspeople, and the piece is quite well written. But its chief function would appear to be to afford the actor-manager just the telling sort of part that every actor likes. Molière is represented in the most sympathetic of lights, and is played, as we have implied, by Mr. Alexander very skilfully. But the piece recalls, far too much—we must opine—Mr. Gilbert's highly effective "Tragedy and Comedy" for it to be of much importance. We do not say that there is plagiarism; but there is certainly not novelty. The idea is an old one; and its further presentation could only be fully justified by an exquisiteness of literary treatment which is outside the aim or the capacity of even a favourable type of modern dramatist.

WE were the witnesses, on one of the latest nights of its performance, of the familiar "David Garrick" at the Criterion; and we allude to it because it is an instance, unhappily very rare, of the possibility of retaining, after very likely something like a thousand representations, a perfection, a measure, and a restraint in performance which, in the case of highly popular pieces, generally vanish after the representations have numbered two or three hundred. As to the "measure" and the

"restraint," we do not wish to be misunderstood. There is a good deal in the piece itself that is frankly farcical. Mr. Ingot's guests belong to low rather than to high comedy. That is *bien entendu*. But that being granted, the restraint and measure are still there. Nothing is done that was not intended to be done. Discipline reigns. As to the individual performances, what remains to be said? Mr. Blakeley is an admirable humourist, with a face that is a fortune. Mr. Farren, everybody knows, is precisely the man for his part. The physical and emotional capabilities of Miss Mary Moore are in no way strained by the requirements of the part of Ada Ingot, which she plays with real delicacy and sensitiveness, and with an admirable intelligence. The Garrick of Mr. Wyndham remains—so far as we know—his very best performance. It is full of discretion and of manly feeling, and satisfies the critical sense from beginning to end. How dexterous and quietly impressive is the actor's bearing in the first interview with Mr. Ingot. No popular effect is to be made here; all the more is the scene a test of the real artistry of the actor. Later on come, of course, the opportunities for popular effect, and they, it is needless to say, are not missed—not one of them.

A COMEDIETTA entitled "Retaliation," by Mr. Rudolf Dircks, will be produced at the Grand Theatre, Islington, on July 27, preceding the farcical comedy "Aunt Jack."

MESSRS. MACMILLAN will be the publishers of Mr. Henry Arthur Jones's play, "Saints and Sinners."

MR. W. DAVENPORT ADAMS, in *A Book of Burlesque* (Henry)—the latest addition to the series known as the "Whitefriars Library of Wit and Humour"—does not profess to give a complete history of the subject which he treats. He confines himself to the English stage—the stage, indeed, on which burlesque has flourished the most—and even in his record of burlesque in our midst he makes no pretension to be thoroughly systematic. He gives us, however, as much as we are likely to want, and gives it with a nice appreciation of the qualities peculiar to a particular school of a particular epoch of humour. He treats of the "palmy" days and of classical burlesque, that in which, as he observes, Talfourd stood next to Planché. He treats of the burlesque of history and of fiction, and of the burlesque of opera and of the modern drama. And in a final chapter he deals with "the new burlesque"—he is the first person to whom it has occurred to consider and analyse it seriously. He descants impartially, with tolerance, though not with ecstatic joy, upon the merits of those whole evening entertainments which, at the Gaiety, have of late years taken the place of the briefer burlesques. Mr. Davenport Adams being a shrewd, as well as a kindly, critic—and a critic, moreover, who does not fail to take note of the tendencies of the times—says much that is worth saying; and it is unquestionable that his book gains in attractiveness by the characteristic, yet not too copious, extracts which he makes from that which is lightest, and sometimes brightest, in stage literature. Many is the quaint fancy which is quoted and preserved in Mr. Davenport Adams's new volume; and many is the admirable pun. The prize pun, we imagine—and we have reason to think that the writer of the book before us is of our own mind upon the matter—is in the line in which it is remarked, with reference to a disagreeable sea passage, undertaken on the Sabbath, that

"this sick transit spoils the glory o' Monday."

Many a half-hour may be far worse spent than in following our author in his course over the field of English burlesque.

MUSIC.

RECENT CONCERTS.

THE ninth and last Richter Concert took place on Monday evening, and again Wagner held only a subordinate position in the programme. Lohengrin's "Herkunft" was declaimed by Mr. Barton McGuckin with more force than charm. The "Kaisermarsch" was brilliantly performed, but is too powerful for a concert room. A new Ballad for chorus and orchestra by Dr. Villiers Stanford was performed for the first time—a setting of Thomas Campbell's "The Battle of the Baltic," a poem which, curiously enough, Beethoven once contemplated setting to music. Dr. Stanford's writing is clever and there are some excellent effects of contrast; but yet it produces no striking effect. Was the choice of poem a happy one? Is the story of "Nelson and the North" calculated to stir the nobler emotions of a composer? Dr. Stanford has won with this composition little more than a *succès d'estime*. He was recalled at the close. The concert concluded with Beethoven's ninth Symphony. The rendering of the instrumental movements was most impressive. In the choral section the solos vocalists were Miss Alice Esty, Miss Damiani, Messrs. Barton McGuckin and Watkin Mills, who all sang in a creditable manner. Of these four, Miss Damiani and Mr. W. Mills deserve the most praise. The Richter choir makes up in energy for what it lacks in quality of tone. Dr. Richter could not have chosen a better work with which to close his series of concerts. It was the composer's mightiest effort in the department of instrumental music, the culminating point in the development of his genius." At the close of the concert Dr. Richter was recalled several times to the platform and overwhelmed with applause. In looking back at the concerts of the present series one notes a more "eclectic" spirit, but we doubt whether Dr. Richter's policy has been altogether a wise one. He is the Wagner-conductor *par excellence*, and in the prominence given to Wagner in past seasons there was surely no proof of narrow-mindedness. He was fulfilling a special mission, and, so long as the later music-dramas are not given in London, one of great utility.

THE African choir gave a second concert at Princes' Hall on Friday, July 17. There was a large audience, and the excellent and characteristic singing again proved highly attractive. The programme was in part new. The "Wayside" song and dance, and the "Molo koda" (good-bye) were interesting specimens of Kaffir music. The management ought to issue a programme-book giving details about native music and musicians.

J. S. SHEDLOCK.

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Preceded, at 8.10, by **FOR CHARITY'S SAKE.**

COURT THEATRE.

Every Evening, at 9, **THE LATE LAMENTED.**
Messrs. A. Cecil, H. Standing, A. Aynesworth, F. Cape, G. Farquhar, C. Roak, and J. Clulow; Mesdames R. Filippi, E. Phelps, Harrington, and John Wood.
Preceded, at 8.15, by **A MUTUAL MISTAKE.**

CRITERION THEATRE.

Lessee and Manager, Mr. CHARLES WYNDHAM.
This Evening, at 8.30, an Operatic Comedy, adapted from the French of Messieurs Audran and Boucheron, by F. C. Burnand, entitled, **MISS DECIMA.**
The cast includes Messrs. David James, Charles Conyers, Chauncey Olcott, Templar Saxe, W. Dale; Mesdames M. A. Victor, Josephine Findlay, F. Frances, Lucy Buckstone, and Nesville.

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LYRIC THEATRE.

Lessee and Manager, Mr. HORACE SEDGER.
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Messrs. H. Monkhouse, C. Hayden Coffin, Garden, Lewis, Peachey, Mudie, and the Chevalier Scovel; Mesdames Geraldine Umar, Clements, Rose, Melville, Newton, St. Cyr, Clay, Schuberth, Ellis, and Jefferies.
Preceded, at 7.30, by **LOVE and LAW.**

OPERA COMIQUE THEATRE.

Every Evening, at 8.20, **JOAN OF ARC.**
Messrs. Marius, Edward Louis, W. Warde, E. Bantock, and Arthur Roberts; Mesdames Marion Hood, Alma Stanley, Agnes Delaporte, Alice Lethbridge, Linda Verner, A. Hewitt, Katie Seymour, L. Gourlay, and Pounds.
Preceded, at 7.45, by **CRIME AND CHRISTENING.**

PRINCE of WALES' THEATRE.

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FATE and FORTUNE; or, the Junior Partner, by James J. Blood, by arrangement with Mr. William Calder, on **MONDAY NEXT**, the 27th inst.
The cast will include Messrs. W. L. Abingdon, Geo. Barrett, W. R. Sutherland, Bassett Roe, Stephen Caffrey, H. Bedford, W. Cheesman, Henry Dargden, T. F. Doyle, Huntley Wright, John M. East, C. Medwin, &c.; Mesdames May Whitty, Cicely Richards, Sallie Turner, May Protheroe, &c.

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LITERATURE.

Letters of John Keats to his Family and Friends. Edited by Sidney Colvin. (Macmillans.)

THE poet in Keats (and he was nearly all poet) had reached full maturity before he died—indeed, Mr. Colvin, in the excellent biography contributed by him to Mr. Morley's series, gives good reasons for thinking that Keats lived to be more than mature, to be actually decadent: witness "The Cap and Bells" and the strangely ill-judged and uninspired re-cast of "Hyperion," long mistaken for a rough first draught—but the residue of Keats's personality, the ten or fifteen per cent. of him that was not poet, but friend, lover, philosophical observer, social critic, was hardly more than adolescent to the very last. The "marvellous boy" Chatterton was really never a boy at all. Keats was never anything else. Whether, if he had lived, his character, manners, and speech would have ultimately acquired the restraint and reserve, the felicitous and noble reticence, which had just begun to appear in his poetry, is, of course, a hopeless speculation; what is certain is that he died with these qualities undeveloped, and not even rudimentarily disclosed, in his nature. The absence of such qualities makes his letters a singularly interesting and valuable self-revelation; but, to the present writer at least (who is forced to acknowledge himself an eccentric person in regard to these matters), it does not make them pleasant reading. Keats is altogether too frank; he is even, if I may say so without provoking an imputation of cynicism, too sincere. In going over his letters we never have the pleasant exercise of divining something that has been left unsaid; there is no space for reading between the lines. He blurts out everything, like the impulsive, transparent, high-spirited, affectionate boy that he was. He is as garrulous, as confidential, as indiscreet as Marie Bashkirtseff, and a thousand times more veracious and genuine; for he would not give himself the trouble to pose, and it is doubtful if he possessed a looking-glass. From a reader's point of view, the drawback to this habit of complete self-disclosure is that it results in anything rather than variety of impression. It makes his letters, in spite of all accidental and superficial diversity of circumstance and subject-matter, the most monotonous reading imaginable, because, while other men present different facets of their personality to different correspondents, or even assume ventriloquial disguises in

speaking down the epistolary telephone, he offers his whole spiritual surface to every eye, and is the same unvaried voice to every ear. Other men write letters with a monitor looking over their shoulders, and a prompter at their elbows. John Keats wrote without any other suggestion, correction, or admonition than were furnished by John Keats.

To class him with the great letter-writers—as Mr. Colvin implicitly does by speaking of "the other great letter-writers in English"—seems to me a questionable proceeding. With the exceptions of Pope and Burns, I can think of no other first-rate English poet whose greatness seems to me to be more entirely in abeyance than Keats's in letter-writing. When he glances at any great subjects other than his own art, he does so in a way that seems to show imperfect comprehension of them; while the flat trivialities that occupy so much space in his correspondence are not, for the most part, redeemed by any specially ennobling grace or charm of touch. He is frequently jocose without being in the least witty or amusing: his facetiousness consists mainly in the execution of all manner of undignified gambols, which he mistakes for humorous sallies (such as commencing several consecutive paragraphs with the mysterious formula, *Twang-dillo-dee*). Personally he seems to have been a manly young man on the whole, but as a letter-writer his loquacity too often degenerates into an incontinent gushiness which is neither manly nor properly boy-like, but simply hobbledehoyish. And Cockney vulgarity, unfortunately, is never far distant. Faults of breeding—by which I do not mean mere departures from conventional carriage, mere sins against the decalogue of Turveydrop, but violations of the instinctive code of right manners—are but too common in these pages. The divinity of genius does indeed sometimes shine through it all; but—if my fellow-worshippers will pardon the profanity—it is Apollo with an unmistakable dash of 'Arry.

Mr. Colvin has discharged his task in what was, I suppose, the only way legitimately open to him. Had it been a question of publishing Keats's correspondence for the first time, he hints that he might have preferred a method of selection and partial suppression; but, the case standing as it does, he recognises that such a course, however personally acceptable to himself, would have been unsatisfactory to most readers. He therefore rejects altogether the corruptious which Lord Houghton, with unmistakably good intentions, foisted upon the text; and his aim has been to give us Keats, not quite the whole Keats, yet nothing but Keats—

"omitting," to quote his own words, "a few passages of mere crudity, hardly more than two pages in all, but not attempting to suppress those which betray the weak places in the writer's nature, his flaws of taste and training, his movements of waywardness, irritability, and morbid suspicion."

Concerning the ethics of editorial procedure in such cases, the writer of this article having some time ago uttered himself at large elsewhere, with sufficient avoidance of ambiguity, has no intention of reiterating

his sentiments here. But I think I cannot be flattering myself unduly by believing that one passage in Mr. Colvin's admirable preface was written with a distinct reference to certain published words of my own; and in the course of this passage Mr. Colvin says:

"Even as an artist, in the work which he himself published to the world, Keats was not one of those of whom it could be said, 'his worst he kept, his best he gave.' Rather he gave promiscuously, in the just confidence that among the failures and half-successes of his inexperienced youth would be found enough of the best to establish his place among the poets after his death."

Quite true, if by "worst" and "best" we simply mean degrees of literary merit; but to do so is clearly to misapply Tennyson's words. Keats "gave" indifferently his best and worst verses, because, like most of his poetic contemporaries, he was probably not always able to discriminate the two; but he was fully able to distinguish between the great and the petty in his own personal character; and we may be sure that in his heart of hearts he wished to "give" the world no part of himself that was not noble and high and true. He would surely have been the last to desire that his occasional outbursts of petulance, of unworthy distrust, of irritated self-esteem, should be fixed in the permanence which befits his greatness alone. "The object," says Mr. Colvin, "of publishing a man's correspondence is not merely to give literary pleasure—it is to make the man himself known"; but to say thus is to assume (quite unwarrantably, as it appears to me) that we alone, the poet's public, have rights in the matter, while the poet himself has none: that our right of inquisition is unassailable, and the poet's right of privacy non-existent. Touching one important matter, I venture here to make a confession of ignorance which, in the opinion of some readers, may perhaps put me out of court altogether, and disqualify me for uttering another word concerning Keats's life or writings. I have never read the letters to Fanny Brawne, and no consideration shall ever induce me to look at them. From common report I have learned their general character and spirit; but to read them—why, I should feel like a man listening at a keyhole, or spying over a wall. Mr. Colvin, to his honour be it said, gives them no place in his edition of Keats's correspondence. This is a matter about which there can be no conflict of opinions among healthy-minded persons; but in my inability to share Mr. Colvin's general estimate of Keats's genius for letter-writing, many readers will doubtless differ from me on vital points. It seems to me that he had not paid much attention to the art of handling prose as a precise instrument of expression, and it is also probable that he deliberately or instinctively saved his best powers, and nursed his finest impulses, for poetry alone. Not to measure him against the "other great letter-writers" whom Mr. Colvin names, take some of the new letters of Charlotte Brontë, published the other day. What a great tone is in them! What a

profound and powerful spirit is seen to tremble behind the words, showing us its wounds, its agitations, its immense loneliness, without artificial reserve, without unseemly self-betrayal, nor yet without regard for the decencies of comely and even studied expression. Compared with a voice calling from such deeps as those, the letters of Keats seem, for the most part, the veriest infantine prattle and babble.

Looking over some of the dates given in Mr. Colvin's Preface, one cannot but reflect how many of Keats's circle survived until almost the present day. Keats's brother George, and Armitage Brown, only outlived the poet some twenty years; but Reynolds and Bailey lived till 1852, Hunt till 1859, Dilke till 1864, Cowden Clarke till 1877, Severn till 1879, and Fanny Keats (Señora Llanos) till 1889. It is difficult not to think that, if Lord Houghton had taken the requisite trouble, he might have learned more about the poet than he did, and have been able to paint a more life-like portrait. For the task was surely not a very hard one. Keats's was a simple and legible nature. He did not, like Shelley, send out tortuous roots and "intertwisted fibres serpentine" in every direction. He stood in no perplexingly elaborate relation to his age. He was, thank heaven! not one of the writers about whom a "Life and Times" is necessary. His appropriate fate would have been to live and die

"Content on pleasant sward,
Leaving great verse unto a little clan."

As it was, he left that imperishable legacy to a clan which at first was indeed little, but which now embraces all who, vocal or silent, "follow the delightful Muse."

WILLIAM WATSON.

Ten Years in Equatoria and the Return with Emin Pasha. By Major Gaetano Casati. Translated by the Hon. Mrs. J. Randolph Clay, assisted by Mr. J. Walter Savago Landor. In 2 vols. (Frederick Warne & Co.)

MAJOR CASATI, after serving with distinction in the wars against Austria and in suppressing the brigandage long rampant in the Neapolitan provinces, threw up his commission in 1879 for the purpose of devoting himself to geographical studies and, should the occasion present itself, to the practical work of exploration. His opportunity came with a letter from Gessi Pasha to a mutual military friend, asking for "a young man, preferably an officer in the army, well acquainted with the art of drawing maps," the immediate object being a complete exploration of the Welle basin. Casati eagerly accepted this commission, for which he appeared to be fully qualified, being a member of the Topographical Department of the Leghorn Institute, which was entrusted with the construction of the ordnance maps of Italy. Little time was lost in preparations; and before the end of August, 1880, he had his first and last meeting with Gessi on the banks of the Jur tributary of the White Nile. Gessi, who had just succeeded in suppressing the dangerous rebellion of Soleimán, son of the notorious slave-trader, Zebehr, soon afterwards quitted the

province for ever, and Casati found himself alone in the wilds of Central Africa with no recognised official authority, suffering from the effects of a severe attack of typhus, and deprived of his supplies by the local functionary. Nevertheless, he started at once with a small caravan for the station of Rumbek, on the river Ról, and during the next four years devoted himself to the exploration of the Upper Welle regions. The Mambattu (Mongbottu), Zandeh, Abarambo, and other territories were traversed in various directions, Schweinfurth's and Junker's itineraries were crossed at several points, and Junker himself was met on the banks of the Welle while that explorer was staying at the Court of Mambanga, successor of Munza, King of Mambattuland. Meantime the Mahdi's revolt had spread to the Equatorial Province; and, at the urgent request of Emin and Junker, Casati withdrew in January, 1885, to Emin's headquarters at Lado, on the White Nile. It was from this place that he started the following year on his famous expedition up the Nile to Unyoro, charged by Emin with an important mission to Chua, better known as Kaba Rega, king of that country. The mission was a failure; and after losing all the records of his previous explorations and narrowly escaping a cruel death, Casati returned to Lado, whence he was ultimately rescued with Emin by the Stanley Relief Expedition.

Such, briefly, are the incidents which form the groundwork of these bulky volumes, last and least of those issued in connection with the Emin episode. Several untoward circumstances have conspired to render this one of the least satisfactory books of travel that have appeared for some time. The author's friend, Capt. Camperio, who supplies the preface, frankly admits his lack of literary skill, remarking that the work has not the artistic merit of a practised writer, but reads rather like a report to his superior in command. Then, the disappearance of the papers dealing with the explorations in the Welle basin had to be made up by reports from Emin, long quotations from Gessi's diaries and other sources, and vague descriptions made from memory, which produce a bewildering effect on the reader. Thus, the sources of the Nile are said to be

"formed and flow from a vast basin partly surrounded by a semicircle of mountains. In the eastern segment the range of heights describes a curve diverging from the Abyssinian mass of mountains and from the surroundings of the Blue Nile, reaching its highest altitude in the equatorial lake region."

Then follows some more equally unintelligible or misleading matter, with a footnote stating that the information is partly taken from an Italian document published in 1885. But surely a professional surveyor might at least have controlled such statements, if he was incapable of giving his readers an original and accurate account of the Upper Nile regions taken from personal observations during a residence of "ten years in Equatoria." Elsewhere the White Nile is identified with "the Astapus of the ancients," which was certainly the Blue Nile, while it is suggested that the latter takes its name from the indigo plant; the

fact being that, although mostly turbid in its lower reaches, it issues as a blue, limpid stream from Lake Tsana, whence its Arab name of Bahr-el-Azrek, the "Blue River." Another adverse factor is the writer's idiosyncrasy revealed by a profusion of naive statements, puerilities or platitudes, often quite in the "copybook style," as thus:

"Difficulties at first perceived fade away; the cowardice of boasters is always defeated by the patient steadfastness of a strong mind. A good intelligence department, moderation towards adversaries, and actions that are able to inspire and maintain the confidence of friends, will always rule men and events."

Then we are gravely informed that "the evil counsellors," that is, the Egyptian traitors who conspired to depose Emin,

"proudly withdrew to their houses with the conviction of having saved the country and performed a memorable act of justice, while the nervous, few in number, are perhaps sorry; but they felt their conscience delivered from the incubus of responsibility weighing upon them, and concealed their cowardice with the excuse of numerical impotence."

It is startling to read that Casati advised Emin to affix his signature to the decree dismissing him from the government of the province, and to sign "any other paper of the sort which might subsequently be sent to him." From his somewhat obscure account of these intrigues, interspersed as they are with much sententious moralising and serpentine maxims, one might almost suppose that his rôle was that of a "trimmer," running with the hare and hunting with the hounds. It appears that he was not himself at any time under arrest, and he even assures us that Jephson was mistaken in supposing himself a prisoner. Anyhow, Casati moved freely between both parties, preaching fine moral maxims to the cut-throat Nubians, and exhorting Emin to be of good cheer under uncommonly depressing circumstances. He professes to be astonished that Jephson felt pained, "as if an indecorous precedent had been set," and rather prides himself in obtaining recognition as the representative of both in one particularly nefarious transaction, which he himself calls "a heinous proposal." On another occasion he adopts a policy that he knows must deeply wound Emin, but he protests that he was bound so to act.

"It was an indispensable step in order to begin work in favour of my friend. I did not act in this manner because I had lost the sense of my own dignity, but because calm reflection proved to me that it was the best means of performing the friendly duty I had undertaken; and, if the course of events had compelled me to give up European customs to such an extent that my life might have been thought incomprehensible, still I can certainly say that my courage never wavered, that my mind was constantly bent on my purpose, and that I did not care to indulge in vain pride, either in season or out of season, as others did."

For his "friend" Emin he had evidently a kindly feeling, though almost unconsciously saying most unkind things of him:

"If not proud, he was certainly self-reliant, and seemed to disdain the careful study of the men who surrounded him. He believed that he could attend to everything himself; and,

when he saw that he could not alone prevent the forthcoming ruin of his province, he conceived false opinions, often changed them, and thus injured himself. . . . His temporising in the continual hope of a better day shook his authority as a commander more and more, and gradually brought him into general distrust."

Emin's behaviour in connexion with the Unyoro mission is declared to be "ungrateful and presumptuous"; and elsewhere we are told that

"the Governor, powerless to put a stop to the increasing thirst for blood and the revengeful spirit of the military tyrants, was not only compelled to sign proscriptions, but also to initiate them, and to praise murderers and shake hands with them."

The author has not been fortunate in his translators, who through ignorance, partly of the subject, partly of the language, fall into several serious blunders. Thus we have "at Massico" for *in Mexico*, the reference being, not to a place in Sudan, but to the French invasion of Mexico; "a successor at Mirambo" for *to Mirambo*, Mirambo not being a place, but a well-known conqueror in Central Africa; "the explorer of Cassai" for *the Kasai*, which is a river, not a country, and so on. A strange indifference to English idiom is betrayed in such sentences as: "His never-extinguished hatred for the Egyptian domination increased and again engaged his attention"; "The chimneys and hulks [query: hull of the steamer] had been varnished like new, for show at the approaching voyage on the lake"; "They exhibit their gifts in industries and commerce"; "The Chief of the Wavitu, by right of custom, has the prerogative of the investiture of new chiefs in the single branches"; "Driven away by the persecution of man, these monkeys often immigrate." The reference here is to the chimpanzee, which, we are assured, "can cook meat and ground-nuts." If Major Casati had established that statement on some better authority than mere hearsay, he would gladly be forgiven a whole volume of platitudes.

There are four rather sketchy maps and a large number of illustrations—some passable and even good, especially the portraits, others execrable. Inventors of new processes of reproduction seem just now to be trying their effect on the patience of a long-suffering public.

A. H. KEANE.

RECENT FRENCH WORKS ON BIBLICAL CRITICISM.

La Modernité des Prophètes. Par Ernest Havet. (Paris: Calmann Lévy.)

Les Résultats de l'Exégèse Biblique. Par Maurice Vernes. (Paris: Leroux.)

Essais Bibliques. Par Maurice Vernes. (Paris: Leroux.)

WHAT is known in Germany as Graf's theory, in England as Kuenen's or Wellhausen's theory of Old Testament history and literature, has hitherto had to cope only with attacks from the traditional or conservative side. Against these it has successfully held its ground; and it is now not only accepted by a great number, perhaps the majority, of unprejudiced and competent

Biblical critics, but it is assumed as authoritative by such an historian as Edward Meyer, and by such an archaeologist as M. Perrot. But, like all other great reforms, it is now threatened with the hostility of a different class—of those who want to go farther, to make a still cleaner sweep of traditional opinions. So far the assailants are neither numerous nor formidable; but they have the advantage of attacking the theory on a side left comparatively undefended because believed to be absolutely secure.

In a work called *Le Christianisme et ses Origines*, begun in 1871 and completed in 1884, the author, M. Ernest Havet, having occasion to read through the Old Testament under the excellent guidance of the late Prof. Reuss, took upon himself to revise the work of that eminent critic, in the sense of a much more complete break with the old traditions and a much larger recognition of the forger's hand in the composition of ancient Hebrew literature. In particular, he disallowed the authenticity of the "Prophets" wholesale, bringing down the earliest of them to the Maccabaean period, and the most recent to the years following the death of Herod the Great. This view was first put forward in 1877. M. Havet was a good classical scholar, but he knew neither Hebrew nor German. Naturally enough his views did not commend themselves to Hebraists, who apparently disdained even to refute them. He, however, remained convinced of their truth, and returned to the charge in 1889 by publishing an amplification and defence of his thesis in the *Revue des Deux Mondes* for August of that year, now re-issued as a separate volume by his literary executors. Before his death, which occurred on December 21, 1889, at the age of seventy-six, M. Havet had the satisfaction of discovering that he had made one disciple, a certain M. Charles Bellange, who, in the preface to a work on the history of the Jewish people, had, it seems, professed his adhesion to the views of the aged and solitary sceptic.

The reasoning by which Ernest Havet hoped to revolutionise Hebrew studies without a knowledge of Hebrew is of a very summary character. Detailed predictions of future events are an impossibility; therefore no books containing such pretended predictions can be of an earlier date than the events themselves. But the Hebrew prophets are filled with references to what happened during the last two centuries B.C. Therefore they were written during that period. We have here what at first sight seems a generalisation of the methods by which, to the unanimous satisfaction of liberal scholars, much of Isaiah has been assigned to the close of the Exile, and the whole of Daniel to the Maccabaean epoch. And just as extreme reactionists are very fond of parading the wildest revolutionary schemes as the logical consequence of moderate reforms, so also we find orthodox reviewers affecting to perceive no difference between the method of M. Havet and the method of so cautious and conservative a critic as M. Renan. It is even surprising that the disquisitions of the former are not already figuring among the "remarkable books" of the *Nineteenth Century*, and

appearing under the skilful manipulation of Mr. Gladstone or Mr. Lilly as awful examples of the inclined plane down which modern rationalism is gliding, or of the abyss to which it leads.

But just as the grounds of true Liberalism are valid equally against a Metternich and a Marat, so, also, the very arguments by which the higher criticism has disauthenticated some parts of the Canon may be used as effectually for the vindication of other parts. Thus, the silence of Ecclesiasticus is justly held to be good evidence that Daniel was unknown at the time when that book was composed, that is to say at a time not later than the first quarter of the second century B.C. But this single date is enough to destroy the whole hypothesis of M. Havet; for the son of Sirach mentions Isaiah, Jeremiah, Ezekiel, and the Twelve Minor Prophets as part of the hereditary glories of Israel. So, also, with the internal evidence supplied by the book of Daniel itself. Clearly it dates from a period long posterior to Jeremiah; and M. Havet accordingly brings it down to the death of Herod. But the same arguments that prove the impossibility of its having been composed before the reign of Antiochus Epiphanes also exclude the possibility of any later date. M. Havet does indeed maintain that by the beast with the iron teeth is meant the Roman empire; but we need go no farther than the explanation given by "Daniel" himself, in his eighth chapter, to see that it is an emblem of Macedonia. The argument used to discredit Ezekiel is particularly unfortunate. He alludes several times to the battering-ram, which it is alleged was not used until the year 400 B.C. (p. 115). M. Havet need have gone no farther than the work of his countrymen, MM. Perrot and Chipiez, to find that the battering-ram is represented on the figured monuments of ancient Assyria. The prophecies of the Babylonian Isaiah date themselves almost as certainly as Daniel, the allusions to Cyrus being alone sufficient for the purpose. But M. Havet is so possessed with the idea of Herod that he identifies him with the Persian hero as readily as with the little horn in Daniel. There is not much to choose between such an interpretation and the desperate shifts of those orthodox apologists who assume that Korsh was an ancient title for the chiefs of Iran well known to the contemporaries of Hezekiah. As for the first Isaiah, when he describes the desolation of Judaea, evidently he is thinking of the ravages of the army of Antiochus. Naturally one Syrian war was very like another Syrian war. Indeed, all wars and sieges present a sort of family resemblance. It is not so very long since an august personage rather infelicitously reminded us how very applicable a certain passage in this same Isaiah is to some circumstances of the Franco-German War. But I must apologise for troubling the readers of the ACADEMY with such trumpery nonsense. I can only plead that it was signed by a member of the Institute, and published in that supreme organ of culture and of mortal *ennui*—the *Revue des Deux Mondes*.

M. Maurice Vernes has the advantage

over Ernest Havet of knowing Hebrew, German, and Dutch; and accordingly he has not committed himself to such obvious absurdities. His thesis is that the whole Hexateuch and all the prophetic books were composed in the post-exilic period, speaking roughly between 400 and 200 B.C. So far he has advanced but few and trifling arguments in support of what Dr. Kuenen well describes as an astounding thesis that ought not to be put forward without a powerful array of proofs. To this M. Vernes replies that the same scandal was excited when the views held by Dr. Kuenen himself, and by the whole modern school of Biblical criticism, were first promulgated. No doubt; but then their views were established by the recognised canons of scientific method, and so won their way to general acceptance; whereas his views have nothing but audacity and novelty to recommend them, and even in those respects they are outdone by the wilder conjectures of Ernest Havet. M. Vernes, it is true, finds fault with the method of his opponents as unscientific, because their present conclusions have been reached through a gradual modification of the traditional exegesis; whereas his method is to work back from a particular date—say 200 B.C.—when the Hebrew Bible is known to have existed, with a few exceptions, nearly as we have it now, and as we ascend upward to assign each book or group of books to whatever age seems most suitable to its composition. But surely, when we have the internal evidence supplied by the writings and by their mutual connexion, it matters little from which end of the chronological series we start—the *terminus a quo* or the *terminus ad quem*. At any rate, the adherents of the reigning school need not fear the appeal to *a priori* probabilities. Antecedently, it is most unlikely that a number of Jewish families would have voluntarily relinquished their comfortable settlements in Mesopotamia in order to rebuild Jerusalem and its temple, facing for that purpose the hardships of a journey through the desert and the privations incident to the colonisation of a lawless, inclement, and rather barren country, had they not been stimulated to the enterprise by a glorious legendary history, an intoxicating prophetic literature, and a code believed to be divinely revealed. It is most unlikely that the proud language of those whom we call the Older Prophets could have been formed in any but a period of national independence, that a pseudographic literature could have been composed except on the model of an authentic literature, that a post-exilic writer could have produced a dramatic work so palpitating with life and actuality, so meaningless when detached from its present historical framework, as the book of Jeremiah. "But," says M. Vernes, following Havet, "Jeremiah is not mentioned in 'Kings.'" Why should he have been mentioned? He had no influence on history, he witnessed and deplored the fate of Jerusalem, but could not avert it. The *Oresteia* of Aeschylus was a political manifesto in favour of the Areopagus. Yet in Aristotle's account of the conflict that led to the political ruin of the Areopagus, and with it of the old

Athenian aristocracy—that very interesting account that we have all just been reading—the name of Aeschylus does not once occur. Are we then to conclude that the poet never existed?

The date of Deuteronomy is a question closely connected with that of the authenticity of Jeremiah. There are sufficient points of resemblance in style and thought to prove that they belong to the same age, and of difference to prove that they are not from the same pen. There is besides the external evidence going to show that the Book of the Law "found" by Hilkiah was no other than the Deuteronomic code. But, says M. Vernes, Jeremiah nowhere alludes to the reforms of Josiah; and, what is more, the prophet declares that no law of sacrifice was promulgated in the desert. Besides, the abolition of the high places attributed to Josiah is incredible; the idea of such an outrage to popular feeling could only have occurred to a fanatic or a madman. The whole narrative in "Kings" is manifestly a post-exilic fiction. Let us begin with the last argument. It might be replied that the conduct of Josiah in flinging himself with a small and untrained force across the path of Necho's conquering army was a sign of fanaticism and even of madness. But the project of abolishing the high places was not so insane after all. According to our authorities, it had been already attempted by Hezekiah when, as Prof. Robertson Smith has well suggested, the devastation of the open country by Sennacherib's army, combined with the immunity enjoyed by the temple of Jerusalem, would render the centralisation of public worship in one sanctuary comparatively easy of acceptance. Deuteronomy would be quite unintelligible as a post-exilic composition; its reforms work from the circumference in, from Judaea to Jerusalem; whereas, before the foundation of the second temple, a clean sweep had been made, and henceforth the whole religious movement was from the centre out, from Jerusalem to Judaea. The absence of any essential distinction between priests and Levites in Deuteronomy is another pre-exilic note: the subsequent degradation of the Levites could only have been effected through such a profound break as the exile supposes; and the position occupied by Ezekiel in this respect is a strong argument for the authenticity of his prophecies. As regards the absence of references to the sacrificial code in Jeremiah, and the generally unfavourable attitude of that prophet towards all ritualism, M. Vernes is in error when he assumes that his opponents are unaware of that fact. It was already pointed out by Duhamel in 1875, and the observation has since been confirmed by Dr. Kuenen, that Jeremiah only sympathised with the Deuteronomist up to a certain point, drawing the line where the latter declines from the heights of spiritual religion. Jeremiah has words of praise for the just administration of Josiah; to have dwelt on his iconoclasm would have been scarcely politic after the catastrophe of Megiddo. The star-worshippers were ready enough as it was to point out that the period of national misfortune had begun with the abandonment of their cult.

Besides the instance just mentioned, M. Vernes gives more than one example of very imperfect acquaintance with the writings of the school whom he attacks. In reviewing a friend of his whom he greatly admires, but who is, I believe, otherwise unknown to fame, the late M. Gustave D'Eichthal, he credits that critic with the idea of separating the great preamble in Deuteronomy (chap. v-xi) from the code which it precedes, and treating it as an independent composition belonging to another author and another age. But this feat of analysis, whatever it may be worth, had been performed by Wellhausen ten years before the appearance of M. D'Eichthal's essay, and was controverted, in my opinion, with success, by Kuenen in the first part of his *Onderzoek*. Again, in arguing for the recent origin of the short code contained in Exodus xx.-xxiii., M. Vernes confidently appeals to the pericope xxiii. 14-17, as embodying the recognition of a single sanctuary. He ought to have known that Kuenen and Wellhausen have condemned this passage as an awkward Deuteronomic interpolation. It is not then surprising that so very careless a critic should have disregarded the delicate analysis by which the comments of a Deuteronomizing editor in "Kings" have not only been detected, but safely assigned to a period anterior to the fall of Jerusalem. It is a remark which we owe to the sagacity of Wellhausen that the reference to the fate of Judah in 2 Kings xvii. 19-20, was added after the catastrophe, and thus proves that the reflections which it interrupts date from before the Exile.

One need only compare the historical perspective, the political outlook, of the Great Prophets whose genuineness is now impugned with writings of admittedly post-exilic origin, to perceive the difference. On the one side, we have a world full of nations still desperately struggling for their political independence; on the other, the dead calm of a world over which one irresistible monarchy has established its sway. And so the ideal of Isaiah and Micah is peace; while the ideal of the later prophets is empire, but an empire of the saints. On the other hand, anticipations of a time when Jahvism should be universally recognised as the true religion cannot be used, as they are by MM. Havet and Vernes, to prove the post-exilic date of a prophecy. Such a prediction was the natural consequence of a pure spiritual monotheism whenever and wherever that creed first prevailed; and to say that it did not prevail among the prophets of Israel before the Exile is to assume one of the questions at issue, and to assume it in the teeth of positive evidence. Predictions of the Captivity and the Restoration are also made much of by these writers, as arguments for the late origin of the books containing them, but with equally little force. Historical experience gave ample warrant for predictions of a wholesale transportation; the promise of a subsequent deliverance is remarkable, but no doubt it arose from the tradition of an ancient deliverance from Egyptian bondage, and it was moreover one of those predictions which realise themselves. The period of seventy years fixed

by Jeremiah considerably exceeds the actual duration of the Captivity, and would hardly have been fabricated after the event. Neither would the return of the Ten Tribes have been included, as it is, in nearly every promise to the nation, at a time when such a promise was so signally belied by the event. Conversely, such a triumph for Israel as the destruction of Nineveh would surely have provoked some allusions in the books attributed to Amos, Hosea, and the first Isaiah, had they been made up after its occurrence. Its actual effect was to suggest that a similar fate lay in store for other proud and oppressive cities—an expectation which, as Dr. Kuenen has shown, did not come true in the real sense of the prophets who proclaimed it.

The argument on which M. Vernes seems to rely most is that the alleged prophetic writings betray a complete misconception of the religious condition of Israel before the Exile, confounding together such distinct facts as the plurality of places of worship, the representation of Iahve under a visible form, and the introduction of foreign cults. It is not quite clear whence his own superior information is derived. But perhaps the prophets were not so very much mistaken. Perhaps the preservation of the old sanctuaries was favourable to idolatry, and perhaps an idolatrous conception of Iahve did facilitate apostasy to Baal and Moloch, or what would now be more politely called a system of religious syncretism.

The example of Matthew Arnold shows that literary tact does not by itself qualify one to be a Biblical critic. But neither is the total absence of literary tact a qualification; and it is totally absent from the essays of M. Vernes. He does not often venture into the field of literary criticism; but when he does, his performances are only valuable as illustrating a certain remarkable resemblance between the ulterior effects of Calvinism on the sense of humour in countries otherwise the most opposed. Arguing against the genuineness of the elegy on the deaths of Saul and Jonathan attributed to David, he points out how irrational it would have been to forbid the communication of the fatal news to the Philistines, when it was in a battle with those very Philistines that Saul and Jonathan had just succumbed (*Essais Bibliques*, p. 168). Perhaps when the elegist, whoever he may have been, said, "Tell it not in Gath!" what he really meant was that his verses were not to be brought under the notice of such critics as M. Maurice Vernes.

ALFRED W. BENN.

NEW NOVELS.

For God and Humanity. By Haskett Smith. In 3 vols. (Blackwoods.)

It Happened Yesterday. By Frederick Marshall. (Blackwoods.)

A Deputy Providence. By Henry Murray. (Chapman & Hall.)

The World Grown Young. By William Herbert. (W. H. Allen & Co.)

Elsa. By E. M'Queen Gray. (Methuen.)

Balaam and his Master. By Joel Chandler Harris. (Osgood, McIlvaine & Co.)

The Upper Ten. By Sebastian Evans and Frank Evans. (Sampson Low.)

Good Bye. By John Strange Winter. (White.)

THE character of Cyril Gordon, in Mr. Haskett Smith's novel, is avowedly drawn from life, the prototype being no other than the late Laurence Oliphant. It required some boldness to attempt by such a means the limning of a man who so little lends himself to portraiture as the subject of a recent biography. Nor can it be said that Mr. Haskett Smith has succeeded in producing a portrait. His Cyril Gordon is a religious enthusiast, who lives a life of self-abnegation among the Druses on Mount Carmel; but he is far too colourless and shadowy a personage to suggest the brilliant many-sided man whom he is supposed to represent. The truth is that canvas, materials, and a subject do not make a painter or a picture. Mr. Haskett Smith had all these. He knew Oliphant, and is perfectly familiar with the Eastern life which gave appropriate surroundings to one of the most striking careers; but there is a want of vividness in his work. Not only does he not succeed with his central character—a result at which no surprise should be felt—but all the lines of his story are flimsy and unreal. The book has been written with the evident object of conveying certain lessons on points of conduct and belief. The object is admirable, and the lessons are well meant; but the genius of fiction is not to be cheated into doing homilistic duty. A moral essay remains a moral essay, no matter what the form in which it is presented. Here we have it in the supposed form of conversations; but the wary reader will perceive that he is being quietly preached at, and that the names Cyril Gordon, Sir Thomas Randolph, and so on, are only tags used as innocent disguises. It is the common fault of all kinds of preachers to misapprehend the things they rail against, and, as a consequence, to misconstrue their ideals. Among Mr. Haskett Smith's characters are two young undergraduates, friends of each other. One of them is a good fellow at heart, but like many another generous young man he gets into bad company and contracts gambling debts. The other—Harold Maybrook—is a paragon of virtue. Maybrook is consulted by his friend as to a large sum lost to a sharper named Baker at cards, which he cannot pay. The erring youngster has formed the wise resolution never to play again; but his monitor tells him to keep a card-party engagement he has already made, and volunteers to take a hand himself. The other players on the occasion were Baker and a companion sharper. To the surprise of the rest, Maybrook consents to play unlimited loo, and he wins round after round until the three other players are "rooked." The biggest loser is Baker. Maybrook then sees his chance. He accepts from Baker his own friend's I O U's in part payment of his winnings, and forthwith destroys them. After having thus delivered his friend, he

wipes his hands of the whole business, and renounces the rest of his winnings. Baker is so touched by his magnanimity that he falls upon his neck, and when the curtain drops everybody is forswearing cards for ever. This is utterly unlike life. Mr. Haskett Smith's best characters are the women in the story. Miss Lockyer has some individuality, and Nellie Marshall some freshness. The descriptions of Syrian life and scenery are fairly good, but the style—especially in the conversations—is unpleasantly stiff and awkward. When a girl, having taken her hat off, puts it on again, it is irritating to be told that she "proceeded to restore to her head the hat which she had discarded."

Mr. Frederick Marshall has spoiled a good story, and a very clever book, by the conclusion he gives to *It Happened Yesterday*. Up to a certain point, and a point far advanced in the tale, an exceptionally strong interest is maintained. Then all at once hypnotism comes in and the interest ceases. You feel that the author has played you a trick, and you resent the quackery of the whole thing. Mr. Marshall could well have dispensed with so feeble a resource. He had an excellent plot in hand. His chief characters are two women—one of them a German of noble birth, with pride of ancestry, acute sensibility, and Teutonic awkwardness; the other a Frenchwoman of low birth, unimpressionable except on the surface, but with all a Frenchwoman's talent and taste in the matter of externals. The former was very poor, the latter very rich; and they are brought into close relations, in which they mutually act and re-act upon each other. Another character, full of strong individuality, is a nephew of the Frenchwoman, an ardent patriot, always in a state of effervescence, and never foaming so much as at the sight of a German. Here was matter enough for a story of the better sort. The idealism of the German girl had to transform the mind of the Frenchwoman; and the luxurious taste of the latter had to work an external transformation in the young German. French and German patriotism, moreover, each displayed in fiery ebullitions against the other, might have found a solvent for their separate fires in the glow of love. This, with much else, is all in the course of being well worked out, when a wretched Russian comes upon the scene—a creature without a single pleasant quality, but capable of an ultra-hypnotic power of will. With his advent the story breaks down; and Mr. Marshall deprives his readers of the conclusion they had expected, and denies to his own powers the legitimate completion of an admirable piece of mental analysis.

Mr. Henry Murray tells a pleasant story with much skill in *A Deputy Providence*. If his country, his people, and his style are suggestive of Mr. Christie Murray, it must be remembered that the two are brothers, and that midland scenes and midland people were among the native surroundings of both. Mr. Barstow, the purse-proud, uneducated Staffordshire man who had made his money "in the hardware business," is a genuine specimen of a

small class still to be met with in the Midland Black Country. While Barstow adds field to field the neighbouring squire's estate shrinks in his hands. Barstow holds mortgages on it and means to absorb it. But it is quite in accordance with the usual drift of this kind of story that the indigent squire should have a daughter, and the vulgar capitalist a son, between whom a union may be foreshadowed in the early chapters. Ancestry, when it is accompanied by penury, does not count for much with the Black Country type of capitalist; but old Barstow knew that there was coal under the squire's estate—a matter as to which that improvident gentleman had never taken the trouble to inform himself—and there was therefore reason enough why, as a second string to his bow, Barstow should wish to marry his son to the squire's daughter. The squire was helpless, and ready to agree to anything; but the young people had plans and ideas of their own, which did not readily fit in with Barstow's. A time of trouble ensues for each of them, in which the scene changes to the East End of London, and both youth and maiden show of what heroic stuff they are made. This part of the story, and the end to which it leads up, it would be unfair to tell. It is enough to say that the sequel is a happy one, and that from beginning to end the story has a decided charm.

Mr. Philip Adams, the philanthropic millionaire in *The World Grown Young*, was "a deputy providence" in a very real sense. A lucky inventor, he became the richest man of his time, and of all times. There is no excuse for a novelist who draws the line at a few millions more or less when he is dealing with imagined wealth. In Mr. Herbert's book the millions are vaguely abundant, and they multiply themselves as one supposes millions would be apt to do. Philip Adams thus starts on his work of philanthropy fully equipped. He is a philanthropist of a sensible sort, for instead of foisting more hobbies upon the world, under the name of charities, he relieves the poor world of some of these doubtful boons. He abolishes the Poor Law, or gets Parliament to do so—though he is himself the master-spirit of the House of Commons—and establishes a system under which everybody is fed and kept in health to the advantage of the whole community. Free sleeping accommodation is afforded in churches and museums, which seems a rather bold experiment, but it is part of an excellent gospel of cleanliness. He puts down long speeches, street organs, umbrellas, tall hats. Women receive his especial care, and he finishes the great work of their emancipation. They become voters, discard corsets and petticoats, take to knickerbockers, and may change their husbands once a year. Among the vexed problems solved is that of vivisection, for, instead of hanging capital offenders, Philip Adams hands them over to the doctors as subjects for operation. Changes so sweeping are not accomplished without opposition; but the philanthropist is all-powerful, and Parliament and the country ultimately let him have his way. On the whole it is a very good way, and one wishes that some of the abolitions he is credited with

were as true in fact as they are in fitness.

Elsa is a pleasant Venetian story which makes no great demand on the energies or imagination of the reader. The girl Elsa is charming in her simplicity and naturalness. She is well-born, but her father's poverty obliges her to look to the operative stage for a livelihood; and the training for this vocation supplies a fair amount of interesting material. The chief interest, however, centres in the loves of Elsa and the young Englishman, Edward Somerled—loves not declared until much of the story has been told, but anticipated throughout by the mutual delight of the two in the bright, artistic, musical, idyllic life of Venice. A good deal else enters into the plot, and there are some well-drawn subordinate characters, of several nationalities, the least satisfactory of them being the villain, who (like so many other villains in fiction) is an Italian. The villainy would be artistically more effective if it were a trifle less fiendish. The author succeeds best in the quieter parts of the book and in the simpler characters. His worst fault is that, in the possible abundance of his own leisure, he forgets that his readers may have less time at their disposal. Had he thought of this contingency, he would no doubt have shortened some of the more trivial passages, and given a little more quickness to some of the conversations.

The creator of "Uncle Remus" is inimitable in stories of negro life, of which the volume called (after the first story in it) *Balaam and his Master* contains a further supply. Mr. Harris's humour is both grim and funny, qualities which one imagines to be thoroughly characteristic of the black people he describes. But they have, or they had, another quality also—that of devotion to their masters—which he brings out even more forcibly. As seen under these lights, slavery was not without its higher uses and compensations. It would be very hard to find counterparts to Balaam and Mom Bi among English or white American domestic servants. Ananias, one fancies, is equally unique, especially in the faculty of ready invention. He claimed to be descended from "Ananias de Poffit," and not from "Ananias de liar," but he certainly had all the romancing powers of the latter.

The dedication of *The Upper Ten* to Edouard Pailleron recognises the indebtedness of its authors to his "Le Monde ou l'on s'ennuie." But marked as that indebtedness is, it does not detract from the originality of style, subject, and treatment of this amusing comedy. It is pretty much what Sheridan might have written, though he would have called it by a better title. Vacuity and dullness belong to "the upper ten," whereas neither the one nor the other is to be found in the piece.

Good Bye is bright and smart, but divorce makes an unsavoury subject at the best. The weakness of the man who could so readily assume his wife's unfaithfulness forms an element of weakness also in the story. His wife was far too good for him, and he too insignificant to have caused so

much misery to other people. The grief which he thinks he feels, after his wife's departure, is only the petulant crying of a child over the toy he has wilfully broken.

GEORGE COTTERELL.

SOME HISTORICAL BOOKS.

A Student's History of England. By Samuel Rawson Gardiner. Vol. II. (Longmans.) This second volume, shortly to be followed by a third, carries the student from the accession of Henry VIII. to the abdication of James II. In other words, it covers the period of "the making of England," in a truer sense than that adopted by J. R. Green—the period when the civil and religious liberties of Englishmen were being gradually established. For ourselves, we confess to belonging to that considerable class who can never be brought to take a proper interest in the barbarous centuries from Caesar down to the Wars of the Roses, the whole of which pass before our eyes like a pageant, crowded with kings and knights and monks, but without any political lesson. For us Richard Lion-Heart is no more real than Arthur, Henry VI. no more real than Lear, the Babes in the Wood a great deal more real than the Princes in the Tower. With Charles Lamb, we are content to take our early history of England from Shakspeare. But from the Tudor dynasty downward even the most incurious is compelled to recognise the continuity of events and their bearing on modern affairs. The Reformation is coincident with the decay of feudalism: the first Cecil is a very different person for us from the last Neville. It is hardly necessary to say that Mr. Gardiner rises to his subject. He is, emphatically, a political historian, such as were Thucydides and Tacitus, whose interest lies in watching the development of great movements, and in determining the share which monarchs and statesmen had in advancing or hindering them. It is not for nothing that his present book is entitled *A Student's*, not *The Student's History*. For if it be intended for the use of students, it is no less certainly the work of one who is himself a student, undertaken in the maturity of his powers, and written under a sense of the supreme duty of veracity. Without partisanship, but by no means without strong sympathies, he here traces the course of the Reformation, of the Elizabethan epoch, of the Puritan revolt, and of the Glorious Revolution. It might not be impossible to detect errors of detail, such as were plentiful in the picturesque pages of Green's first edition—we ourselves have noticed one (strange for an Oxford man) at the top of p. 425—but one feels, as one did also with Green, that one is in the hands of a master, and that the broad outlines are permanently true. It is difficult to believe that our interest will be equally sustained through the next volume, dealing with the dull eighteenth and the familiar nineteenth centuries, even though it will include the "expansion of England." It remains to say something about the illustrations, which would alone suffice to make this the most attractive history of England that has been published. Here, for example, you may find the vexed question of what kind of block Charles I. was executed upon settled, without a word of comment, by the reproduction of a quaint woodcut from a contemporary broadside. As in the first volume the most notable feature was the representation of mediæval architecture, so now special mention must be made of the portraits. London has recently had reason to know that the Tudors and the Stuarts were alike fortunate in their court-painters, several of whose finest works are here admirably engraved—though it should also be said that the engraving is very

unequal. Less well known are the likenesses of the ministers of those kings and queens, who bear, almost without exception, the look of seriousness, if not of melancholy, that was assuredly characteristic of the whole period. From Sir Thomas More to Milton there is hardly a face but shows the lines of mental anxiety—perhaps most strongly marked in Cooper's portrait of Oliver Cromwell, upon whom all the political and religious troubles of this time were concentrated. The bust of Shakspeare from Stratford church stands alone in its Sphinx-like serenity.

Some Account of the Stuarts of Aubigny in France (1422-1672). By Lady Elizabeth Cust. (Privately printed at the Chiswick Press.) This choice volume, printed on hand-made paper in charming type, with ample uncut margins, will be a treasure to all bibliophiles who are so fortunate as to secure one of the few copies that have been struck off, while scholars will appreciate the patient research and the somewhat recondite learning which the book exhibits. The French branch of the Stuart family was founded by Sir John Stuart, of Darnley, who in 1419 was sent by Robert Stuart, Duke of Albany and Regent of Scotland, in joint command of 6000 Scotch troops, to assist the Dauphin, afterwards Charles VII., in the struggle against Henry V. of England. The first exploit of the Scots was the raising of the siege of Angers, followed by the crushing defeat of the Duke of Clarence at Baugé. In recognition of these services, Charles VII. granted him the Seigneurie of Aubigny, in Berri, and the right to quarter the arms of France with those of Stuart. The Stuarts of Aubigny for more than two centuries commanded the Scots men-at-arms and the Scottish archers of the king's body-guard, who, being in personal attendance on the king, took a prominent part in the Italian campaigns of Charles VIII. and Louis XII., and whose favoured position at the court of Louis XI. has been so skilfully seized by Sir Walter Scott in his novel of *Quentin Durward*. The most distinguished of the line was Bernard Stuart, third Seigneur d'Aubigny, who, in command of a Scotch contingent, fought at Bosworth for Henry VII., and in the campaigns of Charles VII. and Louis XII. won twelve pitched battles, becoming Governor of Naples, and afterwards of Calabria. A characteristic portrait of Bernard Stuart, from a medal by Niccolò Spinelli, of Florence, forms the frontispiece to Lady Elizabeth Cust's volume. Next in interest to the career of Bernard Stuart is that of Esmé Stuart, sixth Seigneur d'Aubigny, who, provided with ample funds by the Pope and the Kings of France and Spain, was sent to Scotland in 1579 by the Duc de Guise on a secret mission, with the object of replacing Mary Queen of Scots on the throne and restoring the old faith in Scotland and England. He speedily succeeded in gaining influence over the mind of the boy king, and having procured the execution of his rival, the Earl of Morton, was loaded with wealth and honours and created Earl and Duke of Lenox. In answer to letters from Philip II. of Spain, offering him the command of an army, to be raised at Philip's expense, in order to restore the Catholic religion in England, the Duke replied that he would do it or die in the attempt. These intrigues seem to have come to the knowledge of Elizabeth, and no doubt materially influenced her in deciding on the execution of the Queen of Scots. Lady Elizabeth Cust must be complimented on the skill and patience with which, from obscure materials, she has worked out this history of the distinguished ancestors from whom she is descended through her father, the late Earl of Darnley, the heir in line to the Stuarts of Aubigny and the Dukes of Lenox. Through

Henry Stuart, Lord Darnley, the father of James I., the Queen, to whom the book is dedicated by permission, is descended from Sir John Stuart, first Seigneur of Aubigny, who also counts among his descendants no less than fifty English peers and most of the royal families in Europe.

The Strife of the Roses and Days of the Tudors in the West. By W. H. Hamilton Rogers. (Exeter: Commin.) The author of this well-illustrated and well-printed volume seems to have approached history by a path that is not often trodden. He appears to have been first attracted to the history of the fifteenth century by the monumental relics of that period with which the churches in the West abound. They suggested to him (as they have done to others) the question: What part in the public affairs of the time did these men, whose monuments are still with us, take? In answering this question, Mr. Rogers has gone somewhat minutely into the history of the several Western families—Willoughby de Broke, Bonville, Stafford, Cheney, and Arundell—who were concerned in the wars of the Roses and the court life of the Seventh and Eighth Henrys, and has described with considerable detail their descent, their achievements, the blazonry of their arms, and their last resting-places. The strong points of the book are the genealogies and the illustrations; the literary merit is less conspicuous. The concluding chapter is devoted to an account of the ancestry and descendants of Theodore Palaeologus (a scion of the imperial line which ended with the fall of Constantinople), who lies buried at Landulph, Cornwall. The last of the English branch seems to have been a mariner, who died at sea in 1693.

Collections for a History of the Family of Malthus. By John Orlebar Payne. (Privately Printed.) The family connexion of the famous author of the Essay on Population, who enjoys the rare distinction of having added an adjective to the English language, have already been printed in a pamphlet by Mr. W. H. Holt, a grand-nephew of the professor. Our present author duly records such modern information in an elaborate pedigree; but the main object of his labours had been to collect every mention of the name Malthus that occurs in old documents, without any genealogical *parti pris*. With this object, he has ransacked not only such obvious sources of information as parish registers and wills at Somerset House, but also early documents of title and legal proceedings in the Public Record Office. The great Malthus undoubtedly descended from a Berkshire family. Our author is able to trace his descent without a break to John M., who was buried at Binfield, in Berkshire, in 1558. But a William Malthus is to be found at the same place a century and a half earlier. A branch of the family, which seems to be now extinct, were prosperous merchants at Reading in the seventeenth century. One of them was a benefactor of the Blue-Coat School there; another has left a farthing token, engraved in the new edition of Boyne. The professor's ancestor was the intruding vicar of Northolt, in Middlesex, during the Commonwealth; his son was an apothecary and friend of Dr. Sydenham, and the name of Sydenham has been preserved in the family until the present day. Another family of the same name—commonly spelt Maltus or Malthouse—is to be found in Yorkshire. Our author himself feels a special interest in these, because many of them are recorded as recusants in the last century, and some are still Roman Catholics. But it is to be feared that only professed genealogists will take an interest in these lists of shadowy names, none of which emerges into history. The same may be said of a subordinate branch of

Malthouses whom Mr. Edward Peacock has brought to light in Lincolnshire; and of another Malthous, from Hampshire, whose name is associated with the beginnings of English drama as landlord of the Rose theatre in 1582.

THE new volume of the *Gentleman's Magazine Library* (Elliot Stock) deals, like its immediate predecessor, with architectural antiquities. By far the greater portion of its contents is contributed by the indefatigable John Carter, who travelled all England over, but did not neglect the ancient buildings, or the relics of edifices mostly destroyed, which were to be found in London. These papers chronicle much the memory of which would otherwise have perished long ago. Witness, for example, the audacious suggestion made about the period when the brothers Adam were destroying the buildings by the river-side that the Buckingham-gate should be removed, on the ridiculous plea that "a better view would be had of the Thames." Note Carter's account (p. 246) from memory of the "magnificent square conduit" that once lent an additional beauty to the High-street at Exeter. The notes to this section of Mr. Gomme's labours are of unusual value; and for much assistance in this branch of the subject the editor is indebted to Mr. Henry Wheatley, who has furnished for his friend's pages some of the information which he has collected for his own edition of Peter Cunningham's *Handbook of London*. They bring down to the present date the condition and history of the buildings described in the earlier part of the volume. Several pages are filled with a reprint of the acrimonious controversy on the removal of the screen in York minster. They should be kept in perpetual remembrance for their spirited appeal for the preservation of existing memorials of the past when threatened by the excessive zeal for alteration which seems to exist in the minds of clerical enthusiasts for restoration.

Old-Time Punishments. By William Andrews. (Simpkin, Marshall, & Co.) *Hanging in Chains.* By Albert Hartshorne. (Fisher Unwin.) It is a curious coincidence that these two books should have appeared almost at the same time. Mr. Andrews, indeed, covers a much wider field than Mr. Hartshorne; but both treat their common subject from the stand-point of the antiquary: that is to say, they have expended infinite pains in gathering old anecdotes and modern survivals, but have not quite succeeded in impressing upon their work the stamp of exact research. It is characteristic of the antiquary to devote himself to the by-paths of history, to be attracted by the quaint and horrible. It is the work of the philosophic historian to combine the materials thus collected into a general view, and to illustrate therefrom the progress of human society. One thinks what a picture Mr. W. E. H. Lecky might have drawn of the change that has come over England in the present century with regard to the infliction in public of brutal punishments. Take the subject of hanging in chains. The present writer will never be able to banish from his memory a passage in *The Fairchild Family*—one of the few books that he was permitted to read on Sunday—where an estimable parent could find no better means of deterring his children from the sin of lying than to take them to behold a parricide rotting on a gibbet; and the same sentiment is expressed by Mercy in *The Pilgrim's Progress*, as quoted by Mr. Hartshorne. Fifty years ago, probably every parish in England had its stocks in good repair, and in frequent use. It is barely ten years since flogging was abolished in the army; and we confess that we have been surprised to learn how many examples of ducking-stools, branks, and gibbet-chains are preserved to this day, in public museums or

private collections. According to Mr. Hartshorne, the daughter of a noble marquis possesses one of the "leg-pieces" of a notorious murderer, concerning whose accomplice the gruesome story is told that he died of fright when they measured him for his irons. Indeed, each of our authors has collected a sufficiently blood-curdling catalogue of horrors to make the fortune of a *Police News* novelist; and both books are abundantly illustrated. We observe that Mr. Hartshorne and Mr. Andrews are not in agreement upon a point which ought to be capable of precise determination—whether persons were ever hanged in chains *alive*. Undoubtedly, there exists a widespread belief that they were, which derives some support from Hollingshed and another Elizabethan writer. Against this, Mr. Hartshorne urges that no such form of punishment is to be discovered in the Statutes at Large; but we confess that we should like stronger evidence of the negative than this. The custom of gibbeting after death, which itself arose without express legal sanction, certainly looks like a modified survival of an original "hauling in chains" in the vulgar sense.

Mr. Ditchfield has given us in his little book on *Old English Sports, Pastimes, and Customs*, (Methuen) some interesting matter, gleaned from various sources; and, as the volume is prettily got up, it might form an acceptable prize for country school-children, among whom not a few old-fashioned games are still in vogue. Mr. Ditchfield writes in rather a condescending style, suitable perhaps to the pages of the *Parish Magazine* in which the papers originally appeared, but otherwise objectionable. Is he quite right in asserting that the annual fair or village feast was always held on the festival of the saint to whom the parish church was dedicated? We certainly know of a good many exceptions to the rule, if rule it be.

Retrospections, Social and Archaeological. By C. Roach Smith. Vol. III. (Bell.) These consist of papers relating to local history and to the many friends and colleagues of the distinguished antiquary who died at an advanced age last summer. They have been carefully edited by Mr. J. G. Waller, and complete a work which shows how friendly as well as fascinating a pursuit archaeology often is.

MRS. EVERETT GREEN has issued another part of her *Calendar of the Proceedings of the Committee for Compounding*. (Printed for H.M. Stationery Office.) The cases in this part reach from January 1, 1647, to the end of June, 1650. Its value will be more fully appreciated when an index appears to render its contents accessible.

NOTES AND NEWS.

THE next instalment of the British Museum Papyri, containing the newly-discovered poems of Herodas and other matter, new and old, will be issued very shortly. In the case of the Herodas, which is the most important section of the new volume, the Trustees publish merely the text as it stands in the MS.; but it is understood that Dr. Rutherford will shortly issue a provisional reconstruction of the poems, to be followed hereafter by an edition on a larger scale.

IN connexion with the seventh International Congress of Hygiene and Demography, which is to be inaugurated on August 10 by the Prince of Wales, Messrs. Cassell & Co. will publish, by arrangement with the executive, a Handbook to London in English and French, specially prepared for the use of members. The book will be illustrated with eight plans, and deal not merely with the "sights" and amusements of London, but also with its public services and government, besides giving a mass

of information of special interest to medical men. These and other subjects are dealt with under the following heads:—Locomotion and communication; London, past and present; the government of London; vital statistics and sanitation; hospitals, dispensaries, &c.; disposal of the dead; sewerage, drainage, and scavenging; warming and lighting; the water supply; food supply; and police and crime.

MESSRS. CHATTO & WINDUS will be the English publishers of Major Wissmann's new book of African travel. It is entitled *My Second Journey through Equatorial Africa*, from the Congo to the Zambesi, in the years 1886 and 1887. It will be in one volume, with a map and nearly a hundred illustrations.

MR. ARTHUR W. PINERO has written an introduction to the translation of Count Tolstoi's comedy, *The Fruits of Enlightenment*, which Mr. Heinemann will publish next week. The book will be uniform with *Hedda Gabler*, and will contain a portrait of the author.

MESSRS. METHUEN have in the press a new book by the Rev. S. Baring Gould, entitled *The Tragedy of the Caesars: The Emperors of the Julian and Claudian Lines*. It will be abundantly illustrated from busts, gems, cameos, &c.

MR. GEORGE CLINCH, of the British Museum, the historian of Bloomsbury and St. Giles's, and Marylebone and St. Pancras, is now at work upon a companion volume relating to the parish of St. George's, Hanover-square. The new work will be entitled *Manfair and Belgravia*, and it is hoped that it will be ready for subscribers in the autumn of the present year. Any notes of topographical interest relating to the districts would be gladly received by Mr. Clinch, and should be addressed to him in the care of the publishers, Messrs. Truslove & Shirley, Oxford-street.

MR. ELLIOT STROCK announces for publication *The Socialism of Christianity*, a series of essays on the higher motives for Socialism in the present day, by the Rev. William Blizard.

WE hear from America that another collection of Thackeray's letters is to be published there. The letters are described as written to a "Long Island girl"; and the book will be illustrated with a drawing by Thackeray, in coloured ink.

WE quote the following from the Hannover correspondent of the *Times*:

"Erroneous statements have been circulated as to the writings of the late Marshal von Moltke. The quantity of these is unexpectedly large. A portion of the papers is of purely military interest. It consists of reports and strategical observations on the campaigns in which Moltke commanded. These are to be issued by Messrs. Mittler & Son, of Berlin, and English editions will be published by Messrs. Osgood, of London. But the late Marshal also left a sort of autobiography comprising twenty-nine diaries, which cover almost the whole of his military career, and are replete with notes on all the events in which the great soldier was in any way mixed up. These diaries give a vivid illustration of Moltke's character, and were originally intended for the perusal of his family only. But it has been decided to publish them; and they are to appear first as serials in the German periodical *Ueber Land und Meer*, and in an English illustrated journal. Afterwards they will be issued in book form by the Deutsche Verlag's Anstalt, of Stuttgart, and by Mr. William Heinemann, of London."

THE fourteenth annual meeting of the Library Association of the United Kingdom will be held in the University College, Nottingham, from September 16 to 18, when papers will be read on various questions relating to library administration and bibliography. The Castle Museum committee have arranged for an exhibition of art bookbindings, under the con-

trol of Mr. G. H. Wallis; and there will also be an exhibition of library appliances, bindings, forms, &c., at the University College, arranged by Mr. J. Potter Briscoe. There will be an official reception, probably at the Castle Art Museum, on Tuesday evening, September 15; a dinner at the Mechanics' Institute on Wednesday; and an excursion on Thursday.

THE British Record Society has just elected the Marquess of Bute as its president, in succession to the late Earl Beauchamp; Mr. J. J. Digges Latouche and Mr. G. Wreford were at the same time elected members of the council. This society is now engaged in issuing an entirely new lexicographical Calendar to the prerogative wills at Somerset House, a book which has long been looked for by antiquaries. The present series must number about 50,000 wills; and it will now be possible to complete in a few minutes a search which hitherto may have taken as many days.

A CORRESPONDENT who should be well informed writes:—

"Authors are looking upon America as another El Dorado. Because the works of English novelists—bought for a nominal sum or stolen outright—have had a large vogue in the States when sold at 20 cents, or given away as a 'bonus' in dry good stores, it is being surmised that copyright books will sell just as largely. This is a mistake. The population of the States represents various nationalities, and the reading public is not committed solely to English fiction. Indeed there has always been a good business done in translated novels, and it is increasing. The opinion of the representative of one of the leading New York publishing houses is that if English authors stiffen their prices much, they will commit literary suicide. The class of American business will not afford high rates, and if English books are too expensive there will be a more decided run upon foreign translations."

MESSRS. MACMILLAN have now added *Sir Percival* to their cheap re-issue of Mr. Short-house's works. It first appeared in September, 1886; four more editions were demanded within three months, and it was reprinted in the following year.

WITH reference to a note that appeared in the ACADEMY of last week, Messrs. W. H. Allen & Co., Limited, write to us that they still continue to act as publishers and literary agents to the India Office. In justice to Messrs. Luzac & Co.—who sent us the note of last week—it is right to add that they have shown us an official letter, stating that Lord Cross has confirmed their appointment, from August 1, as "agents for the sale in this country of Indian Government publications and publishers to the Secretary of State for India in Council." As a matter of fact, we believe that similar letters of appointment have been given to Mr. Edward Arnold and to the new firm of Messrs. Archibald Constable & Co. It would seem, therefore, that the India Office henceforth will have no special publisher, but will place the names of several selected firms on the title-page of any books they may publish (as do the Trustees of the British Museum), and will entrust the same firms with the sale in this country of works issued by the several governments in India.

UNIVERSITY JOTTINGS.

AT the graduation ceremony at Edinburgh to-day (Saturday), the honorary degree of LL.D. was to be conferred on Sir Colin Campbell Scott-Moncrieff, well known for his services to Egypt in the department of irrigation.

PROF. T. F. ROBERTS, of the University College of South Wales, has been elected principal of Aberystwyth College, in succession to the Rev. Dr. T. C. Edwards, who was recently appointed to the headship of the

theological college at Bala. The latter college, which was founded in 1837 for the training of ministers among the Welsh Calvinistic Methodists, will henceforth be thrown open to all theological students, whether candidates for the ministry or laymen.

THE Johnson Memorial prize at Oxford, which is awarded every fourth year for an essay on some subject connected with astronomy or meteorology, has been adjudged to Mr. M. S. Pembrey, of Christ Church, who won the Radcliffe travelling fellowship last year.

THE use of the large lecture-room in the Divinity School at Cambridge has been specially granted to Dean Vaughan from September 1 to 4, for holding meetings of his former theological pupils.

SIR M. MONIER-WILLIAMS has issued an appeal for subscriptions towards the sum of £8000, which is now wanted to extend the buildings of the Indian Institute at Oxford according to the original plan.

THE following is the programme of lectures for the next session of the Manchester New College, now at Oxford:—"The Pauline Epistles," "Introduction to the Fourth Gospel," and "Study of Doctrinal Theology," by Principal Drummond; "Old Testament" and "Comparative Religion," by the Rev. J. Estlin Carpenter; "Mental Philosophy" and "Ethics," by the Rev. C. B. Upton; and "Sociology," by the Rev. P. H. Wicksteed.

THE regulations for the examination for musical degrees at Victoria University have been issued. Besides a preliminary arts test, the course include four examinations spread over three years. Candidates will also have to compose a short work for orchestra, chorus, and solo; but they will not be subjected to the expense of a public performance.

WE may note that the two most valuable scholarships at Girton College for mathematics have both been won by pupils of the Notting Hill high school for girls.

THE results of the L.L.A. examination at St. Andrews have just been issued. It appears that 636 candidates entered at thirty-seven centres, being a larger number than in any previous year. Taking a joint view of all the subjects, passes were obtained in 621 instances, and honours in 256. Ninety-seven candidates passed in the full number of subjects required for the L.L.A. diploma.

THE Mercers Company has given one hundred guineas, and that of the Merchant Taylors thirty guineas, to the extension fund of the Maria Grey Training College. Of the £13,000 required to build and start the new institution £7954 has now been collected.

HARVARD UNIVERSITY has lately received the following gifts or bequests: 100,000 dollars, under the will of Edwin Conant, a graduate of the class of 1829; two sums of 10,000 dollars from Mr. Roger Wolcott, to commemorate the names of his father and brother, by the purchase of books on history, political economy, and sociology, and by the promotion of archaeological and ethnological research; 15,000 dollars from Mr. W. S. Bullard, to endow three fellowships for original research in medical science; a portrait of Nicholas Sever, who was fellow and tutor in the first half of the eighteenth century; and a portrait of the historian George Bancroft, painted by Gustavus Richter.

JOHNS HOPKINS UNIVERSITY, which already possesses the library of Prof. Blüntschli, has received, by gift from M. Laboulaye, the historical MSS. of his father, the late Edouard Laboulaye, whose name ranks with that of Blüntschli among international publicists of the generation that is now passing away.

THE first Library Bulletin issued by Bowdoin College, Maine, contains a list of poems illustrating Greek mythology in the English poetry of the nineteenth century; and also—like other academical publications in America—an obituary record of deceased members, arranged according to the date of their graduation.

ORIGINAL VERSE.

FROM ABROAD.

O LET me dream some summer day
That I am carried far away
To where the waters basking lie
Beneath an English summer sky.

And drowsily I sit once more
And look right through the open door
Of that old church where oft I heard
The preacher comment on the Word;

While in my thoughts a whisper ran:
" 'Tis Nature speaks of God to man
Each moment that he breathes and lives;
Her voice now gentle warning gives,
Now louder speaks, but every tone
The heart may ponder when alone."

And as I mused the summer air
Awoke the mere, which blue and fair
Lay with green meadows as a frame,
And through the door the soft wind came
So fresh and cool upon my face,
'Twas like, methought, the Spirit's grace.

O let me dream some summer day
That I am carried far away,
And see again through open door
The shining of the mere once more,
And feel the freshness of the air—
The Spirit of the Lord is there.

BEATRIX L. TOLLEMACHE.

MAGAZINES AND REVIEWS.

A PARTICULARLY interesting article opens the July *Livre Moderne*, being an account, with abundant illustrations, of divers modern French *ex libris* or book-plates. The fanciful book-plate is, of course, not unknown in England; but it has not, at any rate recently, been as much favoured as in France, and, to tell the truth, we know of no great choice of artists among us who could either design or execute things of the kind, or put into artistic shape a layman's fancy for them. Book-plates, title vignettes, head and tail-pieces, all things of this kind, are but ill done with us as a rule, and in a dreadfully stereotyped manner. Yet if any artist-workman were to devote himself to them, there must be people enough in England who would gladly be his clients. M. Assé's "Un Névrosé au XVII^{ème} Siècle" should not frighten even those who are sick to death of *névrose* and *passionnel* and all the rest of the jargon; for the subject is Chabanon, a person of no great talent but some interest. M. Gausseron "renders account," as usual, with care and wit; and there is an article on "Printing in England."

IN the *Boletín* of the Real Academia de la Historia for June F. Codera gives a report on the Arabic MSS. by Spanish authors preserved in the library of the Khedive at Cairo. Antonio Delgado has a careful monograph of the town of Niebla, showing its much greater importance in Roman and in Moorish times. He regrets not having seen some documents in the Mayans collection, now in the British Museum. The claim of the Franciscan Pedro de Arenas to have said the first Mass in America is examined by Father F. Fita. He also prints a Latin panegyric of Philip II., written by S. Luiz de Gonzaga at the age of fourteen, and brings evidence to show that he was a knight of the order of Santiago, before becoming a Jesuit at the miraculous command of the Virgin.

EXTENSION OF THE VATICAN LIBRARY.

UNDER the great hall of the Vatican Library, which is well known to those who have been to Rome, there is another of the same size that has hitherto been the Armoury. Its contents have now been removed; and in it have been placed about 185,000 printed books, which formerly filled the Borgia and other rooms situated at a considerable distance from the reading room.

For the convenience of readers in the Library and those admitted to the Vatican Archives, one section of the new hall is filled with books of reference, those selected being such as serve the purpose of scholars working at MSS. The plan of the reference library resembles that of the MS. department at Paris, but is of a more international character, and includes all publications sent by foreign governments, learned societies, and literary clubs. The Pope has specially intended that the books in the reference library should represent the literature of all nations, and that students coming to work at the Vatican should find there the publications of their own countries.

Besides these there are (1) the Mai collection, (2) the old papal library of printed books, (3) the Palatine library from Heidelberg, (4) the Fulvio Orsini collection, (5) that of Cardinal Zelada, (6) that of Capponi (containing Italian literature), (7) that of Cicognara (books on the history of art), (8) all subsequent historical collections down to that of Ruland, librarian of Würzburg.

The Palatine library is partly catalogued by Mr. Stevenson, jun., in three volumes, printed at the Vatican. The Orsini collection has been described by Nollac.

W. B.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BAFET, Germain. Essai sur l'histoire des panoramas et des dioramas. Paris: Masson. 6 fr.
 BEZOLD, G. v. Die Entstehung u. Ausbildung der gothischen Baukunst in Frankreich. Berlin: Ernst. 10 M.
 DELABORD, le Comte H. L'Académie des Beaux-Arts depuis la fondation de l'Institut de France. Paris: Plon. 6 fr.
 EYSENHARDT, F. Mittheilungen aus der Staätsbibliothek zu Hamburg. VIII. Hamburg: Herold. 2 M. 40 Pf.

HISTORY.

- LULVÉS, J. Die Summa cancellariae d. Johann v. Neumarkt. Eine Handschriftenuntersuchg. üb. die Formularbücher aus der Kanzlei Kaiser Karls IV. Berlin: Mayer & Müller. 3 M.
 ROTHEMAN, FRIH. v. Die neuere Kriegsgeschichte der Cavalerie vom J. 1859 bis heute. 1. Bd. München: Franz. 4 M. 50 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DE-TONI, J. B. Sylloge algarum omnium bucusque cognitarum. Vol. II. Bacillariae. Sectio I.: Rhapsidiae. Berlin: Friedländer. 27 M. 50 Pf.
 GRUBER, H. Der Positivismus vom Tode August Comte's bis auf unsere Tage (1857—1891). Freiburg-i-B.: Herder. 2 M. 60 Pf.

PHILOLOGY, ETC.

- AL-HANDĀMĪ's Geographic der arabischen Halbinsel, hrsg. v. D. H. Müller. 2. Bd. Noten u. Indices. Leiden: Brill. 13 M.
 ALTMANN, W. Studien zur Eberhart Windecke. Mitteilung bisher unbekannter Abschnitte aus Windeckes Welt-Chronik. Berlin: Gaertner. 2 M. 80 Pf.
 CASSET, P. Vom neuen Aristoteles u. seiner Tendenz. Berlin: Bibliogr. Bureau. 80 Pf.
 GRIMM, J. u. W. Deutsches Wörterbuch, 11. Bd. 3. Lfg. Thiermilch-Todestag. Bearb. v. M. Lexer. Leipzig: Hirzel. 2 M.
 HULTSCH, F. Die erzählenden zeitformen bei Polybios. Leipzig: Hirzel. 7 M.
 LESKIEN, A. Die Bildung der Nomina im Litauischen. Leipzig: Hirzel. 16 M.
 SCHRADER, H. De archaeologicae Thucydideae apud veteres scriptores auctoritate. Hamburg: Herold. 1 M. 60 Pf.
 VOGELREUTER, O. Geschichte d. griechischen Unterrichts in deutschen Schulen seit der Reformation. Hannover: Meyer. 1 M. 20 Pf.

CORRESPONDENCE.

THE ARRANGEMENT OF CHAUCER'S CANTERBURY TALES.

Cambridge: July 22, 1891.

The valuable "Trial-Table" of the Groups of Chaucer's Canterbury Tales, printed by Dr. Furnivall on some leaves prefixed to his six-text edition, is of such interest that I think a few illustrations of it may be useful. Of course, they are all founded on his tables, for which we who work at the subject are very grateful.

The chief actual (MS.) Groups of Tales, neglecting (for the present) the headings to them, and the links connecting them, are these:

1. Prologue, Knight, Miller, Reeve, Cook.
2. Man of Law.
3. Wife of Bath, Friar, Sompuour.
4. Clerk, Merchant.
5. Squire, Franklin.
6. Doctor, Pardoner.
7. Shipman, Prioress, Sir Thopas, Melibeus, Monk, Nun's Priest.
8. Second Nun, Canon's Yeoman.
9. Manciple, (slightly linked to) Parson.

Such is the order in the Ellesmere MS. There is every probability that this is how Chaucer (temporarily) arranged them for the purpose of his work. Such an arrangement may be called A.

First disturbance. The second arrangement is B, as found in the Harl. MS., 7334. Disregarding minor differences, such as the re-arrangement of the Monk's Tale, the only disturbance in the general order is that B places 8 before 6. We thus obtain these arrangements:

- A.—1, 2, 3, 4, 5, 6, 7, 8, 9.
B.—1, 2, 3, 4, 5, 8, 6, 7, 9.

Second disturbance. When 8 had thus been advanced, it so remained in all later MSS. But the Corpus MS. (Oxford) shows us a new thing. It splits up 5 into 5a (Squire), and 5b (Franklin), and places 5a before 3.

Third disturbance. Over and above all this, some MSS., as that printed by Thynne and reprinted in all the black-letter editions, further split up 4 into 4a (Clerk) and 4b (Merchant), and place 4b after 5a.

We thus obtain these arrangements:

- C.—1, 2, 5a, 3, 4, 5b, 8, 6, 7, 9.
D.—1, 2, 5a, 4b, 3, 4a, 5b, 8, 6, 7, 9.

It is obvious that these changes are successive and progressive. Only two orders are possible—viz., A, B, C, D, or else D, C, B, A. Either the arrangement became more complex, or, conversely, it was gradually simplified. But the latter supposition is not possible; for D exhibits absurdities, as will be found; while A appears to be Chaucerian. Hence the order is A, B, C, D only.

Further deductions are these:

Type C exhibits inconsistencies which we cannot attribute to the author, but in a less degree than type D.

Type B is doubtful. For myself, I believe it may have been due to the author. Dr. Furnivall thinks otherwise. There can be no harm in letting this stand over for the present.

We thus get a good working hypothesis, as follows:

- A.—As near to Chaucer as we shall get.
B.—Doubtful; due to him or to some one else.
C.—Due to some editor who was *not* the author.
D.—Due to some subsequent interference, and still more remote from the author.

An easy test is to observe the position of the Franklin. His surroundings differ in all four types.

- A.—Squire, Franklin, Doctor (5a, 5b, 6).

B.—Squire, Franklin, Second Nun (5a, 5b, 8).
C.—Merchant, Franklin, Second Nun (4, 5b, 8).

D.—Clerk, Franklin, Second Nun (4a, 5b, 8).
All exact knowledge is useful. For example, Lord Ashburnham's Catalogue says that MS. No. 124 wants the end of the Man of Law and the beginning of the Squire. Therefore, in that MS. 2 is followed by 5; i.e., it probably belongs to C or D, and not to A or B, as we can tell without seeing the MS. itself.

Examples: A.—Ellesmere; Cambridge Gg. 4, 27; Cambridge Dd. 4, 24; Addit. 5140; also Bodley 686 (slightly misplaced near the end).

B.—Harl. 7334; Harl. 7335 (where 8 is too high—viz., after 3, but neither 4 nor 5 is split).
C.—Corpus (Oxford); Lansdowne; Sloane 1686.

D.—(A large class.)—Sloane 1685; Harl. 1758; Royal 17 D 15; Royal 18 C 2; Barlow 20; Laud 739; and many which present further irregularities, as Petworth (which inserts a part of 7 far too high); Cambridge Mm. 2, 5 (which splits up 7 into three bits); Cambridge II. 3, 26 (which inserts 5b in the wrong place); New Coll., Oxford (which omits Gamelyn); also the editions of 1532, 1542, 1550, 1561, 1598, &c.

B. and C. contain Gamelyn; so does D. usually, but exceptions exist. Caxton omitted it.

The two MSS. in Trinity College, Cambridge, are very irregular, but probably belong to D.

The Hengwrt MS. presents an extraordinary and unique order, probably due to the scribe; in its readings it resembles Ellesmere. Further details are numerous and somewhat difficult.

I ought to add that I have here said nothing new; I only try to present the matter in the simplest form.

WALTER W. SKEAT.

THE ETYMOLOGY OF "HATCHMENT."

Stanhoe Grange, Norfolk: July 15, 1891.

The word "hatchment," as is well-known, is ordinarily regarded as being a corrupted or shortened form of "achievement" (see Skeat's *Etymological Dictionary s.v.* "Hatchment," and *New English Dictionary s.v.* "Achievement.") If this etymology be correct, how is it that it is only in the heraldic sense that "achievement" is found in this altered form?

The earliest instance of the word in its ordinary sense given in *N. E. D.* is from Caxton (1475): "With thachievement of these deuises the king Oetes approched." Here the spelling is identical with that of the present day, and the only variation recorded between the fifteenth and nineteenth centuries is the form "atchievement."

The earliest instance given of the heraldic word is from Hall's *Chronicle* (1548): "The *Hachementes* wer borne onely by capitaynes." The form "atchievement" in this sense appears at the beginning of the seventeenth century, namely in Gwillim's *Display of Heraldry* (1610): "An *atchievement*, according to Leigh, is the Arms of every Gentleman, well marshalled with the Supporters, Helmet, Wreath, and Crests," &c. (in *N. E. D.*).

The definition of the word given by Dr. Murray is: "An escutcheon or ensign armorial, granted in memory of some achievement or distinguished feat." There is nothing, however, to justify this definition in any of the quotations given in the *Dictionary*.

I believe the word "hatchment" to be entirely unconnected etymologically with "achievement," which is, of course, merely an adoption of French *achievement*. The real origin of the word is to be found, I believe, in the French *hachement*, which is itself (see Littré *s.v.*) an altered form of O.F. *acesnement*, in the sense of "equipment, ornament, decoration." The term was often applied to the trappings or

arms borne by a king or other distinguished personage:

"Ben cunut k'il est reis par sun *acesnement*."

Horn, v. 1629.

"Cel jour y orent mainte gent

Ilec, maint riche *acesnement*."

Cocci, v. 1585 (in Godefroy).

Hachement is defined by Godefroy as "lambrequin ou chaperon d'stoffe qui enveloppe le casque ou l'écu, ornement d'armoirie, timbre, ou casque au dessus de l'écu." The earliest instance given by him is from a statute of the Order of Saint George, dated 1349:

"S'il advenoit que par la mort d'aucun des compaignons, il y eut quelques bannieres, espees, heaumes, timbres qui deussent estre offertz, qu'adonc (avant l'offrande d'argent) lesditz *hachementz* soient offertz."

Several other instances are given, some undated:—

"A Gilles de Mortaigne. . . pour avoir esté en la ville de Tournay pour pourvoir une pierre servant au bolwerq de ceste dite ville en laquelle l'en a taillé le *hachement* de Mouy. (1155-6)."

"Si estoit par dessus le siege du duc ung tableau armoicé de ses armes, de *hachement* de son ordre et devise."

"Les armes, les bannieres, les enseignes, les timbres et les *hachemens* des emperceurs, rois, ducs, marquis, comtes, barons."

Precisely similar was the original meaning of the Eng. "hatchment," as is evident from the passage from Ferne's *Blazon of Genetrie* (1586) quoted in *N. E. D.*:—

"The creast, tymber [*i.e.* the cognisance, such as the tiara, or mitre, or helmet, or hat, placed above a shield as an indication of the quality or rank of the personage to whom it belonged, Fr. *timbre*], mantell, or worde, bee no part of the coat-armour; they be addicions called *atchements*."

Compare with this the definition given in the passage from Gwillim quoted above.

Not only is the English word identical in meaning with the French one, but it is also identical in form. It appears variously in *N. E. D.* as "hachement," "achement," "achment," "atchement," "hatchment," "ach'ment," "atch'ment"; the last two of which are evidently due to the supposed connection of the word with "achievement." Not one of these various forms, be it repeated, occurs under the heading of "achievement" in its ordinary sense.

The popular and hitherto accepted etymology of "hatchment" is easily accounted for by the obvious temptation to identify a comparatively obscure technical term with a more familiar word, which sufficiently resembles it in form, and is readily connected with it in sense, as Dr. Murray's definition shows. It would be interesting to learn from Dr. Murray whether any of the quotations supplied to the *N. E. D.* for "hatchment" itself in any way justifies that definition, which appears, so far, to be based solely on the assumed identity of the two words.

PAGET TOYNBEE.

Oxford: July 23, 1891.

Through the writer's courtesy I have seen the proof of the above. The publication of Godefroy's *Dictionary of Old French* since my article "Achievement" was written has made it possible and needful to reconsider the relation between that word and "Hatchment," the result of which will appear under the latter word.

Meanwhile, Mr. Toynbee, in his O.F. studies, will perhaps reinvestigate the alleged relations between F. *hachement* and O.F. *acesnement*. It was easy for Littré, who evidently knew no more of the existence of O.F. *hachement*, *hachement*, than any of us did before 1884, to identify the two words; it is not so easy for us,

who find both words in O.F. with no phonetic affinity, and with a contiguity of meaning which may be only accidental. From the form alone we might suspect that the two O.F. words appeared in Eng. *hatchment* and *acheament*. The latter would be a natural Eng. representative of O.N.F. *achesement*, *achement*. "Acheument" occurs earlier than is shown in the Dictionary and quoted by Mr. Toynbee, *e.g.*, in Gerard Legh's *Accidence of Armory* (1562), in Bossewell's *Work of Armorie* (1572), &c. It may well be as old in English as "hatchment." The definition criticised is taken from the heraldic writers: that there is nothing to justify (or condemn) it in the quotations is, unfortunately for the lexicographer, true of the majority of quotations for obscure words: they use the word, but throw no light on its origin or etymological sense.

J. A. H. MURRAY.

AN ANECDOTE ABOUT BROWNING.

West Brighton: July 29, 1891.

I fear that, in a sentence of my review of Mrs. Sutherland Orr's *Life of Browning* (ACADEMY, July 18), I may have inadvertently given a wrong impression. Will you therefore allow me to explain that I heard the story of Mr. Browning's juvenile impersonation of the devil, after Mrs. Orr's book was published, from one who had it from Mrs. Orr herself? Only there were a few details in what I heard which I did not find in Mrs. Orr's published version of what is precisely the same anecdote, given a little differently.

RODEN NOEL.

SCIENCE.

Noctes Manilianae: sive Dissertationes in Astronomica Manilii. Accedunt Coniecturae in Germanici Aratea. Scripsit R. Ellis. (Oxonii: e Typographeo Clarendoniano.)

THIS little book, which contains in a small compass the ripest results of Mr. Ellis's studies, will give scholars a great deal to think about. It is written in the form of Latin notes on detached passages of Manilius. To these are appended an English dissertation on the name of Manilius; and a few remarks on the *Aratea* of Germanicus.

Manilius is a poet little read, probably, at the present day. Yet he has had the good fortune to attract the attention of two among the greatest scholars of all time, Scaliger and Bentley, to say nothing of Huet. The fact is due partly, no doubt, to the interest attaching to the subject of ancient astronomy, which, at the time when Scaliger published his first edition, attracted him for controversial reasons. But this is not all. Manilius is one of the most important poets of the Roman Stoicism, and, like Lucan, never writes so well as when he is rising to the height of his argument. The finer points of the Stoical system found easy and suitable expression in the kind of rhetoric which came into vogue among cultivated Romans towards the end of the republican, and at the beginning of the imperial, age. Manilius was, no doubt, sincere, and he had no inconsiderable rhetorical gifts. With the help of these, and of a language the genius of which lies in its power of broad and impressive statement, he succeeded in producing a poem which has many fine lines, many clever passages, and a general

force and character which have not been without their effect in modern literature.

The name of the author of the *Astronomica* or *Astrologia* has always been in dispute for lack of decisive evidence; but the fact to which attention was first called by Woltzer (Ellis, p. 230) that a MS. of this poem, apparently bearing the name of Manilius, was discovered in Switzerland by Poggio during the session of the Council of Constance, is, of course, important. I am unable, in spite of Mr. Ellis's arguments, to attach much weight to the evidence of the second Vossianus (V²), a MS. written in 1470, and, if Bechert may be trusted, full of unpardonable blunders. That Scaliger and Bentley were in the main right in ranking the Gembloux MS. (of the tenth or eleventh century) far above all other MSS. of Manilius seems indisputable; nor does Mr. Ellis, either in theory or practice, seriously attempt to impugn their conclusion. But, just as Keller has attacked Bentley's judgment on the *Vetus Blandirianus* of Horace, so Jacob attacked it in the case of the Gemblacensis of Manilius. Jacob set up the Vossianus Secundus against the Gemblacensis, with results disastrous for his text. A new champion of the Gemblacensis appeared in Malvin Bechert ("De M. Manilii emendandi ratione," *Leipziger Studien*, vol. i., pp. 3-61). Bechert attacked the second Vossian as full of blunders and interpolations. If he is to be trusted, the MS. contains errors, especially errors of prosody, so grotesque, and so different from the comparatively honest mistakes of average mediæval scribes, that it seems impossible to attribute them to anyone but an ambitious but very ignorant copyist of the fifteenth century. This is stated, of course, only upon Bechert's authority, and it must be remembered that Mr. Ellis has made a new collation of the two Vossian MSS. His verdict on V² is pronounced as follows (p. 222):

"I believe no one who, like myself, has examined the Vossianus² for a considerable time, and in comparison with other codices of Manilius, can fail to acknowledge its unique importance for the restitution of the text of the poem."

In his Latin preface (p. viii.) he speaks with more reserve, expressing the opinion that the truth lies between Jacob and Bechert; and this is the view which apparently guides his practice. It is a pity that he did not discuss Bechert's judgment comprehensively in a separate chapter, as he nowhere gives a direct answer to the main points urged by that scholar. For his reports of the readings of the Gemblacensis, Mr. Ellis depends on a new collation of that manuscript made by Prof. Paul Thomas of Ghent, the results of which were published in 1888.

Mr. Ellis's own notes are, throughout, on a level with his best work, and will, it is to be hoped, attract the serious attention of Latin scholars everywhere. Some of what seem his best emendations ought to be mentioned in detail.

I. 723-4:

"An coeat mundum duplicisque extrema cauernae Conueniant, caelique oras et sidera iungant?"

For *mundum* (Gemblacensis and Cusanus) Mr. Ellis would read *nondum*; adding

"Lacteae uiae duas causas fingit Manilius. Aut enim diducuntur mundi primordia laxataque compage caeli par commissuram lumen diffluit: aut caelum nondum ex fissura coit, sed extrema cauernarum etiamnum conuenientia lucem per se mittunt siderum, dum orae iunguntur necdum coeunt."

I. 750 following:

"Nec mihi celandae est famae uulgata uetustas Mollior; e niueo lactis fluxisse liquorem Pectore reginae diuum."

For the senseless *mollior* Mr. Ellis proposes *mollem de*.

I. 867-8:

"Sive illas natura faces ob cuncta creauit Sidera per tenues caelo lucentia flammis."

For *ob cuncta* Mr. Ellis writes *obducta*; "tam tenui flamma lucent illae faces ut siderum speciem praebent sed obductorum ac paene latentium."

II. 489 following:

"Virgine mens capitur, sic quondam uexerat ante Europam dorso rotinentem cornua laeva Indutusque Ioui."

Mens Gembl. Cusanus. *Mares* Voss.² *Mars* Voss.¹ in the margin. Mr. Ellis reads *mas*.

II. 762-4:

"Quae nisi constiterint primis fundata elementis. Versaque quae propere dederint praecepta magistri Et fluit in uanum rerum praeposterus ordo."

For *versa* quae Mr. Ellis suggests *vertas quae*.

III. 520-1:

"Sic annum mensisque suos natura diesque, Atque ipsas uoluit numerari signa per horas."

Signa per is probably, Mr. Ellis thinks, a mistake for *signifer*.

IV. 200-1:

"In uitio bonus ut teneros pudor impedit annos Maguaque naturae cohibendo munera frenat."

Mr. Ellis would write *in uitio bona sunt*; the virtues of the over-modest man turn to his disadvantage.

I conclude by offering a few suggestions which have occurred to me while reading Mr. Ellis's pages.

I. 780:

"Maiorque uiris et Cloelia uirgo."

Perhaps *et* represents *it*; though I admit that no other verb occurs in the context.

IV. 37-40:

"Quid referam Cannas admotaque moenibus arma Varronemque fuga magnum quam vincere possit Postque tuos, Trasimene, lacus Fabiumque morantem Accipisse iugum victae Carthaginis arces?"

Prof. Jebb has proposed to transpose the words *Fabiumque morantem* and *quam vincere possit*, which he would alter to *quam vincere posset*.

Thus:

"Varronemque fuga magnum, Fabiumque morantem, Postque tuos, Trasimene, lacus quom vincere posset, Accipisse iugum," &c.

But it is doubtful whether any transposition is required. Keeping to the reading of *G*, with the single change of *possit* to *posset*, we get the sense "Varro great in the flight which (*i.e.*, the disgrace of which) he

was strong enough to overcome"; a rhetorical point quite in the style of Manilius.

IV. 180-2:

"Hoc habet, hoc studium, positis ornare superbis
Pelibus, et captis demibus praefigere praedas,
Et pacare metu silvas."

Postis is an old variant for *positis*; but should not *superbis* be changed into *superbos*? For *metu* Mr. Ellis proposes *manu*; but it is doubtful whether any alteration is necessary, as Manilius is evidently abridging *Aen.* 6. 802.

"licet aut Erymanthi
Pacarit nemora et Lernam tremefecerit arcu."

IV. 366, foll.

"Nec tua sub titulis fallantur pectora notis:
Diesimulant, non ostentur mortalibus astra;
Altius est acies animi mittenda sagaxis,
Inque alio quaerenda mali cunctis sequendum
Uiribus."

So *G.* From the other MSS. Mr. Ellis recovers *ostendentur* for *ostentur*, *quaerendum aliquid* for *quaerenda mali*, and *unctisque* for *cunctis*. Perhaps *quaerendum aliud* would be nearer the sense of the passage than *quaerendum aliquid*: compare V. 311:

"Ne lateant aliae vires aliena per astra."

H. NETTLESHIP.

CORRESPONDENCE.

SOME PĀLI AND JAINA-PRĀKRIT WORDS.

Dedham School, Essex.

II. *Nūma*.

The word *nūma* occurs several times in the *Āyāraṅgasutta*, and is translated by Prof. Jacobi in various ways—by "inferiority," "underground," "moat." These different meanings are at first sight somewhat puzzling, because of the apparent want of connexion between them. An examination, however, of the several passages where the word *nūma* is employed will show that one sense underlies its various usages:

"Bhiduresu na rajjējā kāmesu bahutaresu vā
icchālobham na savejā dhuvam vānam
sapchhiyā
Sāsachim nimantejjā divvam māyam na
saddāhe
tam paḍibujjha māhane savvam nūmam
vihūniyā."

(*Āyāraṅgasutta* i. 7, 8, vv. 23, 24.)

Prof. Jacobi, following the scholiast's interpretation, gives the following translation:

"He should not be attached to the transitory pleasures, nor to the greater ones; he should not nourish desire and greed, looking only for eternal praise" (23).

"He should be enlightened with eternal objects, and not trust in the delusive power of the gods; a Brāhmana should know of this and cast off all inferiority" (24).

(1) In verse 23, "looking only for eternal praise" seems forced, for the true Brāhman ought to look for what is lasting, and not for what is transitory. We ought, doubtless, to read "icchālobham na savejā dhuvam vānam sapchhiyā," where *dhuvam* = *adhuvam*, "transitory," "impermanent," and *sapchhiyā* = "regarding."

(2) In spite of the commentator's explanation, we do not think that *nimantejjā* (= *nimantrayet*) can mean "should be enlightened," but "should set before." The usual meaning of the verb, both in Jain and Pāli, is "to invite, offer" (with *inst.*).

(3) The note in the Commentary on *nūma* is "nūmam karma māyā vā."

(4) The phrase *divvā māyā* does not seem to denote "the delusive power of the gods,"

because neither Jains nor Buddhists held that divine beings, such as Indra, had no real power. It was real enough while it lasted. The phrase "divine illusion" may, perhaps, refer to the belief in the *māyā* of *Iṣvara*, which was supposed to bring about transmigration, or to the wiles of *Māra*. We find *māyā* associated with *Māra* in the following passage from *Sūyagadamgasutta* (i. 1, 3, 7, p. 74):

"Sayambhunā kade loe iti vuttam mahesinā
Mārena santhuyā māyā tena loe asāsae."

But the real origin of sorrow and rebirth was not owing to any "divine illusion," but to a man's own evil actions, the true source of all *karma*.

With these few remarks we would venture to suggest a slightly different rendering of the Jaina verses:

"He should not be attached to transitory pleasures nor to those that seem more (enduring). He should not cherish desire and greed, looking (only) at (that which has) an impermanent form."

"He should set before him lasting (joys),* and should not believe in any divine illusion (as the cause of sorrow and rebirth); a Brāhman should know this, and cast off all illusion (and so get rid of Karma)."

We find the phrase "savvam nūmam vihūniā" in *Sūyagadamgasutta* i. 2, 12, p. 54:

"Savvappagam viukkassam savvam nūmam
vihūniā
appattiam akammamse eyam attham mige
cue."

Eradicating all desire and getting rid of illusion (as the cause of what is) sinful (*i.e.*, anger, &c.), he is free from Karma, (therefore) the (ignorant) creature † should give up this (sinful) desire (*kāmābhavarūpa*).

"Etehim tihim thānehim samjāe satatam muḍi
ukkassam jālanam nūmam majjbattham ca
vigimcae" (*ib.* i. 1-4, p. 97).

Here *nūma* is explained by the scholiast as having the sense of *gahana* or *māyā*.

In *Āyāraṅgasutta* ii. 3, 3, §§ 1-2, we find that the Bhikkhu is enjoined to avoid *nūma-gihāni* (underground houses), *nūmāni* (moats), *valayāni* (fortified places), and *gahanāni* (thickets).

In *nūma-gihāni* the first element has the sense of "a sequestered spot," "a hiding place," and *nūmāni* must mean "places of concealment."

In *Sūyagadamgasutta* i. 3, 3, § 1, p. 186, we get a good instance of *nūma* in the singular as "a hiding place."

"Jahā samgāmakālammi pitthato bhuru vehai
valayam gahanam nūmam ko jānai parā-
jāyam."

"When in the time of battle a coward sees behind him a dry ditch, a sequestered spot, or a thicket (to which he runs) who knows (in the midst of the fray of his) loss?"

The Dipikā has the following note on the words *valaya*, &c.:

*Valayam yatrodakam valayākārena sthitam
udukarahito vā gartā. Gahanam dhavādivrikā
vritam sthānam.*

*Nūmam prachannagiriguhādikam ityādisthā-
nam nācāhetor ālokate."*

The various passages we have quoted show clearly that the true meaning of *nūma* is (1) concealment, a place of concealment; (2) illusion.

Since writing the above, I find that Prof. Weber, in his edition of Hāla's *Saptaçatāka* (p. 32), has noted the Jaina *nūma-giha* = *Versteck*, *Gewahrsam*, which he connects with the Prākṛit

* That is, such as arise from *samādhi*, &c.

† The ignorant creature is a foolish man.

verb *nūmati* or *nūmeti*.* This, however, may be a denominative of *nūma*, from the root *hnu*, "to conceal." Compare *ninhuvijjanti* (*Hāla* 657), *a-ninhavamāna* (*Spec. der Nāna*, § 83).

"No nihavejja viriyam" (*Āyāraṅga* i. 5, 3, § 1) is translated by Prof. Jacobi by "one should not abandon firmness"; but, if the text is correct, it ought to mean "one should not conceal firmness"—*i.e.*, "one should display firmness."

R. MORRIS.

SCIENCE NOTES.

THE Clarendon Press will publish immediately a new and cheaper edition of the English translation of Prof. Weismann's *Essays on Heredity*, including a list of articles on the subject that have recently appeared in England and America. A second volume, which is now in the press, will consist of four additional essays, with a preface by Prof. Weismann.

MR. W. HEINEMANN will publish almost immediately, as a new volume in his series of "Scientific Handbooks," *Geodesy*, by Prof. J. H. Gore, of Columbia University, which in a brief compass describes the geodetic work prosecuted in many lands and at divers epochs.

PROF. MAX MÜLLER will preside over Section H (Anthropology) at the Cardiff meeting of the British Association, which opens on August 19. It is understood that, in his presidential address, he proposes to give a retrospect of the work done since the science was first recognised by the British Association. He will then dwell on the advantages which anthropology may derive from the science of language, and likewise on the disadvantages which have accrued to the study of anthropology from allowing itself too implicitly to be guided by the science of language. He will have something to say, also, on the untrustworthy character of the evidence on which anthropologists have often had to rely, and will recommend a more critical examination of the authorities. Among the papers promised for this section are: "The Similkameen Indians of British Columbia," by Mrs. S. S. Allison; "Burial Customs of New Britain," by the Rev. B. Danks; "Family Life of the Haidas," by the Rev. C. Harrison; "The Natives of Central Africa," by the Rev. J. Macdonald; "Nicobar Pottery," by Mr. E. H. Man; "The Berbers of Morocco," by Mr. J. E. B. Meakin. It is possible that Prof. Brinton, of Philadelphia, may be present, and read a paper on the general subject of American ethnology.

AT Marlborough House, last Monday, the Prince of Wales presented the Albert medal of the Society of Arts for 1890 to Mr. W. H. Perkin, "for his discovery of the method of obtaining colouring matter from coal tar, a discovery which led to the establishment of a new and important industry, and to the utilisation of large quantities of a previously worthless material"; and the medal for 1891 to Sir Frederick Abel, "in recognition of the manner in which he has promoted several important classes of the arts and manufactures by the application of chemical science, and especially by his researches in the manufacture of iron and steel; and also in acknowledgment of the great services he has rendered to the state in the provision of improved war material and as chemist of the War Department."

AMONG the interesting plants shown at the last meeting of the Royal Botanic Society was a museum specimen of one which had recently died in the gardens—a victim to the late

* Cf. *Numa* (*gopāy*) in *Setu*, i. 32; v. 37; (*acchādane*) in *Gāudavaho* 103, 226.

severe winter. This was one of several specimens of the East Indian or white mangrove (*Avicennia nipa*) sent to the gardens by the late Duke of Buckingham when Governor of Madras. For some years past these plants had flourished amazingly, thanks to the near approximation to their natural condition attained by keeping them in a very wet state and watering only with sea water. Under these circumstances they threw up from the roots a number of offsets, or upright adventitious roots, of from 10in. to 12in. high, and half an inch thick. In a space of 2ft. square as many as eighty appeared, looking like so many rakes standing up out of the water, and keeping as near as possible the same height above the surface. The only explanation, so far, has been that offered by the secretary, Mr. Sowerby. In its native state the trees form a fringe along the sea-shore and estuaries of great tropical rivers, lining the banks with a dense and impenetrable mass of vegetation, which pushes itself further and further into the river or sea, and leaves behind the dry land it has reclaimed. In such a position these curious rootlets must be an immense advantage to the plant, enabling it to retain all the *débris* washed to the sides, and at the same time preventing the soil between the roots from being carried away by floods, &c. The plants of this species now growing in the society's gardens are the only ones alive in this country.

THE following details have been published concerning the observatory which it is proposed to erect on Mont Blanc. It will be remembered that last year M. Joseph Vallot erected an observatory and hut of refuge on the Rocher des Bosses, 1312 feet from the summit of the mountain; but this undertaking is now to be eclipsed by the construction of an observatory on the very summit (15,781 feet above sea level). The idea originated with M. Janssen, who stayed on the mountain some time last summer for the purpose of making meteorological observations. In conjunction with M. Eiffel, and with the support of M. Bischoffsheim, Prince Roland Bonaparte, and Baron Alfred de Rothschild, he has now elaborated a plan which is as daring as the Jungfrau railway. The observatory is to be entirely of iron, and is to have a length of 85 feet and a breadth of 20 feet. The iron roof is to have the spherical form of an ironclad turret, which the construction will much resemble. The erection of such a building on the highest point of Mont Blanc naturally involves thorough preliminary studies, with which a Zürich engineer experienced in works on high mountains has been charged by M. Eiffel and M. Janssen. In the first place, it is necessary that a firm foundation should be found for the supports of the building on the rock of the mountain. For this purpose a horizontal gallery is to be driven through the ice of the highest glacier until rock is met with, and by means of this gallery the formation and position of the rock buried beneath the ice and snow are to be ascertained and examined. If once this has been accurately determined, a structure is to be designed which will give to the observatory a firm hold by iron pillars founded in the rock. It is not stated how these pillars are to resist the movements of the ice. The question of how the heavy materials are to be moved to the top of the mountain does not appear to give much concern; but, whatever method is adopted, it will certainly prove laborious and very costly. More is thought of the work of surveying, which was to have been commenced this month. Should the surveys prove the practicability of the plan, it is intended to proceed with the erection in September.

THE annual meeting of the French Association for the Advancement of the Sciences will be

held this year at Marseilles, beginning on September 17.

THE Winchester College Natural History Society has just issued, under the title of *Geological Notes* (Winchester, Wells), a list of all the fossils as yet known from the chalk in the anticlinal of Winchester, giving the exact localities and zones.

PHILOLOGY NOTES.

WE understand that more than one hundred communications have already been promised for the Congress of Orientalists meeting in London this September. Prof. Gustav Oppert, of Madras, will contribute a paper showing the influence of the non-Aryan element on Hindu religion.

THE July number of the *Scottish Review* (Alexander Gardner) prints the sixth of Prof. Rhys's Rhind Lectures, dealing with "Certain National Names of the Aborigines of the British Islands." His conclusions are as follows:—

"The non-Aryan names of Britain and Ireland respectively were probably Albion and Iverion; the latter has been retained in 'Erinn' and the former in 'Alban,' which has however retreated from the southern portion of the island to the north.

"The principal non-Aryan name of the inhabitants of both islands was some prototype of the word 'Pict,' and traces of its use occur not only in Scotland, but also in Ireland and Wales. The national name 'Pict' was early translated into such Celtic names as 'Cruithne' or 'Prydain,' and 'Scot'; also, perhaps, into other tribal names, the annotation of which has been forgotten.

"These islands were called the Islands of the Picts, or names to that effect. That was the meaning of the Greek description Πυθωνικῶν Νήσων, and of Ynys Prydain as applied in Welsh to Britain; and we seem to have a prehistoric proof of the use of the vocable 'Pict' [=Ict] by continental Celts in the name of the Isle of Ictis and in that of Portus Ictius.

"Britannia is a name which was formed from that of the Britanni [Brythons], as the Romans at first called the most important people of Southern Britain, whom they afterwards learned, from the people themselves, to call Brittones. Britannia at first only meant Southern Britain; and it has etymologically nothing to do with Prydain and Πυθωνικῶν Νήσων, except that its influence caused the latter to be distorted into Βρετανικῶν, so that the correct form disappeared from the MSS.

"The non-Aryan inhabitants of a part of Gaul, including what is known as Poitou, were known by names closely related to those of 'Pict' and 'Cruithne': witness 'Pictones' and 'Chortonicum.' So the pre-Aryan occupants of the Gaulish country in question, and those of the British Isles, must have been considered by the early Celtic conquerors to be of one and the same race.

"According to the conclusions drawn by the students of ethnology and craniology [e.g. Prof. Huxley], the skulls of some of the descendants of these pre-Aryan aborigines of the British Isles belong to a type found also in the Basque country. And I am inclined to think that in pre-Aryan times a neolithic race, which may be called Ibero-Pictish, occupied Western Europe from the Straits of Gibraltar to the Pentland Firth and the Danish islands of the Baltic.

"The range of that race might perhaps be more exactly defined by reference to a map showing the relative positions of the most remarkable megalithic erections of the West, sometimes called Druidic. For anything known to the contrary, these structures may be regarded as monuments of the unaccountable energy of the Ibero-Pictish race, whose existence I have ventured to suggest."

PROF. D'ARBOIS DE JUBAINVILLE, of the Collège de France, has published (Paris: Bouillon) the result of a recent course of lectures on the Gaulish names in Cæsar. This volume, which is to be followed by others, deals specially with that class of proper names that have *rien* for their termination. After discussing such

words as *Caturiges* and *Bituriges*, *Ambiorix* and *Dumnorix*, he led, through *Vercingetorix*, to *Vercassivellaunos*. The former name is interpreted as "great chief of warriors," and the latter to mean "excellently good." The volume abounds in learning, it is written in a clear style, and is well printed. It concludes with no less than eight separate indexes. We are glad to see from the preface that the appearance of Dr. Holder's exhaustive *Alt-Celtischer Sprachschatz* has not deterred M. d'Arbois from making public his own elaborate researches in a somewhat similar field.

MEETINGS OF SOCIETIES.

SOCIETY FOR THE PRESERVATION OF THE MONUMENTS OF ANCIENT EGYPT.

(Annual Meeting, Tuesday, July 14.)

THE Earl of Wharncliffe (president) in the chair.—Among those present were Prof. W. H. Flower, General Donnelly, Mr. E. Maunde Thompson, Lieut.-Colonel G. T. Plunkett, Mr. A. S. Cole, Sir Edmund Henderson, Mr. F. Dillon, Mrs. Inaclure, Lady Seymour, Mr. K. W. Murray, Mr. E. J. Poynter, Mr. E. A. Wallis Budge, and Mr. J. Bryce. The report stated that the energies of the society in the past year had been directed principally to two points—the necessity for an official inspector or superintendent in Egypt whose duty should be the care of the ancient monuments, and an endeavour to do something towards arresting the gradual destruction of the Great Temple at Karnak. Statements concerning a proposed scheme for barring the Nile below Philæe to make a vast reservoir for purposes of irrigation had appeared in the public papers from time to time, and recently various more definite communications had been received by the committee on the same subject. The result would be, it was acknowledged, to completely cover this beautiful island and temple with water. There had been some correspondence on this subject with the authorities in Egypt; but as nothing had as yet been decided as to any scheme of irrigation, and as a committee would be appointed to consider the whole question, it might be considered as suspended for the present, and the committee had thought it best to wait before taking any further action; but they would not lose sight of this important matter, and would oppose to the utmost of their power any engineering scheme which would involve injury or destruction to this well-renowned spot.—General Donnelly moved the adoption of the report, which was seconded by Sir Edmund Henderson, and agreed to. The committee for the coming year was then elected; and a discussion subsequently took place as to the proposed scheme for barring the Nile below Philæe, the opinion of the meeting being evidently strongly opposed to the adoption of any system of irrigation which should involve damage to the temple. Mr. J. Bryce spoke of the wanton injury which was often inflicted on monuments in Egypt, and said that he thought it would be necessary, in dealing with that matter, to bring the question of jurisdiction to the attention of those from whom any system of inspection or care was to emanate.

FINE ART.

Richard Redgrave: a Memoir. Compiled from his Diary by F. M. Redgrave. (Cassells.)

THIS Memoir has a modesty well suited to its subject—a man who spent a long life in the discharge of responsible official duties without forcing himself upon the public attention. Surrounded on all sides by personages of greater distinction, like Sir Charles Eastlake, or of stronger personality, like Sir Henry Cole, his official life, though of scarcely less value to the nation, was less thought of and spoken of than theirs. An artist of originality and talent, whose work had no little influence in turn

ing the stream in the direction of a more faithful representation of nature, he never rose to great prominence in his profession. Even when public honour in the form of a knighthood was offered him by the Queen, he declined it as unsuited to his mode of life. So it happens that these short notes from his intermittent Diary will be the first intimations to many that the Richard Redgrave, R.A., who died some three years ago, was a man who played no unimportant part in the art-history of his country.

The Treasury Minute which awarded him his well-earned pension in 1875 bears testimony to the value of his labours "in founding and directing the existing system of art-instruction throughout the United Kingdom, and in establishing the art-branches of the South Kensington Museum"; and however this system may be open to criticism after many years of trial, there is no doubt that it was a great and worthy work, well conceived and thoroughly executed, nor that it was the work of Richard Redgrave. Not less should be recognised the part that Redgrave played in securing for the nation the unrivalled collection of works of art in the South Kensington Museum. It, or a great part of it, was collected with much care and labour, at a time when taste and judgment requisite for the task were rare indeed. Here, again, was a work the national importance of which can scarcely be over-estimated. And, though he had valuable colleagues like Sir J. C. Robinson, it is more than doubtful whether Redgrave has ever yet received his due share of the credit for it; for not only did he make special journeys on the continent in order to purchase works of art for the museum, but all acquisitions from other sources during his long course of office had to pass the muster of his approval. Of these matters the Diary does not tell us much. He never fails to give credit to the value of the services of Sir H. Cole; but it is only now and then that he claims special merit for himself, as in an entry of May 26, 1860:

"*May 26th.*—To-day the Ellison gift of water-colour paintings was opened to the public for the first time. I have taken much pains to secure the gift for the South Kensington Museum, and much trouble on the whole subject of water-colour art, of which there is now the beginning of a good collection, both in point of beauty and historically. I wonder whether I shall ever get the credit of having been the means of securing both the Sheepshanks and the Ellison gifts for the public."

Redgrave little thought, probably, at the time he made this entry that he himself was then securing his wish by the mere act of recording it. No one can doubt after reading this Memoir how sincere was his desire to secure proper national recognition of his nation's painters, whether in oil or water-colour. Although he was a Royal Academician (I am sorry to use the word "although"), he was zealous for the honour of painters in water-colour. When we have our promised really National Gallery, it is to be hoped that his name will not be forgotten as one of the first who wished and worked for it. It is now thirty-two years since he wrote:

'It is a sin that English art has no national

representation. The liberality of individuals has done much, as, for instance, Soane, Vernon, Turner, and Sheepshanks; but why should not every man who struggles into fame have at least one of his best works well placed at the cost of the nation? And then as yet we have not formed any collection of that purely national art, water-colour. I trust, however, that I have made a beginning at South Kensington Museum which will in time bear fruit."

Altogether, Redgrave's services to his country were considerable, and deserve to be more widely known than they are; but it must not be supposed that he lived neglected or died unrewarded. On the contrary, having regard to his origin and his abilities, he may be regarded as a fortunate man. He was ready, industrious, versatile, and trustworthy, and he was an artist with skill in teaching and faculty for organisation; but he was not a man of any striking genius. After serving some years as a master of the School of Design, his services were so appreciated that, when he proposed to retire, he was offered the appointment of Art Superintendent. He had no common claim to the appointment, which may be said to have been necessary to carry out his own views. As early as 1846 he had written a letter to Lord John Russell pointing out the faults of the then system of the School, and suggesting a scheme for its improvement; and one of the consequences of this letter was the foundation of the Department of Practical Art, with himself and Mr. (afterward Sir Henry) Cole as superintendents. No doubt his hard work at the Great Exhibition of 1851, and the Supplementary Report on Design which he drew up in connexion therewith, helped to demonstrate his fitness for the new post. It was in 1851 that he was elected to the full honours of the Academy, and the only drawback to the double success of these years was that it was impossible to push both to advantage. Although he never left off painting until he lost his sight, his professional career had gradually to be sacrificed to his official duties. Such regrets as this caused him had their compensation in the honour and usefulness of his position, and few men have probably lived happier lives; for his was spent mainly in carrying into effect his own views with the full consent and appreciation of the government who employed him, not unaccompanied with the special favour of his sovereign, who offered him a knighthood in 1869, and gave him a C.B. on his retirement in 1880. The Queen did not forget that Redgrave had been instrumental in carrying into effect the plans of the Prince Consort. Those who remember the effect of the Prince's death (greater and more universal, perhaps, than that of any similar event in the memory of anyone living) will testify to the truth of the impression recorded by Redgrave.

"What a terrible shock! too terrible for belief; and, when I rose and went out, and found that I was the spreader of bad news, I doubted if the letter sent me from the Museum could be true. Too true it was and is, alas! but so unexpected that numbers of people in church looked round with astonished eyes when the Prince Consort's name was left out of the Litany. And so the dull week drags on, and all feel how great the loss, how many noble

qualities he possessed, and oh! more than all, what our dear Lady and Queen must suffer."

There is too little of this stamp in these extracts from Redgrave's Diary; but his recollections of his father, the notes about his family, his records of his fellow-artists and others with whom he was associated, bear continual testimony to his geniality and the warmth of his affections. The volume is throughout very good to read—full of excellent anecdotes, old and new. The freshest perhaps are those of Leslie, Landseer, Mulready, Maclise, and Herbert; but there is one at least of those about Turner which I do not remember to have met with before:

"*April 30, 1878.*—I dined last night at Mr. Pender's. Goodall sat next to me, and told me a story to the credit of Turner. Goodall said his father had told him that he had unwittingly signed an agreement, in that careless manner too common with artists, to engrave a series of book illustrations from designs by Turner; and that, when he came to study this agreement, he found it contained clauses which laid upon him very serious terms, such, in fact, as he had never contemplated. He became much alarmed, and, on seeing Turner, he told him of his fears, and said, 'You alone can help me out of my difficulties.' 'How is that?' said Turner. 'Why, by refusing to complete or to make the illustrations I have engaged to engrave.' Turner said: 'That is a bad alternative; it would cost me £500 worth of work.' 'True,' said Goodall, 'but I have been engraving your works for the last twenty-five years with increasing pleasure, and would you bind me to work on these to my great loss and in misery as I work? You will fill up your time in an equally profitable manner, and you will relieve me from engagements which, on signing the agreement with the publisher, I certainly never understood.' Turner acceded to his request; but he said: 'I have done that which I never did before, and would not do for another.'"

Artists possibly may agree that this was "to the credit of Turner," but what would publishers say? One thing at least seems clear—that it was not to the credit of Goodall.

Perhaps the best anecdote in the book is one of Wilkes. It is certainly not new, for it was told by the late Lord Granville; but however old, it is worth repeating for the sake of those who may not know it.

"Once he asked an elector to vote for him. 'No,' replied the man warmly, 'I'd rather vote for the devil.' 'Yes,' responded Wilkes, 'but in this case your friend doesn't stand.'"

These anecdotes are only "tastes" out of a very interesting and entertaining book, the only fault of which is its brevity. Short as it is, however, it gives a very distinct impression of a very worthy and amiable man, who, without rising to the first rank as an artist, a connoisseur, a critic, or a teacher, yet did much valuable and memorable work in each of these capacities.

COSMO MONKHOUSE.

HITTITE DISCOVERIES IN ASIA MINOR.

UNDER this title the *Times* has published (July 25 and 28) two long articles, forming a valuable summary of our present knowledge of the class of monuments called Hittite, dealing more particularly with the results gained

by Prof. Ramsay and Messrs. Hogarth and Headlam during their recent archaeological expeditions in Asia Minor. We must content ourselves with quoting the following summary of the writer:—

“We may best conclude with a brief outline of the various opinions and theories that have been stated with regard to the whole class of monuments.

“In the first place, as to their date. The general view seems to be that they belong to the period when the Hittites were a great people, in close relations, sometimes peaceful and sometimes hostile, with Egypt, i.e. 1500—1100 B.C. Prof. Ramsay divides them into two classes: one, the earlier, comprising the monuments of Boghaz Keui and Eyuk, and those in the Eastern parts of Cappadocia; and the other decidedly later, comprising those of Syria and Southern Cappadocia, especially at Ibriz. The former class is, according to him, more Egyptian in type, the latter more Assyrian. Recently, Dr. Puchstein has argued that all the monuments belong to the later period (1000-700 B.C.); while Dr. Winter, in reply to him, has maintained before the Berlin Archaeological Society that all belong to the earlier period. On the other hand, Prof. Hirschfeld has asserted the existence of two distinct types, and has gone so far as to deny any community of character and origin, maintaining that the Syrian and South Cappadocian monuments may be perhaps Hittite, but that those of Boghaz Keui and Eyuk are non-Hittite and native to Asia Minor.

“In the second place, as to the home of the people who created these monuments. M. Perrot and most writers, with the recent agreement apparently of Dr. Winter also, consider that Syria was the centre of their power, and that Asia Minor was subject to them. Prof. Sayce's language has often been quite consistent with this view; but he is disposed rather to think that Asia Minor was the original seat of their power, and that they advanced into Syria. Prof. Hirschfeld denies all connexion between the people and monuments of Syria and those of Asia Minor. While in answer to him Prof. Ramsay has maintained that the original centre of the Hittites was at Pteria; that they spread thence through Eastern Cappadocia into Commagene and Syria in general, and that a later wave of their influence extended from Syria, through Cilicia, into the southern parts of Cappadocia. *Adhuc sub judice lis est.*”

CORRESPONDENCE.

THE TEMPLE OF LUXOR.

Norwood: July 26, 1891.

Those interested in the preservation of the Egyptian monuments will be relieved on hearing from the distinguished Inspector-General of Irrigation that there is no immediate danger to the Temple of Luxor; some of us, perhaps, more from the fact that it may now receive his special attention rather than from its actual state.

If, in spite of the protection of the stone spurs (loose stones thrown against the bank, and not solid masonry), the persons living in Beato's house (standing on the bank between the river and the Temple) were, as I was informed, afraid it would be washed away last high Nile, it shows at least that they, who had a strong personal interest in the matter and considerable experience in what happens to Nile towns, did not possess that perfect assurance of the man whose house is built upon a rock. This was last year, when the embankment had not been additionally weakened by the extensive excavations of the past winter, which must further have imperilled Beato's and many other houses, besides the Temple.

It was this new danger to the Temple to which I especially begged to call attention. And if anything could have been put forth in defence of the way the excavations were carried on, I am quite sure Col. Ross is far too clever an advocate to have left it unsaid.

What else than “censure” is to be applied to a department which permits one of the most

ancient and important monuments in the world's history, which is known to be in a decayed state and upon an insecure foundation, to be excavated—to have the supporting earth removed from columns and walls—and not to tell off a trained engineer to watch and direct the operations? It needed small knowledge of the builder's art to see that columns thus left would soon topple over. It appears they have already begun to do so. Will immediate orders be now given to secure the others? is the question which should be asked of the Egyptian authorities.

As to the case of the set of the current against the east bank, I would venture to appeal to Col. Ross again to consider the matter on the spot. Doubtless in ancient times the river frontage of the city, or least that part near the Temple, was protected by quays, of which now only a portion remains, and that, apparently, in a state far from secure. Has not the time now arrived to extend the quay and put what remains in thorough repair? Also, as to the spurs; should they not be of masonry and project further into the river?

Col. Ross speaks of the “convenience” of the tourists. No one would desire to inconvenience them; but is their convenience in escaping a short sandy walk to be considered when the safety of the monuments is in question? It happens, however, that now, when the tourists visit the monuments on the west side, although they have no sand on the east bank, there is nearly half of a mile of it on the island where they are landed from the first ferry. There is then a second ferry, involving abominable treatment to the donkeys in getting them into the barge. Those who remember the horrors of that ferry would probably prefer commencing with a tract of sand and landing on the opposite bank in one ferrying.

There can be no question that, if at Luxor the river flowed evenly between the two banks, there would be less danger than now exists to the monuments on the east side. What Col. Ross can do in the matter of reducing the island opposite the town, and joining the remainder to the west bank, it is not for me to say. Considering the interests involved, expenditure for such an object would surely be justifiable.

In case it might be supposed that I attribute blame to the Inspector-General of Irrigation in this matter, permit me to disclaim such intention. All who read his admirable letter in the ACADEMY some two years ago on the Beni-Hassan outrage will recognise his warm interest in the preservation of the monuments. But he cannot perform the impossible. The fault lies with the government that refuses to appoint an inspector of the monuments. Col. Ross and his chief, Sir Colin Scott-Moncrieff, have probably done more to promote the prosperity of Egypt and to improve the position of the *fellah* than any two men who have held office in Egypt since the time of the Pharaohs. The fact, however, of their being masters of the art of irrigation, and having a genuine desire to do justice to the cultivators, does not imply that they are conversant with the art of preserving ancient monuments, although, at the same time, those responsible for that duty should naturally belong to their department.

Since the English have assumed control over the government of Egypt, order has been restored in the land, and the condition of the *fellah* has been ameliorated; but even when the *kourbash* has been laid aside and taxation lightened, the last word of civilisation has not been said. The memorials of Egypt's past greatness are now in our charge. They are the country's most sacred treasures, and these we have shamefully neglected.

I may add that not only ought the excavations at the Luxor Temple to have been con-

ducted under the inspection of an engineer, but also the inscriptions and sculpture should have been properly treated immediately they were uncovered. From the omission to do this, large passages of sculpture at the neighbouring Temple at Karnak now crumble beneath the touch, which, a few years ago, before suffering from the action of the atmosphere, were firm and solid. Decomposition in some kinds of Egyptian stone appears to set in very rapidly after it is exposed to the air, a principal cause, I believe, being that the stone is saturated with nitron. It may not be too late to save the sculpture, if the government would send a competent person having a knowledge of chemistry to wash the stone, and perhaps impregnate it with a silicate solution—as to this last suggestion, possibly there is some other substance much better adapted for the purpose.

HENRY WALLIS.

NOTES ON ART AND ARCHAEOLOGY

THE committee of the Edinburgh Heraldic Exhibition, encouraged by the richness and extent of their display, and by the public interest manifested in it, propose issuing an illustrated edition of their Catalogue, giving plates of the objects most distinguished by artistic beauty or historical association. It is not intended that profit should be made from this publication—indeed, any surplus that remains from the general funds of the exhibition is to be devoted to enriching the volume; and, as the edition will be strictly limited to subscribers, those interested in the subject should lose no time in communicating with the hon. secretary, at the National Portrait Gallery, Edinburgh.

THE memorial to Christopher Marlowe at Canterbury will be unveiled by Mr. Henry Irving—in the unavoidable absence of Lord Coleridge—on September 16 or 17. It has been executed by Mr. Onslow Ford; and it takes the form of a drinking-fountain surmounted by a bronze statue of a Muse, with statuettes representing characters from Marlowe's plays.

ACCORDING to the report for 1889 of the National Gallery of Ireland, the total number of free admissions for that year was 72,591, of which number of persons 26,810 attended on Sunday. Of forty-four new students admitted to copy pictures forty were ladies; the total number of students' attendances was 2025. The purchases made during 1889 included an interior, by Dirk van Delen, with figures by Dirk Hals, £243; a group of Saints, by Paul Veronese, £50; a portrait by Sir Peter Lely, £1 10s.; a portrait of Sir Richard Steele, by Sir Godfrey Kneller, £20. The sum of £100 was presented to the National Historical and Portrait Gallery by the committee of the Stuart Exhibition.

THE Prix de Rome in the section of sculpture have been awarded as follow: Grand Prix to M. Lavalley, pupil of MM. Cabanel, Maillot, and Bouguereau; Premier second grand prix to M. Decheneau, pupil of MM. Jules Lefebvre, Boulanger, and Benjamin Constant; Deuxième second grand prix to M. Etcheverry, pupil of M. Bonnat.

THE new Salon, the Salon du Champ-de-Mars, has now firmly established itself. The exhibition this year has brought in 40,000 frs. more than last, and has enabled the Société Nationale des Beaux-Arts not only to pay its heavy expenses, but also to distribute “bourses de travail.”

M. RODIN has been chosen to design the monument to Balzac to be erected in the Place du Palais Royal. The former project of Chapu has been abandoned as too expensive; but the municipal council have allowed his family to

retain as an indemnity the advances amounting to 5000 frs. which were received by him.

THE pictures recently stolen from the museum at Rennes have been restored by the thief, and will shortly be replaced in their frames.

THE STAGE.

STAGE NOTES.

THE announcement that Mr. Henry Arthur Jones shortly takes a theatre for the performance of Mr. Henry Arthur Jones's plays is an interesting one: it promises an experiment with which all writers are likely to be in sympathy. That with regard to the long pieces which fill the evening's bill, certain changes are effected by managements, contrary to the author's wishes, is pretty well known. Are these generally speaking wise or unwise, demanded or superfluous?—that is what remains to be seen. We are not ourselves amongst those who deny to the pursuers of a particular business the capacity of knowing their own business properly. A simple manager is not, broadly speaking, such a fool as to require to be set right by his dramatist in regard to what is really telling upon the stage. Yet many a simple manager is unimaginative, and most who have anything to lose are desperately conservative. But then the business side of the matter has, after all, to be in the foreground. No author, unless he be a dilettante, can afford to lose sight of that. The author's real grievance begins and ends, in most cases, we suspect, not so much with the manager proper as with the actor manager, who, whatever may be his services to the stage in individual and exceptional cases, is, as a rule, very one-sided. He wants, not a piece, but a part. From the view of that part alone does he survey—or is inclined to survey—the whole performance. Now an author's point of view is at all events more central. What will be the outcome of the experiment?

WE shall be interested in seeing what reception the reading public will give to Mr. A. W. Pinero's plays, more than one of which is about to be published. One of them—it is "The Profligate," we believe, but we are rather sorry it is not the less immediately successful piece which was last performed—Mr. Malcolm C. Salaman is now editing. Why it is that a living writer of repute does not prefer to do the editing of his own plays we cannot profess to explain; but in any case Mr. Malcolm Salaman is excellently fitted to do this office for them, his attitude towards them—as towards the best of dramatic literature generally—having always been one of the most intelligent sympathy. It is understood that Mr. Pinero's stage directions will be given with completeness; and these, we believe, are wont to be singularly copious and exact, Mr. Pinero enjoying the reputation of being the most punctilious of stage managers of his own pieces. Never probably did M. Montigny, at the Gymnase, insist more absolutely upon details deemed conducive to the perfection of the performance.

WE doubt whether Mr. Leonard Outram's play—well acted as it unquestionably was the other evening at the Avenue—will hold the stage. It has indeed in some quarters been treated not very fairly; for not only was the piece well played, it has distinct interest; it has even what has been described to us as "certain bursts of dramatic and nervous energy," but "lacks," says our informant, "sustained power." The author is as well aware as we are, in all probability, that the accident that the idea of the piece is derived from Mr. Browning's "In a Balcony" cannot

long or substantially serve it. The piece must stand upon its own merits. It cannot appropriate the genius of Browning, nor find itself excused by the circumstance that its stage faults recall those of the great poet. When we want Browning, to Browning himself shall we turn—not to any adaptation, or expansion, or dilution of him. Mr. Outram has not produced commonplace. He might have been more likely to succeed if he had; for on the stage success comes generally—it may be contended—to absolute commonplace or to absolute genius, scarcely to anything between them.

SATURDAY sees the production, probably, of the new melodrama by Messrs. Buchanan and Sims at the Adelphi. The cast announced is in some respects a departure from the familiar ones at Messrs. Gatti's theatre. Miss Robins—who did so much even with Hedda Gabler—finds herself in it.

MR. DAVID CHRISTIE MURRAY, who has recently returned to England, has arranged to produce his comedy drama, "Chums," at the Globe Theatre on August 27. Mr. Murray will himself sustain one of the principal parts.

A BOOK by Mr. T. Raymond Solly, entitled *Acting and the Art of Speech at the Paris Conservatoire*, is announced for immediate publication by Mr. Elliot Stock.

MUSIC.

MUSIC NOTES.

VERDI'S "Traviata" was given at Covent Garden on Friday evening, July 24, with a new comer, Mme. Teleki, in the part of Violetta. She is an experienced and intelligent actress, and also praiseworthy as a vocalist; she has no tremolo and no tricks. M. Maurel being ill, the elder Germont was played by Franceschetti, but indifferently. The voice of the tenor, M. Lubert, is not pleasant when he strains it. Signor Randegger was the conductor.

THE students of the Royal Academy of Music gave a concert at St. James's Hall on Tuesday afternoon. Miss Margaret Ford gave an intelligent rendering of the first movement of the Schumann pianoforte Concerto. Miss Ethel Barns, formerly a pupil of M. Sainton, played the slow movement and Finale of Max Bruch's seldom heard violin Concerto in D minor. She has excellent fingers, and plays with much taste and feeling. She was especially good in the fine Adagio, and was well received. Miss Margaret Ormerod sang "The Kelpie," a Dramatic Cantata by M. L. Drysdale. The music is fairly interesting, but certainly not dramatic, and the orchestration is good. The programme included another novelty, Grieg's "Bergliot" (Op. 42), recitation with orchestral accompaniment. Miss Lina Ashwell declaimed the lines with much effect, though her voice was scarcely strong enough for the large hall. Accompanied recitation has been attempted by various composers—Schumann, Liszt, Dr. Mackenzie, and others; but has never come much into vogue. Grieg has provided some dignified music for the lines of the old Saga telling of death and vengeance. He has kept the music duly subordinate, and in fact has shown great skill. The "Siegfried Idyll" was well performed by the students; it was, however, taken by Dr. Mackenzie at a slower rate than is usual. The hall was crowded.

THE death is announced of Franco Faccio, the eminent Italian conductor at La Scala. He directed the first European performance of Verdi's "Aida" in 1872, and also the production of that master's "Otello" at Milan in 1887, and afterwards at London in July, 1889.

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English.....	The Principal.
Philosophy.....	Henry Jones, M.A., late Clerk of Felf of Glasgow University.
Mathematics.....	G. B. Matthews, M.A., Fellow of St. John's College, Cambridge.
Welsh.....	Lecturer—J. Morris Jones, B.A., late Scholar of Jesus College, Oxford.

II. Science.

Physics.....	Andrew Gray, M.A., F.R.S.E.
Chemistry.....	J. J. Dobbin, M.A., D.Sc., late Clark Fellow of Glasgow University.
Biology.....	R. W. Phillips, M.A. (Camb.), B.Sc. (Lond.) late Scholar of St. John's Coll., Cambridge.
Zoology.....	Lecturer—Philip J. White, M.B. (Edin.)
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The average cost of living (including College tuition fees) at Bangor for the Session 1890-91 is from £30 to £40. A list of registered Lodging-houses is kept at the College. A Hall of Residence for Women was opened in October, 1888. For detailed information as to Courses Entrance and other Scholarships, &c., apply to the Registrar, Bangor, July 1, 1891.

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The CHAIR of LOGIC, RHETORIC, and METAPHYSICS having become vacant by the resignation of Professor Seth, Applications, accompanied by 20 copies of Testimonials, may be lodged with the Secretary of the University Court until 1st September next.

The appointment will be made subject to such alterations as to the duties of the Chair as may hereafter be enacted by Ordinance of the Scottish Universities Commissioners.

St. Andrews, 28th July, 1891.

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G. H. WALLIS, Director and Curator.

Nottingham Castle, July 10th, 1891.

BRITISH INSTITUTION SCHOLARSHIP FUND.

At a Meeting of the Trustees held on July 29, Scholarships of £30 a year, tenable for two years were awarded in PAINTING to Frederick Dudley Wallner, Edward Spilbury Swinson, and Ralph Peacock; in SCIENCE, to Paul Raphael Montford; in ENGRAVING, to Arthur H. Rickland; in ARCHITECTURE, to Heber Rimmer. The Competition Works can be seen at the Western Galleries of the Science and Art Department (Entrance from the Imperial Institute Road), from Monday, August 3, to Saturday, August 8, both days inclusive, from 10 a.m. to 6 p.m.

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LITERATURE.

The Posthumous Works of Thomas De Quincey. Edited from the Original MSS., with Introductions and Notes. By Alexander H. Japp. Vol. I. (Heinemann.)

THE publication of De Quincey's fragmentary MSS. necessarily reopens a discussion which can never be definitively closed, because no general principle will cover all the cases that have arisen or that may arise. The question concerning the rights and duties of survivors with regard to the unfinished, unrevised, or in any way incomplete work which an author leaves behind him may in diverse circumstances be legitimately answered in different ways; and considerations which in one instance ought to have preponderating weight may in another be minimised or altogether disregarded. A conscientious editor will necessarily feel some concern both for the reputation or conjectured wishes of the author and for the interests of the reading public; and in cases where there seems any conflict between his responsibilities to the dead and to the living, the difficulty of the decision should be generously recognised by any person who undertakes to criticise it.

So far as the present work is concerned, there is little doubt that among candid judges the verdict upon Dr. Japp's latest editorial performance will be one of general, if not of wholly unreserved, commendation. Among critics of unmistakable competence there are to be found widely varying estimates of De Quincey's intellectual and literary importance, but even those who are least enthusiastic will admit that hardly anything from his pen is likely to be wholly devoid of some kind of interest or value. Such an admission suffices to justify the scheme of the present work. Its execution is necessarily more open to criticism, though every critic is certain to be influenced by those personal tastes and preferences which cannot boast a logical justification, but must be taken on their own merits for what they are worth. Probably the general impression will be that Dr. Japp's gleaning has been a little too indiscriminately inclusive. Though he makes no explicit statement to that effect, he seems to be of opinion that every intelligible sentence written by De Quincey is worthy not merely of preservation but of publication; and he accordingly includes in his collection of Posthumous Works not only papers which, being wholly or in parts finished productions, are therefore more or less deserving of the name, but mere memoranda that not infrequently are too casual and fragmentary to possess even the interest of suggestive-

ness. There is undoubtedly much that can be read with pleasure in the collection of isolated paragraphs arranged in groups under the general heading "Brevia"; but it may be doubted whether as a whole it can be regarded as an adequate return for the drudgery which Dr. Japp has devoted to its compilation. A passage in his general introduction is worth quoting, both as a fragment from the autobiography of a painstaking editor and as a description of the bewildering methods of work favoured by a great writer.

"His [De Quincey's] habit was to make notes just as they occurred to him, and on the sheet that he chanced to have at the moment before him. It might be the 'copy' for an article indeed, and in a little square patch at the corner—separated from the main text by an insulating line of ink, drawn round the foreign matter—through this, not seldom, when finished he would lightly draw his pen; meaning probably to return to it when his MS. came back to him from the printer, which accounts, it may be, in some measure for his reluctance to get rid of, or to destroy, 'copy' already printed from. Sometimes we have found on a sheet a dozen or so of lines of a well-known article; and the rest filled up with notes, some written one way of the paper, some another, and now and then entangled in the most surprising fashion. In these cases, where the notes of course were meant for his own eye, he wrote in a small spidery hand, writing with many contractions—a kind of shorthand of his own, and very different indeed from his ordinary clean, clear, neat penmanship. . . . Pages of articles that had already been printed were intermixed with others that had not; and the first piece of work that I entered on was roughly to separate the printed from the unprinted—first having carefully copied out from the former any of the spidery-looking notes interjected there, to which I have already referred. The next process was to arrange the many separate pages and seeming fragments into heaps by subjects; and finally to examine them carefully and with a view to 'connexions' to place them together."

We have not all edited De Quincey, but many readers of the ACADEMY have performed tasks the remembrance of which will help them to a sympathetic understanding of Dr. Japp's experiences. When arduous work of this kind has been so conscientiously performed, it seems ungracious to ask whether the game proves to be worth the candle; but the question will make itself heard, and the only possible answer is not that which one would like to give. Indeed, so far as it is possible to judge from internal evidence—and none other is available—those portions of this volume which represent the greatest amount of editorial labour, especially labour "with a view to connexions," are not the most but the least valuable. To say nothing of trivialities—for a remark which seems utterly trivial to one reader may be full of suggestion to another—many of the more elaborate passages in the "Brevia" are utterly lacking in both intellectual coherence and mere verbal lucidity. An enumeration of such passages would occupy space that can be more profitably utilised, and on the same ground illustrative quotation is impossible; but the reader who turns to the note, or whatever it may be called, which occupies pages 244-5, will see a typical

example of the defect referred to. The opening statement of the proposition to be demonstrated, and the greater part of the demonstration itself, are really unintelligible, probably because—like that kind of cipher based upon a volume used by writer and receiver—the key is to be found in other writings of De Quincey, from which the passage is here dissociated, and which the reader may not be able to identify.

Outside the "Brevia" there is less evidence in support of a charge of indiscriminateness in inclusion; and the volume contains much for which every lover of De Quincey, and of literature, cannot fail to be grateful. Even were they not to be found in the opening pages, every reader would turn first to the four additions to the "Suspiria de Profundis" series, which, alas, is destined to remain for ever incomplete. Concerning this series, Dr. Japp, in his introduction, gives some interesting information. The original scheme comprised thirty-two numbers, only eleven of which appear in Messrs. Black's editions of De Quincey's works—indeed, Dr. Japp, by the typographical dagger printed against various items in his list, indicates only nine, but he omits to mark "Levana and our Ladies of Sorrow" and "Savannah-la-Mar," which have long been familiar to all students of De Quincey. It is not quite clear, from Dr. Japp's narrative, how many of the thirty-two were actually written and how many only planned; but evidently more than twenty of them existed in a more or less complete form, and five or six of these were destroyed by the fire described by De Quincey in his prefatory notice to the enlarged edition of the *Confessions* (November, 1856). The four now recovered are entitled "The Dark Interpreter," "The Solitude of Childhood," "Who is this Woman who beckoneth and warneth me from the Place where she is, and in whose eyes is Woeful Remembrance?" and "The Princess who overlooked one Seed in a Pomegranate." Of these the third is the only one which has the appearance of being finished, the first being incomplete by a considerable hiatus, while the second and fourth are little more than elaborate notes, which are less interesting than some of the briefer notes that follow. The third is, however, hardly less perfect in the indescribable magic of its imaginative suggestion and rendering than the most famous of its predecessors; and the first is noteworthy as the most explicit embodiment of the idea which Dr. Japp declares—perhaps a little too unreservedly—to be the "master-idea" of the series:

"the power which lies in suffering, in agony unuttered and unutterable, to develop the intellect and the spirit of man, to open these to the ineffable conceptions of the infinite, and to some discernment, otherwise impossible, of the beneficent might that lies in pain and sorrow."

The "Brevia" and the new "Suspiria" fill about half of Dr. Japp's volume, the remainder consisting of essays, which are very unequal in length, weight, completeness, and finish, and of passages originally written as integral portions of the *Confessions* and other works, but omitted for various reasons from all editions yet published. A considerable number of the essays deal with

theological or Biblical subjects; and one little group of them—especially when taken in connection with the first section of the "Brevia"—provides good ground for Dr. Japp's suggestion that one of De Quincey's unaccomplished schemes was a great work on "Paganism and Christianity," devoted to the thesis that Paganism had exhausted all the germs of progress that lay within it, and that human progress in post-pagan times is due exclusively to Christianity, "which, in opening up a clear view of the infinite through purely experimental mediums in man's heart, touched to new life science, philosophy, art, invention, and every kind of culture." His main proposition evidently would have been to this effect—that Christianity not merely gave a new force to impulses founded on pre-existent sensibilities, but that it actually extended the gamut of spiritual sensation; the sense of sin, for example, being a form of consciousness introduced in its entirety by Christianity, of which no germ is to be found in the recorded thought of the pagan world.

The purely literary papers are not numerous; but the "Thoughts on Biography" and the essay on "Great [literary] Forgers" are pleasantly De Quinceyan, as is also his return to the old theme "Murder as a Fine Art," with its characteristically subtle passage upon the power given by obscurity. There is also a metrical translation of a passage in Voss's *Luisa*, which is not likely to convert the decriers of English hexameters, and which is mainly of worth as the occasion for an introductory letter on the general principles of verse translation, full of sound sense and freer from subtlety and paradox than is De Quincey's ordinary treatment of kindred themes. Of the one fault of the collection—its over-inclusiveness—enough has been said; and it is a fault which may easily be pardoned to an editor who has given us so much that we are glad to have and that is well worth having.

JAMES ASHCROFT NOBLE.

Sir Richard Church, C.B., G.C.H., Commander-in-Chief of the Greeks in the War of Independence. By Stanley Lane-Poole. (Longmans.)

THE subject of this memoir, Sir Richard Church, without being a man of first-rate abilities, possessed so strong a vein of originality that he was destined from the first to make a mark in the world. His character comprised a number of elements which are rarely found together—love of adventure combined with coolness of judgment, strong patriotism with philanthropy and sympathy for the oppressed, great industry and perseverance joined with dashing gallantry, and a warm interest in wild, half-civilised natures with the power of reducing them to order. In this way he was fitted to carry out perilous enterprises, and to obtain influence over strange people; and for such services there were ample opportunities during the first thirty years of the present century.

The commencement of his career was not the least remarkable part of it. Born and bred a member of the Society of

Friends, at sixteen years of age he ran away from school and enlisted in the army. His father must have been a man of good sense, for he recognised that it was easier to make a Quaker into a soldier than a soldier into a Quaker, and accordingly purchased a commission for him. This was in the year 1800; and he was at once despatched to Egypt to serve under Sir Ralph Abercromby, and in the March following took part in the battle of Aboukir and the expulsion of the French from that country. As contemporary documents relating to this expedition are very scarce, a letter of Church's giving an account of it, which is here printed, is of considerable value. At this early period he was an ardent student, and he soon made himself familiar with the French and Italian languages, the knowledge of which was of great service to him in his subsequent employments. We next find him at Messina serving in the Sicilian expedition of 1806; and during this he was engaged at the battle of Maida on the Calabrian coast, by which the French were for a time driven out of that part of Italy. Subsequently, for two years (1806-8), as lieutenant under Hudson Lowe, he held the upper town of Capri as a look-out place in the very eyes of Jerome Buonaparte at Naples, and it was not until after his removal from that command that the island was taken. In 1809-14 he took an active part in the capture of the Ionian Islands from the French, and both his knowledge of languages and his influence over untrained natives rendered him very useful in this service. He now ventured to enrol a regiment of Greek volunteers, for even during his campaign in Egypt he had formed a high opinion of the capacities of that people. On this subject he writes to his mother in 1811:

"To you, mother, I do not boast; but I have now, thank God, divested those men of prejudices rooted by ages, and converted them from the most lawless of mankind, not only into good soldiers, but also into praiseworthy members of civilised society. These men, who once knew no law but their sword, are now the admiration of the inhabitants for their correct, quiet, and obedient conduct. My maxim has been to treat them with mildness and humanity, and by that means I have succeeded in gaining the love of these people beyond what can be imagined. The number of recruits that flock to me from all parts of Greece is really extraordinary."

At the head of this Greek regiment he captured the strong castle of Santa Maura, but in the moment of victory his left arm was shattered by a bullet. To recover from the effects of this he was allowed to go on a tour through Greece and to Constantinople, where he commenced his friendship with Stratford Canning, who was already minister there. After the peace of 1814, when he was no longer required for active service in the English army, his love of adventure forbade his remaining idle; and after he had been employed by his own government on various missions, we find him, in 1817, undertaking for the Neapolitan government to suppress the secret societies in South Italy, which, from the atrocities that they committed, had become the terror of the respectable popula-

tion, and which up to that time both the central government and the local authorities had been powerless to deal with. This task he accomplished in the course of a few months, mainly through the absolute fearlessness with which he went about in the most disturbed districts, though in constant peril of his life; for the conspirators were cowed by his resolute action, and the confidence of the people at large was proportionately raised. He continued to rule the Apulias for two years from this time; and so highly was this work of deliverance appreciated, that

"the grateful people held solemn services of thanksgiving in every church in the provinces, a commemorative column was erected at Lecce, and the freedom of the city and the sword of honour were presented by the citizens to their deliverer."

He is described at this time as being

"below the middle height, extremely well built, spare, sinewy, and active, with a well-proportioned head, sharp, piercing eyes, rather aquiline nose, and a closely compressed mouth, denoting great firmness and resolution."

We now come to the most important part of Church's career. In 1821 the Greek War of Independence broke out, and for some time the course of events proved favourable to the cause of liberty; but at length the tide turned, and in 1826 the fortunes of the Greeks had reached their lowest ebb. Mesolonghi had fallen; Ibrahim Pasha occupied the Peloponnese, and by his barbarous ferocity had struck terror into the inhabitants; and all Attica, with the exception of the Acropolis of Athens, was in the possession of the Turks, who also commanded the shores of the Corinthian Gulf, and many points in the interior of Northern Greece. Already, in 1825, Church had been in frequent communication with Mr. Canning, who was then foreign minister, on the subject of the future of Greece; and in the following year an official invitation came to him from the Greek administration to undertake the office of generalissimo of their forces. This was backed by a personal appeal from the famous chieftain Colocotronis, who was one of those that had served under Church in the Ionian Islands. He at once accepted the position, though he was well aware of the difficulties of the task, and arrived in Greece in the spring of 1827. The first operation in which he took part was the ill-advised attempt to relieve the garrison of the Acropolis, which was forced on contrary to his advice by the rashness of Lord Cochrane, and ended in failure. After this he devoted himself to strengthening the posts which were available for defence, and reorganising the forces of the insurgents, until the battle of Navarino was fought in October of the same year. This gave him the opportunity of carrying out the plan which he had advocated from the first, of causing a diversion by raising the western provinces, Acarnania and Epirus. Accordingly, after establishing himself at several points in that region, he at length obtained a safe base of operations in the gulf of Arta; and though he found the interior occupied by numerous Turkish garrisons, and his own resources were most scanty, by June 1829 he was in complete

possession of Acarnania and Aetolia. The result of this was of the first importance for Greece. Had not the western provinces been in the hands of the Greeks when the new state was constituted, it would have been limited to the Peloponnese, according to the arrangement contemplated by Capodistrias, who was then president of Greece. As it was, in the first instance the districts which Church had conquered were ordered to be given up to Turkey, a proceeding which called forth an indignant letter of remonstrance from that general; but two years later, in 1832, the frontier was rectified by the efforts of Lord Palmerston and Sir Stratford Canning, and these provinces were finally united to Greece. The remainder of Church's long life of ninety years was spent peacefully at Athens; and the soldier who fought against the first Napoleon before he was emperor survived to witness the fall of the second empire at Sedan. The epitaph on his monument in the cemetery at Athens is one which most men might envy:

"RICHARD CHURCH, GENERAL, who, having given himself and all that he had to rescue a Christian race from oppression, and to make Greece a nation, lived for her service, and died amongst her people, rests here in peace and faith."

Mr. Stanley Lane-Poole has told the story of Church's life in the present volume with skill and judgment; and the conciseness of his narrative, which is confined to the principal episodes of his hero's career, contrasts favourably with the usual prolixity of biographies.

H. F. TOZER.

Charybdis and other Poems. By H. M. Waithman. (Eden, Remington & Co.)

A TRUE English love of Nature with a bird-like power of song characterises the poems, ninety-one in number, extending over 176 pages, here jumbled together under the misleading title of *Charybdis*. The author's truest utterances have the clearness of a moorland stream, but he is often slipshod. He sings for his own delight, and does not in general show that respect for his audience which, since he makes songs and prints them, it was his duty to show. He discovers not seldom a strong sense of art, and gives us, especially in his treatment of Nature, songs which we could not easily replace.

Charybdis has all the imperfections of a first book, and needs much weeding, clipping, and rearranging. May the author take the advice to heart! Here is an example of what we mean:

"HAYMAKING.

"Sweet June roses were all ablow,
Seythes swung steadily to and fro,
Ripe grass fell in a level row.
Oh happy days!—Heigh ho!

"Strong arms tossing the dying grass,
Raking, lading, and carts that pass;
Song and sunshine and lad and lass.
Oh happy days!—Heigh ho!

"Light hearts laughed with the day begun;
Laughed at noon with the laughing sun;
Laughing still when the day was done
Oh happy days!—Heigh ho!

"Days of happiness! Hours of play!
Time has carted you all away;
Stored you by, like the scented hay.
Oh happy days!—Heigh ho!"

Prosaic, clumsy refrains like this mar some of the writer's best work. There are pieces of graceful trifling; some few of a grimmer cast, as a "Rockless Record," made up of five quatrains. We quote the last three:

"When the call comes to go, we will take you
As near as we can to the door,
In farewell by the hand we will shake you.
What can we do more?"

"What matter to us if your pastime
Has its cost? You will have to atone.
We have bid you good-bye for the last time.
You must face it alone.

"We will stay the mad whirl in our sorrow
For a moment—a day—but no more;
And the wheel will be turning to-morrow
As fast as before."

"Charybdis" itself, one of the most highly finished efforts, is yet grimmer. We could wish that the space at our disposal permitted us to quote more. So much is good, so little entirely good, that selection is difficult. But perhaps we shall do best to end this brief notice with one of our author's Nature poems, which, along with others, such as "A Snowstorm," "My Cloud," &c., are, we think, his most individual utterances; and it is with these in mind that we say again the book contains matter which it would be difficult to replace. Mr. Ruskin has laid down, once and for all, the pathetic fallacy, whereby we invest Nature with our own joys or sorrows. This fallacy is the product of modern times, and draws man into closer relationship with Nature than the similes of the old world, e.g., "My heart is smitten and withered like grass." An intermediate step is the landscape painted or described purely for its own sake, of which Sophocles has furnished the earliest examples we remember. The subject is an intensely interesting one. Mr. Waithman goes, it seems, a step further, often looking at Nature for her own sake, and being drawn out of himself into sympathy with her, of which the following "Note in a Garden" is an almost perfect example, the two lines rhyming at the end of the sestet being the one false note:—

"An owl cried out as the daylight passed
O'er a sea of gold to the distant west;
While overhead, like a curtain vast,
To close the scene of the day's unrest,
A cloud of purple—whose folds were red
With the dying fire of the sun—was spread.
As I watched the glory that paled and waned,
And the grey that crept where the flush had died,
The sense grew keen that the world was pained,
And my heart cried out as the owl had cried."

R. K. LEATHER.

THE "POPE-DONKEY."

Der Papstesel: Ein Beitrag zur Kultur- und Kunstgeschichte des Reformationszeitalters von Konrad Lange. (Göttingen: Vandenhoeck u. Ruprecht.)

PERHAPS few things are more tantalising to the scientific student of history than the card-houses, which emotional and marketplace historians run up with such a show of substantiality that they often suffice to deceive several generations of a trusting public—a public which has small means of investigating the real foundations of our historical knowledge. The operation of destroying card-houses may not be laborious, but it is very thankless; they have already

served to create an impression, and too often, as soon as they are knocked down on one site, they reappear in another and perhaps more inaccessible spot. The historical jerry-builder is generally a strong political or theological party-man, and he thus finds an audience already inclined to accept his sectarian view of the growth of civilisation. In Germany he not uncommonly brings to the support of his structure an appearance of learning which in itself carries conviction to the minds of the uninitiated. It is this party-spirit which in the last three hundred years has produced as rich a crop of myths as were ever brought together even in the childhood of a civilisation. Notably Germany, the very booksellers of which are able to asterisk in their catalogues the distinction between Protestant and Catholic historians, is largely responsible for the fabrication of myths. It must, however, be confessed that other countries have not been unwilling to accept as substantial her historical card-houses.

Take, for example, the whole range of Luther myths, and especially the Luther Bible myth. It used to be asserted, hardly forty years ago, that Luther refound the Latin Bible as a rare book in the Erfurt Library. This card-house toppled down so soon as it was demonstrated that the Vulgate had been printed in hundreds of thousands of copies within the first thirty years of the printing press. Then a new card-house arose—Luther had first given the Bible in the vernacular to the German people. This toppled down also when it was shown that the German Bible had been printed eighteen times before Luther's version appeared, and that his September Bible was but a slight modification of the old text. The next card-house was the theory that the pro-Lutheran German Bible was not only due to Waldensian heretics, but that the very printers and illustrations were tainted with heresy. Here there was plenty of scope for show of learning and for knitting hypothesis to hypothesis. The trials of Waldensians in Strassburg and Augsburg were drawn from the archives and printed alongside accounts of the early printers of these towns. The heretics were found to have Bibles in their pockets; what more natural than that they should have been on their way to take them to the printers? But not only the printers, the engravers were also "Reformers before the Reformation" for these sectarian historians! According to Keller, the woodcut of the Augsburg Bible of 1477 representing a blindfolded king seated on a falling ass bears traces of Waldensian inspiration. Indeed, Keller directly connects it with a copper engraving representing an asinine monster which, under the title of "poppe-donkey," played a large part in Lutheran polemic. Of the Augsburg woodcut, he writes, it shows "nearly all the symbols and figures of the well-known woodcut of Wolgemut of the year 1496." *Ergo*, since the "poppe-donkey" must be anti-papal, the earlier Augsburg Bible is Waldensian. It is, perhaps, needless to shatter this card-house by the remarks that the "poppe-donkey" is not a woodcut, that it is not due to Wolgemut, that the date 1496 is probably not that of the engraving, and that

till Luther chose to interpret the so-called "pope-donkey" as a direct revelation of the deity against the papacy, there is no evidence at all that any one treated the engraving as anti-papal. But Keller had a certain amount of authority on his side, and as nothing is more instructive than to note the growth of a modern myth, it may not be idle to pursue the subject further.

In 1876 Moriz Thausing wrote a deservedly popular book on Albrecht Dürer. Unfortunately Thausing wrote with a distinctly Lutheran bias, and one of the points that he endeavours to make in his work is that Dürer was a "Reformer before the Reformation"—a Protestant twenty years before Luther. As a matter of fact, Dürer was keenly in sympathy with the Humanists, notably Pirkheimer and Erasmus, and, like the former, cordially welcomed the appearance of Luther. Whether, like Pirkheimer, he deserted the Lutheran cause when he recognised how it led to the destruction of art and learning, we do not know. We have no ground to decide upon, beyond the knowledge that Pirkheimer became a bitter opponent of the Lutherans and that Dürer remained Pirkheimer's friend until he died. On Dürer's sympathy with Luther in 1521, Thausing builds up a theory that Dürer's art was Protestant from the beginning. Because bishops and popes appear in undignified positions in the "Apocalypse" of 1495, Thausing, totally neglecting the mediæval tradition which Dürer closely followed—a tradition which invariably placed a representative bishop and pope in hell—proceeded to argue that Dürer was Protestant in spirit so early as 1495. The Apocalyptic cuts were a great blow aimed at the Papacy. But this was not sufficient. There exists a copper engraving with the initial W. upon it, representing a monster with the head of an ass, the breasts and belly of a woman, one hand an elephant's trunk, one foot cloven, one an eagle's claw, and the scales of a fish upon the arms, legs, and shoulders, standing in front of a landscape representing the Tiber, the castle of S. Angelo, with the papal flag and the Torre di Nona, the whole inscribed "Roma caput mundi." This engraving was attributed by Thausing to Wolgemut, Dürer's master. The further inscription, "Januarii 1496," indicated that it was issued about the period of Dürer's "Apocalypse," while the fact (!) that Wolgemut could put his initial showed that Nürnberg was openly in revolt against the papacy in 1496. There could be no doubt that the cut was a biting satire against the papal claims; this monstrous figure was a scathing manifesto of the emancipated artists of Nürnberg against Rome as head of the world! The contemporary spirit in Nürnberg was never really investigated, the views current as to Alexander Borgia in 1496 never inquired into. This wonderful card-house of Thausing, extended by Keller and others to embrace even the woodcut of the Augsburg Bible of 1477 (!), was generally accepted, and Mr. Conway could write in his *Albrecht Dürer* of 1889:

"Dürer then, by 1497, was in revolt against the papacy. Wolgemut, with his 'Pope-donkey,' in the preceding year unmasked the

batteries of satirical art on behalf of the coming Reformation. Dürer was at the same time working at his Apocalypse. The two were of one mind on this matter, and perhaps it was Wolgemut that opened young Dürer's eyes to the new tendencies. However it came about, Albrecht revolted, not against any set of doctrines, but against the tyranny of a degraded ecclesiastical government."

It is this card-house of Lutheran historians which Herr Lange has completely shattered in his monograph entitled *Der Papstesel*; but with the perversity of a mind bent on tilling 100 pages with what could be said in three, he has built up another card-house of a still more hypothetical kind. When only a certain range of facts are known, not sufficient to explain a phenomenon, is it not possible for the historian merely to state those facts, following them, if he so pleases, by any plausible hypothesis couched in cautious phrases? Is it necessary to ransack the whole of contemporary history for straws which may point in the same direction as some elaborate theory solely propounded to exhibit the writer's own ingenuity? Had Thausing waited for further information, we might have been saved a good deal of myth-making. Herr Lange's services in sweeping away these myths are more than counterbalanced by the string of unproven possibilities by which he dogmatically replaces the really unknown actuality.

Let us briefly examine the facts of the case. In 1523 Luther and Melancthon published a tract whose title may be translated: "Interpretation of the Two Grusome Figures Pope-donkey found at Rome and Monk-calf at Freiberg in Meissen." (The title and position of the woodcuts, as stated by Herr Lange on his p. 106, are *not* in agreement with the copy of the original Wittenberg tract in my possession). This tract contains two woodcuts of abortions or monsters, which the authors declare to have been found respectively at Rome and at Freiberg, and which they interpret to denote the corruptions and immorality of papacy and monasticism respectively. The spirit of this interpretation is well indicated in the following words of Luther:

"The pope-donkey is in itself a horrible, hateful grusome form, and the longer one looks at it the more terrible it appears. But therein is nothing so terrible as the fact that God Himself has created and revealed such a wondrous and horrible form. Since had a man invented, engraved, and painted it, one might well be contemptuous and laugh over it. But, since it is high, divine Majesty which has itself created and manifested it, it is reasonable that the whole world should be filled with awe and trembling, for one can easily mark what He thinks and has in view. Is not everyone terrified when a spirit or devil appears or makes a clatter in a corner; and is that not child's play as compared with this loathly thing, wherein God publically shows Himself and that so awfully?"

The historical interest of the "pope-donkey" arises partly from the insight it throws on the credulity of the times, partly because it marks the commencement of that prostitution of art to theological polemic, which helped in the sixteenth century to destroy the artistic spirit in Germany.

The question is naturally forced upon us

—where did Luther, in 1523, find his "Pope-donkey?" The answer is easy; it is a copy with very small modifications of the above-mentioned copper engraving, marked with the initial W. Between the date of that engraving and 1523—a period, perhaps, of twenty-five years—we have no evidence to suggest that any one had thought of the "Pope-donkey" in an anti-papal sense. Authorities now seem to be agreed that the engraving is due to Wenzel von Olmütz, and therefore has no connexion with a reforming spirit in Nürnberg, still less any relation to Wolgemut or Dürer. Where did Wenzel get the idea? The engraving itself tells us. The inscriptions CASTELSACNO, TEVFRF (for Tevere), and TOFEDINONA (for Torre di Nona) show that Wenzel had an Italian original before him, the inscriptions on which he did not understand. The fairly accurate forms of St. Angelo and the Torre di Nona in Wenzel's engraving go a long way to suggest that the producer of the Italian original was a Roman or had been to Rome. The representation of the City of Rome suggests that the monster exhibited is somehow to be connected with that city; while the date, January, 1496, points to an event happening at that date, and not to its being necessarily the date at which the engraving was made. This representation of the *locus* of a particular event by the picture of the town in the background was not an uncommon device of the mediæval wood-cutter or engraver, and the representation of Rome on the golden bulls of the German emperors also bore the words *Roma caput mundi*. Till further evidence is forthcoming, we cannot look upon the representation of Rome in the background as anything but an indication of the *locus* of the event recorded by the engraving. But we are not left in doubt as to the origin of the monster, although no Italian engraving of it has yet come to light. In the Venetian Annals of Malpiero, in the account of a contemporary of the great floods of the Tiber, which occurred in January, 1496, we read:

"There has been found in Rome in the present month of January, after the Tiber had again sunk, on the banks of the river a monster, which apparently had the head and long ears of a donkey, and the body of a woman. The left arm has human form, the right ends in an elephant's trunk. On the hind parts behind is the face of an old man with beard in human form. As tail comes out a long neck, upon which is set a serpent's head with open mouth. The right foot is an eagle's claw, the left that of an ox. The legs from the feet upwards, together with the whole body, is covered with scales, after the manner of a fish. The details are contained in the letters of the ambassador to the Signoria."

Here is a very accurate description of Wenzel's cut, except that the right and left legs are inverted. What more natural than that an Italian artist should have represented this monster in an engraving, and that Wenzel should have copied it and spread it further? The Middle Ages were monster-producing and monster-loving times, and Dürer and other artists were only too glad to depict monsters or abortions, since they doubtless found a ready sale for their productions. The Tiber, the city of Rome, and the date all now become intelligible. There is

nothing that in the least suggests an anti-papal tendency in the engraving, and it was in all probability not till the time of Luther that an engraving, which probably originated in Rome itself, was interpreted for party purposes as the "Pope-donkey." As if to confirm this view, if it needed confirmation, a very accurate representation of the "Pope-donkey," in marble relief, has recently been found on one of the pedestals of the north door of Como Cathedral. This door was constructed by the Brothers Rodari in the last years of the fifteenth century. It is impossible to think that an anti-papal satire would have been placed on one of the important cathedrals of Italy under the very nose of a rigidly orthodox bishop and chapter. With the discovery of this relief the whole card-house of Thausing falls to the ground, as well as the rich series of annexes due to Keller and other partizan historians. The monster in early days was not anti-papal in character. What really was discovered in the Tiber, it may be impossible now to suggest; the find may have been distorted in innumerable ways before it came into the Venetian Chronicle, or the Italian cut or drawing into Wenzel's hands. If I were to venture a suggestion it would be in the direction of a comic classical antique—which is slightly suggested by the "old man's face" on the hind quarters. This is only a suggestion, but receives, perhaps, a slight confirmation from the figures from classical mythology, fauns and satyrs, centaurs and flute-blowers, &c., which appear also on the Como Porta della Rana.

Such are the facts; what we owe to Herr Lange are the discoveries at Como and in the contemporary Venetian Chronicle (we had previously only a report in a chronicle of 100 years later date). For these we are only too grateful. They suffice to demolish the card-house of the Lutheran historians, which we had several years ago declared unstable. Herr Lange is not content with this. He gives the following evolution of Luther's "Pope-donkey"—for not one single stage of which is there any more direct evidence than we have given in the statement of the facts above.

1. The monster found in the Tiber in 1496 received in 1497 or 1498 an anti-papal significance. Accompanied by the inscription "*Roma caput mundi*," and the papal buildings, it was affixed as a Pasquinade (the only picture Pasquinade preserved to us!) to the statue of Pasquino as a protest against the brutality of Alexander Borgia.

2. In 1491-7 the church in Moravia was in a state of disruption, and this was especially the case at Olmütz; Wenzel (who for aught we know was only born and did not pass his life there!) sympathised with this anti-Catholic movement (although we find him chiefly occupied in engravings of Madonnas, Saints, Scenes from the Passion, and ecclesiastical goblets and ornaments!) and did not hesitate to put his monogram on an anti-papal cut.

3. The original was brought to him by two Bohemian Brothers, who visited secretly certain Waldensians at Rome in the year 1498 (although we have no knowledge

whether they ever heard of the Pope-donkey or Wenzel ever heard of them!).

"Sie brachten das Blatt mit nach Böhmen und Mähren. Sie liessen es in den Kreisen der Brüder kursieren, kopieren kommentieren. So kam es in die Hände des Wenzel von Olmütz."

In a few years, we suppose, another learned German will write a monograph of another hundred pages to demolish Herr Lange's card-house, and will probably build up a taller one of his own. Herr Lange remarks that no engraving at the time of the fifteenth and sixteenth centuries is so closely related to the historical events of the age. I believe that scarcely any engraving has afforded, or is likely to afford, such an interesting study of the manner in which historical card-houses are run up by partizan writers as Luther's "Pope-donkey."

KARL PEARSON.

NEW NOVELS.

So Near Akin. In 3 vols. By M. A. Bengough. (Bentley.)

Jardyne's Wife. In 3 vols. By C. J. Wills. (Trischler.)

Gallegher, and other Stories. By Richard Harding Davis. (Osgood, McIlvaine & Co.)

Captain Blake. By Captain Charles King. (Lippincott.)

Retribution: A Corsican Vendetta. By Philippe Tonnelli. (Dean.)

A Village Priest. From the Russian of Potapenko. By W. Gaussen. (Fisher Unwin.)

Brooke Finchley's Daughter. By Mary Albert. (Chatto & Windus.)

Extenuating Circumstances. By F. C. Philips. (White.)

THERE is much that is fresh and vigorous in *So Near Akin*; and if the novel be a first venture, as it presumably is, the author may be expected to do better still. The book suffers from its length. True, Mr. (or is it Miss?) Bengough has not made the padding obtrusive; on the contrary, there is a free play of life, a continuity of movement, and a maintenance of interest from first to last such as might well redeem the wandering attention even of a wearied novel-reader. But it is difficult not to believe that, if the author had not had to write up to the three-volume limit, he would have produced a still more vivid, more amusing and interesting—in a word, a better book. The plot is not in itself a strong one, but the incidents are naturally evolved; and, above all, there is no effort at consistency with real or supposed conventions in the gathering of clues and the final disposal of the persons concerned. But even with a slighter plot the story would find many appreciative readers on account of its humour, which is of an attractive kind. The author's familiarity with "the respectabilities of life at Clapham" is evidently based upon experience: certainly the Paton and Stephens households are depicted with insight as well as skill. The busy, motherly, inconsequent Mrs. Stephens, the insipid

Mrs. Paton, and the painfully upright and respectable Captain Paton, are all familiar figures in fiction, though here touched to life anew, and not merely copied with more or less ability. On the other hand, though the Prig—whether the Prig kindly, the Prig tiresome, the Prig altogether objectionable, or the Prig simply amusing—is as recognised a "property" as the ultra-respectable and ultra-evangelical Captain Paton, he is capable of more variations; and in Henry, afterwards Sir Henry Stephens, the author has given us a new and almost welcome Prig. At first he is tiresome; as a boy, indeed, he is even more an impossibility than a bore. Even the tutor of Sandford and Merton, when the great Mr. Barlow was himself a small boy, would hardly have replied to a smaller girl who had remarked on Frederick T. being a strange name for the hero of a bad-boy story—

"That is not the whole of his name; that is only the first, or to use the correct word, the initial letter. It would grieve his poor parents, you see, dear Anne, to have their names promulgated in a public magazine, though being good and magnanimous persons, they would not withhold a narrative so likely to conduce to edification."

But after a time Henry Stephens becomes an entertaining Prig, and, therefore, much can be forgiven him. As Sir Henry he is sometimes a man as well; and in the end, as Prigs go, he becomes almost a desirable acquaintance. But the chief personage in the story is the beautiful, impulsive, irresponsible, flighty, and yet honest and charming Anne Paton, who wins the reader's sympathies from the outset by her childish unconventionalities, and her daring exploit in running away to join an almost unknown and vaguely located "Uncle Will." Anne goes through many experiences quite foreign to the routine of young ladies belonging to respectable families at Clapham or elsewhere; and in the web of her life there are strands of sorrow as well as of happiness. The least convincing chapters of the book are the "Bohemian" parts; and though mercifully the Stage is not forced often or much upon the reader's attention, the story is not strengthened by its introduction.

Both in the web and in the weaving there is a striking and unwelcome contrast between *So Near Akin* and the next book on my list. Mr. C. J. Wills is a writer of some experience; yet there is so much of the amateur in the manner and matter of *Jardyne's Wife* that, had it been published anonymously, or without indication that the author had written other books, a critic might well have been excused for taking it to be the first work of an inexperienced and too ambitious youth. Mr. C. J. Wills, however, has written several books both "off his own pen" and in collaboration with Mr. F. C. Philips; so that the present result is the more surprising. However, all *Jardyne's Wife* is not in one strain. The third volume in particular contains some brightly written and entertaining matter; and though in the most original episode there is often more farce than comedy, yet few readers will fail to be amused by the strange married adventures of Mr. "Pottinger the dreadful"

and Sapphira Bagge. The book is much too long. The padding here is as obtrusive as in *So Near Akin* it is inconspicuous. Unlike the author of the latter book, Mr. C. J. Wills has not been able to resist the stale expedient of a long murder-trial, though, it may be allowed, it proves less wearisome than might be expected. Those persons who were profoundly interested in the famous Mrs. Maybrick case will no doubt find *Jarvis's Wife* an entrancing complement to that tragedy. The novel would unquestionably have been regarded as a fictitious setting of the central facts of that case but for the author's prefatory disclaimer. There is quite enough in the book to make a good short story; it has been ruined by Mr. Wills' having realised that he had to produce a novel of a certain length, and therefore to spread himself out—to use an expressive Americanism—to that end.

It is a pleasure to turn to so crisply-written and so fresh and entertaining stories as those comprised in Mr. Richard Harding Davis's little book. There is not one of the ten (unless "The Cynical Miss Catherwaight" be excepted) that is not worth a dozen ordinary three-volume novels. Mr. Davis is one of the youngest recruits to the army of Transatlantic novelists, and, certainly, one of the most promising. It is a pity that he is claimed by injudicious admirers as "the American Kipling." His work, it is true, has in its freshness and vigour a certain fundamental kinship with that of Mr. Rudyard Kipling; and there is, obviously, the rock-ahead of more or less conscious imitation. But in *Gallegher, and other Stories* Mr. Davis is himself and nobody else; and he has only to write like himself in order to succeed. "Gallegher," I know, has been much admired. It is a capital story; but in the opinion of the present critic it is equalled, if not surpassed, by at least one other tale in this volume of what the publishers call their "Red Letter Stories" series. It is certainly the best of its kind, good as are "My Disreputable Friend Mr. Raegen," and "The Trailer for Room No. 8." But where Mr. Davis shows that he is something more than a fresh and spirited teller of low-life tales is in his quiet, simple, but powerful little study entitled "The Other Woman." This seems to me his most promising achievement, and one of the best short stories of its kind that has appeared of late. In succinctness and simply produced effect "A Walk up the Avenue" suggests the method and manner of Guy de Maupassant; and that this suggestion in no way detracts from Mr. Davis's originality is what so good a writer of short stories must feel to be the best compliment that could be paid to him. Again, the tender pathos of "There were ninety and nine," is beyond, or, at any rate, distinct from, anything of the same nature in Mr. Kipling's delightful tales. There is but one indifferent story in this collection. "The Cynical Miss Catherwaight" has a meretricious twang, after the sterling ring of "The Other Woman," "A Walk Up the Avenue," and "Gallegher" itself.

Captain Charles King is another popular

American novelist, though, of course, he is not a new comer in the sense that Mr. Richard Harding Davis is. Captain King is to the youthful generation in the United States what Grant was to that generation in England which is now watching the rise of a younger. He is, *par excellence*, the military novelist of the States. He has not the immense hold, nor is his talent sufficiently varied and elastic to enable him to gain the hold, which Fenimore Cooper obtained; nor has he the literary distinction and peculiar charm of Winthrop. But he is the most vigorous and perhaps the most stirring of military romancists in America. No doubt, though it is not his best story, *Captain Blake* will prove as successful here as it has already done in America, for it is compact of love or intrigue, besides much fighting in Texas, Mexico, and along the frontiers of the Indian "reserves."

It is somewhat puzzling to take up *Retribution: A Corsican Vendetta Story*, and to find that the book is not a continuous romance, but a collection of six short stories, none of which is called "Retribution." Have the wrong covers been put upon this series of tales, or was the title given to the book as an afterthought? Possibly the name is taken from the subject of the first story, "The Maiden of the Makis" (? from the Italian *macchia*, dense undergrowth, literally an aggregation of thickets), as the forest-slopes of Corsica are called. In any case this is much the best of the six tales. Those who have been to Corsica will recognise the truth of the local colouring and of the delineation of the peasants, at once so courteous and pleasant, and so apt to give way to sudden frenzies of emotion. The practice of *la vendetta* is, fortunately, dying out; but Corsica is still to a great extent a virgin land, either for the adventurous tourist or for the novelist who would enter into rivalry with M. Phillippe Tonnelli.

It cannot be said that the Russian novelists, who have had such a vogue in Western Europe, have uniformly or even frequently appeared to advantage in their English dress. Gogol and Lermontoff have suffered with Dostoevsky and Tolstoi, and Tourguenief more than any. It is no small matter, therefore, that the translation of Potapenko's sympathetic study of clerical and peasant life in Southern Russia should have been undertaken by an able writer and scholar. It is not to be expected that *A Village Priest* can have the same popularity in this country as in Russia; for apart from its strangeness of setting, it is too closely a "study" to suit a taste so foreign to the Russian as that of the reading public in England. But it is a book that deserves to be read and considered. In Russia it is likely to prove of vital service in helping to bring about the much-needed reform in the ecclesiastic *régime* which has been so long foreseen and attempted but has not yet been achieved. The character of Cyril, the village priest, is a fine one. But it will be through men of more dominant if more worldly natures that the reform will be inaugurated. M. N. Potapenko, we learn from M. Milyoukov's recent article on contemporary Russian literature, is one of the

most powerful of the younger novelists of his country. The preface to this new volume of the "Pseudonym Library," short as it is, affords an interesting outlook upon a deep movement in Russia, the rumour of which has reached us in divers confused echoes.

Brooke Finchley's Daughter has, I fancy, already appeared in three-volume form. It has a good plot, and some excellent characterisation. The plot turns upon the disappearance of Brooke Finchley, and his subsequent return as a kind of Enoch Arden. The ingenuity, as well as the continuous interest of the story, will doubtless commend the book to many persons.

Readers who appreciate Mr. F. C. Philips's style will find sufficient entertainment in *Extenuating Circumstances*, which, without having anything original or particularly clever about it, has at least the "go" which, whatever else he may lack, is characteristic of the story-telling faculty of the author of *As in a Looking-Glass*.

WILLIAM SHARP.

SOME VOLUMES OF SERMONS.

Order and Growth. By the Rev. J. Llewelyn Davies. (Macmillans.) A course of sermons exhibiting no marks of hasty composition or crude thought is not easily produced by the modern divine. He is expected to pronounce on a great many subjects alike only in their intricacy and difficulty, and he is given no time to mature his views. Sermons are almost necessarily imperfect echoes of the opinions of some popular teacher or party. The preacher's emotional eloquence has no rational connexion with ideas he has vaguely comprehended, and is useful not because it directs, but only because it stimulates, the mental activity of worshippers. Mr. Llewelyn Davies's Hulsean Lectures are notable as in themselves constituting a protest against the current style of preaching. The writer has adequately pondered his subject in all its bearings, and has taken care that the mellowness and grace of his style reflect the maturity of his thought. Moreover, Mr. Davies is independent; he does not preach party pamphlets, but the truth as it appears to him after impartial and thorough investigation. It is possible that young readers may find Mr. Davies sometimes too judicious, and almost austere in his refusal to let his subject run away with him; but it is especially the young reader who will profit by Mr. Davies's scholarly restraint. Older men will rejoice in a guide who does not care to convince them against their will, and is fond of grappling with the difficulties of his subject. The lectures are five in number. Mr. Davies himself points to the second on the Church and the fourth on Justice as the most important. Current views concerning "the Catholic Church" are so full of inconsistencies that Mr. Davies's careful analysis cannot fail to be useful even to those who dissent from his conclusions. He insists that a distinction must be made between an ideal and an imaginary body.

"If a non-Christian had assumed that this Jew's idea of a Church was nothing but a creature of his imagination, St. Paul would have taken the assumption as a matter of course; but he would have been impatient if a fellow-Christian had regarded the idea of Christ's body as anything but most real."

Nothing but intolerance results from the claim each body of Christians sets up that it alone is the Catholic Church. If all could receive Mr. Davies's saying that visible societies of

Christians "are far from being ideally perfect in knowledge or in life, but are struggling forward, and all doing something to make the one Catholic Church an outward existence in the world," it might be possible for peace to prevail between Christian sects. In the discourse on Justice, Mr. Herbert Spencer's theory that "self-sacrifice comes of the force of habit" is examined, and objected to as "purely naturalistic, with no title to be called ethical." These two lectures are the most important of the series, but they are perhaps not so interesting as the last on Progress. Mr. Davies contends that suffering is not the worst evil. Modern visions of an earthly paradise in which there shall be "no more responsibility, no more struggling," are criticised with more warmth and display of personal feeling than the author usually allows himself. The eloquence of the lecture is of a very high order. "Pain . . . has of itself a certain power to disencumber the mind of nonsense, to give keenness to the vision, and energy and pathos to expression." Words like these coming from an old man who has taken a full share of the world's work are singularly impressive.

The Teaching of Christ. By the Right Rev. J. Moorhouse, Bishop of Manchester. (Macmillans.) The first two of these five discourses will be found by the general public most important and interesting. Bishop Moorhouse, preaching on the secret and results of Christ's teaching, has felt compelled, in view of recent controversies, to begin his subject with a consideration of "the conditions" under which that teaching was conveyed. His first discourse, therefore, is on "the nature and limits of inspiration," the second on "the limitations of our Lord's knowledge." In the first he deals with the fact that "we find in the earliest part of the book of Genesis traditions which are substantially identical with those of Chaldaea"; and he decides that

"the inference is irresistible that Abraham, taking the traditional accounts of the distant past from the literature of the country where he dwelt, so modified them as to make them affirm what the Holy Spirit had taught him respecting the nature of God and man's relation to God."

The Bishop goes on to insist upon the "utter absence" in the historical portions of the Old Testament of "our scrupulous modern regard to dates and claims of authorship," and points out that the Hebrew historians claim "the usual critical licence" of a secular historian, "only with less skill and less independence." And all this leads up to the emphatic conclusion that, as a matter of fact,

"inspiration guarantees, not the special human authorship of a passage, or the unimpaired preservation of a formal institution, but the divine origin and increasing spirituality of the religious truth which these are made to symbolise or express."

The second discourse is as uncompromising and vigorous as the first. "To affirm that divine modes of thought belong to the humanity of Christ . . . is to be either illogical or heretical." Had Christ, in answer to a definite question, stated that Hosea or Jonah wrote a certain passage, Bishop Moorhouse would have believed Him; but judging from the ordinary method of His teaching, the Bishop holds that "He would have said, in reply to a question about the age or author of a passage in the Old Testament, 'Who commissioned Me to resolve difficulties in historical criticism?'" In a passage of unusual solemnity and earnestness, Bishop Moorhouse affirms his undoubting belief that Jesus was what He called Himself, the Divine Son of God; and he does not deny the possibility of miraculous communication of knowledge of science or criticism to Christ, but "the reality of our

Lord's human limitation as in knowledge as in moral energy" he holds to be an essential part of the Christian creed. The strong common-sense and earnest regard for truth, obvious on every page of these discourses, make them very impressive. We have no space left for detailed comment on the three remaining sermons, which insist upon the originality and uniqueness of the mind and power and person of Jesus; but the reader will find in them a wide and scholarly knowledge of recent historical criticism, and an honest sincerity which shirks no difficulties and imparts to the Bishop's style a manly strength, recalling the sermons of Dr. Arnold.

Old Truths in Modern Lights. By the Rev. T. G. Bonney. (Percival.) There are few clergymen whose scientific attainments are so extensive as Prof. Bonney's, and of those few some have no gift as preachers, and others make no serious effort to reconcile their two spheres of mental activity. The sermons of an earnest divine and enthusiastic student of science, who is convinced that his science and theology are friends and not foes, will always display special characteristics. We notice these at once in Prof. Bonney's discourses. The most obvious is a fondness for the use of scientific facts and laws to illustrate theological arguments. These are of course often fanciful; the preacher forgets that suggestive analogies are not logical proofs, and he allegorises his scientific treatises much as the Fathers allegorised their Old Testament. Prof. Bonney, however, is aware that his method can be abused, and employs it discreetly. A second more valuable and fundamental characteristic of Prof. Bonney's style is its sustained alertness of thought, and consequent absence of mere emotional comment. The appeal is continually to the reason of the hearer; and the preacher is content to stop when he has made himself clear. As a scientific student he knows that irrelevant reasons and false reasons, accumulated round the reason, merely hinder its comprehension. The volume before us consists of eight Boyle Lectures on "The Present Conflict of Science and Theology," followed by twelve miscellaneous discourses. The Boyle Lectures bear marks of hasty composition, but the subject has evidently been a familiar one to the preacher. The two sermons on the Inspiration of Scripture, the two on the Growth of Jesus, and the sermons on the Demoniacs of Gadara and the Miracles of Apostolic and Mediaeval Times, are interesting and valuable contributions towards the settling of some recent controversies. Prof. Bonney expresses great sympathy with those parts of *Lux Mundi* which have been most attacked, and declares that the book "marks an important epoch in the history of religious thought in the present century." We have space for only one comment upon only one argument which Prof. Bonney uses in the fourth Boyle Lecture. He contrasts the monotheism of Abraham with the polytheism of his kinsfolk, and argues that "the appearance of a monotheist at that epoch of a world's history is an event as improbable as the discovery of the remains of man in a deposit of miocene age." Remembering, perhaps, that there are critics who question the monotheism of Abraham, Prof. Bonney goes on: "not one of the men who gave the great impulses to Jewish thought can be called a normal product of his age, if we depend solely upon evolutionary processes." This is of course an argument for the uniqueness of God's revelation of Himself to the Jews, and like all such arguments it merely weakens the argument for God's existence. God is logically as necessary to the "evolutionary processes" as to the abnormal Jewish prophet; moreover, if Dr. Bonney's argument is to be taken seriously, he must establish the general moral and intellectual

backwardness of the Jews, in order to make it clear that to God must be ascribed everything they teach us. But the argument is both ethically and logically false. It is specially opposed to the teaching of Christ. His Heavenly Father is not a comet appearing suddenly at intervals in man's heaven, but a star constantly shining and diffusing all the light that man gets.

Some Aspects of Sin. By the late Aubrey L. Moore. (Percival.) These sermons, "found among the deceased writer's papers" increase our sense of the loss sustained by his premature death. They consist of three short courses, preached respectively in 1882, 1886 and 1889. The editor has rightly named the collection from the second series, in which more method and thoroughness are aimed at than in the other two. The first series was preached in the chapel of Keble College, the second and third in cathedrals. In the first series, therefore, we have the author more at his ease than in the later sermons; the style is more familiar and personal; there is less effort of thought and more display of emotion. In the first series we are most conscious of the fascination of a frank emotional personality: kindly, and candid, and intensely in earnest, but not always clear-headed or judicious, and never vigorously logical. The sermon on "Steadfastness in Faith," for instance, is strongly felt and persuasively stated, but it does not go to the root of the matter. When we find our author quoting from the *Apologia* against mistiness, we feel at once that he has not grasped all the aspects of his subject. Again, when he tells us that "truth must be intolerant of error," and cheerfully assumes that a conscientious seeker after truth can seriously err, we wonder if he quite realises how his words will affect some of his readers. It is a pity, moreover, that Mr. Moore cannot be just to Calvin or Luther. This antipathy is so irrational that he seems scarcely able to distinguish between them. The five sermons on "Some aspects of Sin," and the three on "the Disciples and their Lord," are not without some of the blemishes we have noted in the first series; but more time and thought have been given to them, and their eloquence is more deliberate and sustained. They are devotional in intention, and so far succeed in realising their aim that the reader is willing to refrain from criticism. The sermon on Judas seems to us especially striking; we are not acquainted with any analysis of the traitor's motives and character which can claim to be more reasonable.

Sermons to Boys. By the Rev. T. F. Bramston. (Sonnenschein.) We can easily account for the fact that, among the volumes of sermons continually issuing from the press, those preached in the chapels of schools and colleges are conspicuous for thoughtfulness and scholarly finish. Perhaps it is equally easy to explain why these volumes are all open to the charge that they appeal only to the sixth form, and make no effort to gain the ear of younger lads. Sermons which seriously attempt the task of interesting and instructing children are as a rule the work of parish priests, or of laymen engaged in philanthropic work among young people; and very few of them are even tolerably successful. It is perhaps because Mr. Bramston has entitled his volume "sermons for boys," that we have expected from him something suited to lower forms; but our expectations have been disappointed. His sermons are unusually good: considered as sermons preached to thoughtful lads of sixteen or seventeen they could scarcely be better. Among the twenty sermons in the volume we have not found one that is weak or careless. The sermons on the Safety of Quiet and on Mystery are examples of very different subjects treated with equal

success. The discourse on "Waiting and Working," confessedly suggested by Bishop Westcott, is an excellent instance of restatement of another man's thoughts so judicious as to be almost original. "Old Boys" will specially appreciate Mr. Bramston's volume. Its simplicity is never trivial; the preacher realises that to be scholarly and logical is the best way of being clear. But we must end as we began, by regretting that Mr. Bramston shirks the special difficulty of preachers in his position: he does not preach to the lower forms. It is the excellence of what he has given us that prompts us to call upon him for further effort.

Sermons Preached in Clifton College Chapel. By the Rev. J. M. Wilson. Second Series. (Macmillans.) Mr. Wilson, like Mr. Bramston, preaches only to the sixth form, and the style of his sermons renders it improbable that he would succeed in appealing to younger minds. His sermons deal with the more serious social and moral subjects which are coming before the mind of the boy about to leave school, and attempt to instil into him manly and logical ideas concerning them. "Criticism and the Synoptic Gospels" prepares an intelligent lad for the tremendous subject of the composition of the Gospels, and lets him know the subject exists. "The Strikes" gently calls attention to social inequalities, and condemns with earnest emphasis the snobbish contempt for the poorer classes which too often the schoolboy thinks it his duty to cherish. "Mrs. Booth and the Salvation Army" is a warm tribute of respect to the Mother of the Army, accompanied by a generous and tolerant criticism of its methods and achievements. It is not easy to overestimate the influence for good which such sermons as these must exercise on those who hear them. It is not because they are well written and carefully put together that they impress; but because they are so obviously genuine—the strongly felt convictions of the preacher, stated to his hearers for the purpose of guiding and guarding them in their journey through life. Mr. Wilson prints thirty sermons, and in each one he says something to the purpose. The sermons are short, but terse and solid. That they are a schoolmaster's discourses to his boys is indicated by an authoritative tone about them, as of a general issuing orders, very refreshing and stimulating.

NOTES AND NEWS.

DR. EWALD FLÜGEL is preparing for early publication at the Clarendon Press the Life and Correspondence of Sir Philip Sidney. He will be greatly obliged if any librarians or private collectors who are in possession of unedited letters of Sidney will communicate with him, and, if possible, furnish him with transcripts. His address is Sidonienstrasse 39, Leipzig.

DR. R. M. BUCKE, the biographer of Walt Whitman, is at present in England, making arrangements for the publication of Whitman's last work, *Good Bye, my Fancy*. It will be issued in this country by Messrs. Reeves & Turner, of Fleet-street, the publishers of William Morris and James Thomson. Concerning this volume Walt Whitman himself writes, comparing it with *Leaves of Grass*:

"The clef is here changed to its lowest, and the little book is a lot of tremolos about old age, death, and faith. The physical just lingers, but almost vanishes. The book is garrulous, irascible (like old Lear), and has various breaks and even tricks to avoid monotony. It will have to be ciphered and ciphered out long—and is probably in some respects the most curious part of its author's baffling works."

We may add that an almost verbatim report of

the proceedings that took place at Walt Whitman's house on May 31, on the occasion of his keeping his seventy-second birthday, is printed in the August number of *Lippincott's*. Letters were read from Tennyson, J. R. Lowell, J. A. Symonds, Edward Dowden, Roden Noel, Buxton Forman, &c.

THE letters written by Dickens to Wilkie Collins during the years of their intimate companionship are to be published in *Harper's Monthly*. They have been edited by Georgina Hogarth (with further comment by Laurence Hutton), and will be given in three instalments, the first of which will appear in the September magazine. They represent Dickens in the most active and successful period of his literary career (1851-69).

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER & Co. are about to publish, by subscription, a new edition of *The Blazon of Episcopacy*, by the Rev. W. K. Riland Bedford, which originally appeared in 1858. The book having become scarce, and a continuation to the present day having been frequently asked for, the author proposes to reissue it in an amended and more complete form, with numerous corrections and additions in substance, the result of his study of the subject during the last thirty years, and, moreover, comprising Scottish and Irish episcopacy. The work will contain: (1) An introduction, mentioning the authorities on which the Blazon is based. (2) A short description of the arms of the sees, with outline cuts of the shields, the number of which will be about seventy-four. (3) An alphabetical list of bishops, and outline cuts of arms, to the number of about one thousand. The cuts will be executed in such a manner, and on paper of such a quality, as will allow of each copy being hereafter coloured by hand. (4) An ordinary of the arms contained in part 3.

MR. FISHER UNWIN is projecting a series of small books for young readers, to be called the Children's Library. The first volume, *The Brown Owl*, by Mr. Ford H. Hueffer, a son of the late Dr. Hueffer, will be illustrated by the author's grandfather, Mr. Ford Maddox Brown.

MESSRS. HUTCHINSON will issue, very shortly, vols. ii. and iii. of Mr. Alfred H. Miles's *Poets and Poetry of the Century*. Mr. Austin Dobson writes on Praed; the Hon. Roden Noel on Byron; Dr. Garnett on Hood; Dr. Japp on Sir Henry Taylor; Mr. Buxton Forman on R. Hengist Horne; Mr. Ashcroft Noble on Robert Hawker; and Mr. Mackenzie Bell on Sir Aubrey de Vere and Charles Whitehead. The editor is himself responsible for several of the more important articles.

MESSRS. GRIFFITH, FARRAN & Co. will publish in October a new three-volume novel by Florence Marryat, entitled *A Fatal Silence*; and they have also in preparation a one-volume novel, by Messrs. Christie Murray and H. Herman, entitled *Only a Shadow*.

A VOLUME of Daily Readings, entitled *At Odd Minutes*, by Miss S. M. A. Hornby, with an introduction by the Bishop of Argyll, will be published by Mr. Elliot Stock very shortly.

MESSRS. TRISCHLER & Co. announce a new series of illustrated historical books, to be called "England's Royal Children Series." Its object is to attract children to the study of history by means of stories about children of royal blood, which shall be both interesting and also true. The illustrations are reproduced from authentic documents in the British Museum, &c. The first volume of the series will be *The Little Princess in the Tower*, written by C. Lysah, and illustrated by M. Smargiassi Santantico.

MESSRS. WILLIAM ANDREWS & Co., of Hull, will publish in a few days a volume entitled *Yorkshire Family Romance*, by Mr. Frederick Ross.

Illustrations, still under the editorship of Mr. Francis George Heath, will commence an entirely new series at sixpence on August 15, and continue thereafter as a mid-monthly.

THURSDAY, August 6, was the eighty-second birthday of the poet laureate, who is reported to be in good health. He is now staying with his family at Aldworth, Haslemere; but the event was celebrated at Freshwater by a concert, at which some of his lyrics were sung to the music composed by Lady Tennyson.

IN addition to the unveiling of the monument of Wilhelm Müller, the poet, at Dessau, on September 30—of which mention has already been made in the ACADEMY—two other literary centenaries will be celebrated next month in Germany: that of Franz Bopp, the founder of comparative philology, at Mainz, his birth-place, on September 14; and that of Theodor Körner, the soldier-poet, on September 21.

THE last number of the *Pauline* gives some details about the scheme for recording on marble panels in the corridors of the school the names of eminent scholars. In view of recent allegations as to the class for whose benefit Dean Colet originally intended his endowment, it is pointed out that under John Lily, the first high master, are to be found the names of Lord Paget of Beaudesert, Lord North, and Sir Anthony Denny, all of whom were among the executors of the will of Henry VIII. Another item proves that natural history can be pursued even by London boys. Among the collections exhibited in competition for the Smee prizes were the eggs of nearly one hundred British birds, brought together from such remote quarters as the Faroe Islands and Wolmer Forest; and cases of beetles which included forty-eight different species stated to have been found in the grounds of the school.

THE current number of the *Göttingen Gelernte Anzeigen* contains a review by Prof. de Lagarde, which will interest readers of Mr. Bemm's review of French works on Biblical criticism in the last number of the ACADEMY. In it the learned professor reviews the old, but of late somewhat forgotten, view of the composite origin of Daniel, and proposes a startlingly late date for the seventh and eighth chapters; he, of course, rejects the extravagant radicalism of MM. Havet and Vernes. By the way, it is worth noting that M. Gustave d'Eichthal, whom our reviewer treats with such scant ceremony, was a good and worthy idealist, who loved Greek well and Saint Simonianism almost better.

WE are informed on the best authority that the article in the current number of the *Edinburgh Review* on "The Revival of Quakerism," which is exciting such general interest both among the Friends and the general public, was not written by the member of Parliament nor by the other review writer to whom it has been attributed.

UNIVERSITY JOTTINGS.

ON the occasion of the visit of the International Congress of Hygiene and Demography to Cambridge, the honorary degree of LL.D. will be conferred upon the following: Dr. Paul Brouardel, of Paris; Dr. C. T. von Iramas-Sternegg, of Vienna; Dr. F. von Esmarch, of Kiel; Dr. Alfonso Corradi, of Pavia; and Dr. J. von Fodor, of Buda-Pest.

AT the graduation ceremony at Edinburgh, on August 1, at the close of the summer session, the honorary degree of LL.D. was conferred *in absentia* on Prof. Simon Newcomb, of Washington, U.S.

THE ten medical schools of London—St. Bartholomew's, Guy's, St. Thomas's, the

London, St. Mary's, Charing Cross, Middlesex, Westminster, and St. George's Hospitals, and the medical school for women in connexion with the Royal Free Hospital—have all agreed to associate themselves with the medical faculties of University and King's Colleges, to form the medical faculty of the proposed new Albert University; but they object to the name suggested. On the other hand, the Royal College of Physicians and the Royal College of Surgeons have both declined the representation offered to them on the council. It is understood that the Privy Council will now report favourably to the Queen on the amended draft charter submitted by University and King's Colleges; but as the draft charter must lie for thirty days on the table of both houses of parliament before coming into effect, all further action is practically stayed until February of next year.

THE Scotch Universities Commission has just issued a draft ordinance for the future regulation of the chair of music at Edinburgh, which is at present vacant through the resignation of Sir Herbert Oakeley. The new professor will receive £420 a year, with fees in addition; and it is proposed to associate three other professors with him, in order to form a faculty of music for the granting of degrees. The sum of £300, now expended every year on the Reid concert, is henceforth to be devoted to subsidising orchestral and educational concerts for the students—following the example of Cambridge under Prof. Villers Stanford. It is estimated that upwards of £1000 a year is now available for the advancement of the study of music at Edinburgh university.

THE programme for the winter session at University Hall, Gordon-square, W.C., includes courses of lectures by Prof. Knight, of St. Andrews, on "Some Aspects of Theism," by Mr. R. G. Moulton on "The Literary Study of the Bible," and by the warden, the Rev. Philip H. Wicksteed, on "Dante," on the "Elements of Political Economy," and on "Old Testament History."

THE University of Utrecht has celebrated, with much pomp and public rejoicing, the conclusion of its fifty-fifth *lustrium*—in other words, the anniversary of its foundation 255 years ago. In October next, the corner stone of new buildings, to be erected out of local subscriptions, will be laid by the Queen of Holland.

WE quote the following from the *New York Nation*:

"Amherst College is just completing the thirtieth year of physical culture under the charge of Dr. Edward Hitchcock, who instituted the system of regular exercise as a part of the curriculum in 1861. The classes have thirty minutes' drill in marching and the use of dumb-bells four days in the week; and interest is stimulated not only by an accompaniment of lively music, but also by an annual prize to the class doing the best work, which was won this year by the juniors. Careful records have been kept from the first and they show that regular exercise produces a perceptible improvement in health during the college course, the percentage of sickness among the seniors during the last twenty-five years having been almost one-fourth less than among the freshmen. Another interesting thing brought out by these statistics is the fact that students as a class are more vigorous young men now than a quarter of a century ago. From 1861 to 1865 each student lost an average of 2.18 days during the college year on account of sickness, while from 1885 to 1889 the average was only 1.75 days—one-fifth less. An interesting study has also been made at Amherst of the effects of smoking upon the members of the graduating class. In this class 71 per cent. have increased in their physical measurements and tests during the four years, while 29 per cent. have remained stationary or fallen off. Separating the smokers from the non-smokers, it appears that those who do not use tobacco have gained 24 per cent. in

weight more than the smokers, 37 per cent. more in height, and 12 per cent. more in chest-girth, while in lung capacity there is a difference of 8.36 cubic inches in favour of the non-smokers. These figures show the same tendency as those compiled by Dr. J. W. Seaver, the instructor in athletics at Yale, who found that the non-users of tobacco among the seniors show a gain over the users of 20 per cent. in height, 25 per cent. in weight, and 66 per cent. in lung capacity. Dr. Seaver has kept statistics of this sort for eight years, and finds that they show an equally decided advantage for the non-smokers during the whole period. He notes the interesting fact that not only do all the candidates for the crews abstain from tobacco, but that only one man smokes among all the prominent athletes in the different fields of activity."

ORIGINAL VERSE.

TO LORD TENNYSON.

(On his Eighty-second Birthday.)

THE laurel wreath upon thy brow
Fades not; but fresh and fragrant still,
As erst in summer, blossoms now
Upon the snow-crowned hill.
For seeing none to take the lyre
When thou art gone, the God of Song
With Fate doth lovingly conspire
Thy music to prolong.

JOHN B. TABB.

St. Charles College, Ellicott City, Maryland, U.S.A.

OBITUARY.

RAJENDRA LALA MITRA, LL.D., C.I.E.

By the death of Dr. Rajendra Lala Mitra, which took place at Calcutta last week, India has lost one of her few native scholars who, both by sound principles of research and by command over the English language, could rank with the Orientalists of Europe. His career is also specially interesting, because he did not belong to the Brahmam caste (with whom a knowledge of Sanskrit is hereditary), nor did he ever enjoy the advantages either of a university education or of a professorship. Like the English pioneers of Orientalism—Jones and Colebrooke and Prinsep—he may be called an amateur, in the best sense of that word.

Dr. Rajendra Lala Mitra was born at Surah, a suburb of Calcutta, in February, 1824, so that he had completed his sixty-seventh year. The clan of the Kayasth caste to which he belonged trace their descent through twenty-four generations to an ancestor who came from Upper India in the reign of Adisur, King of Bengal, in the tenth century A.D. With other Kayasth clans—such as the Ghoses, the Dutts, the Sens, and the Palits—they have always held a high position in Bengali society, and in recent years have furnished a large proportion of civil servants, judges, and barristers. At the time of his birth, his family had lost the great wealth which they had acquired in the previous century in the service of the Nawabs of Murshidabad, and even (it is said) in that of the Mughal Emperor; but they were noted for their devotion to Sanskrit and Persian literature, and for the possession of a fine library. The boy was thus brought up in a cultivated household, being educated only at native schools. For some time he attended the Medical College, and afterwards studied law; and we have heard that Mr. Charles Hay Cameron, the legal member of council who succeeded Macaulay, directed his private studies. Legends are told about the reasons which made him abandon both medicine and law. He does not seem to have tried to enter government service. At last, in 1846, the future bent of his studies was fixed by his being appointed to the librarianship of the Asiatic Society, which had just previously been vacated

by the learned Hungarian, Csoma de Körös. With the Asiatic Society he remained closely connected until his death, for some time as philological secretary, as vice-president for twenty years, and finally as president in 1885, being the only native of India who has ever attained that distinction. It was, therefore, natural that when, in 1884, the mother of all orientalist societies celebrated its centenary, Dr. Rajendra Lala Mitra should have been chosen to write its history. Apart from the works he published, there are few other facts in his life worth recording. In 1856 he was appointed Director of Government Wards in Calcutta, which office he held for more than twenty years. Latterly, he was elected on more than one occasion a member of the Calcutta municipality, and he was ever ready to take a part in public proceedings on the Liberal side. On the occasion of the Queen's being proclaimed Empress of India, he received the title of Rai Bahadur; and when the order of the Indian Empire was founded in 1878, he was appointed one of the first Commanders, along with the present Sir William Hunter. The University of Calcutta made him one of its fellows, and conferred upon him the rarer distinction of an honorary degree. He was also an honorary member of our own Royal Asiatic Society, and of a long series of learned bodies on the continent. We believe that he never attended any of the meetings of the International Congress of Orientalists.

Dr. Rajendra Lala Mitra's contributions to the *Journal and Proceedings* of the Bengal Asiatic Society cover five columns in the Catalogue, being equalled in number only by those of Mr. Brian Houghton Hodgson, who left India before he began to write, and has survived him. Apart from these, he published Catalogues of the curiosities in the society's museum (1849), of the books and maps in the library (1856), of the Sanskrit MSS. dealing with grammar (1877), and of the Buddhist MSS. from Nepal (1882). He was, moreover, an indefatigable contributor to the texts published by the society under the title of "Bibliotheca Indica." Out of 467 fasciculi in the Sanskrit series his name is prefixed to 83. Among these may be specially mentioned the *Aitareya Brahmana* of the Rig Veda, with an abstract of the contents in English; the *Pratisakhya* of the Black Yajur Veda, with its commentary; the *Yoga Sutr* of Patanjali, with English translation and notes; the *Agni and Vayu Puranas*; and the *Kamandakiya Nitisara*, an encyclopaedic work which purports to contain the political maxims of the minister of Chandra Gupta.

But the books by which Dr. Rajendra Lala Mitra is best known in this country are three. First, *The Antiquities of Orissa* (two volumes, large quarto, 1875 and 1880), illustrated with lithographed plates and photographs, containing the results of an archaeological mission on behalf of the Government at the suggestion of the Society of Arts. Here the author traces back both the form of the image of Jagannath, and also the ear festival, to a Buddhistic origin. Second, a similarly illustrated work on *Balkh Gaya*, the hermitage of Sakya Muni (1878). And third, *Indo-Aryans* (two volumes, 1881), in which he has collected a number of previously published papers dealing with the ancient and medieval history of India. Among the questions here discussed are human sacrifice, the eating of beef, and the use of intoxicating liquors in Vedic times; and—a subject which the author had made specially his own—the chronology of the early Pala and Sen dynasties of Bengal.

Dr. Rajendra Lala Mitra had not produced much of late years, owing to weak health; but his name will always be remembered as one of the most industrious and single-minded of those

Indian students who have been trained to appreciate the accuracy of Western methods of investigation.

J. S. C.

MAGAZINES AND REVIEWS.

THE current number of *Mind* opens with a thoughtful article on "The Problem of Psychology," by Mr. E. W. Scripture. The article is remarkable for the emphatic way in which the writer insists on the proposition that psychology has to do with mental processes only, and that any reference to the neutral concomitants of these processes is, strictly speaking, a travelling beyond the limits of the science. The relation of psychology to the other sciences, general and special, is defined fully and clearly. In a paper on "The Physical Basis of Pleasure and Pain," Mr. H. R. Marshall contributes an interesting and suggestive study on the well-known theories of the subject, pointing out where they are one-sided, and serve to supplement one another. His own theory is to be given in a later number. In addition to these, there is an article by Mr. W. Caldwell which examines "Schopenhauer's Criticism of Kant," distinguishing wherein this is effective and valuable, and where, owing to the limitation of his own point of view, it is defective; also an interesting contribution to the question of the origin of music, by Mr. R. Wallaschek, in which an ingenious attempt is made to show (as against Darwin, and with some approach to the point of view of Herbert Spencer) that music is distinctively a human product, and that the sense of tune or melody is evolved out of the feeling for rhythm. From a special notice appended to this number, the reader learns that, with the October issue, the present series, which will have run sixteen years, will close, and that in January next a new series, with Mr. J. F. Stout as editor, in place of Prof. Croom Robertson, will be begun. As the new editor and three out of his four co-operators named are Cambridge teachers, it looks as if *Mind* is henceforth to be in a special manner the production of that university.

THE August number of *Temple Bar* contains a paper entitled "Wayfaring in the Quercy," by Mr. E. H. Barker, which, alike from the novelty of its subject and the unconventional mode of treatment, is not unworthy of being compared with Mr. Stevenson's classical experiences with a donkey in the Cevennes.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOETTCHER, F. v. *Malerkwerke d. 19. Jahrh.* 1. Bd. 1. Hülft. Aagaard—Heideck. Dresden: Boettcher. 10 M.
 HALLER, M. *Kompositionslehre f. polyphonen Kirchengesang m. besond. Rücksicht auf die Meisterwerke d. 16. Jahrh.* Regensburg: Coppenrath. 6 M. 40 Pf.
 SITTL, K. *Die Patrizierzeit der griechischen Kunst.* Würzburg: Stahel. 2 M.

HISTORY, LAW, ETC.

- AUBÈS, A. *Traité de métrologie assyrienne.* Paris: Bouillon. 6 fr.
 CAT, E. *Essai sur la province romaine de Maurétanie césarienne.* 7 fr. 50 c. De Caroli V. in Africa rebus gestis. 2 fr. 50 c. Paris: Leroux.
 CUTRU, T. *Vendita, cessione e permuta.* Naples. 12 fr.
 GEISELER, F. H. *Etude sur la commission départementale et législation comparée.* Paris: Cotillon. 7 fr. 50 c.
 GRAYSON, E. *Histoire du droit et des institutions de la France.* T. 4. *La féodalité.* Paris: Cotillon. 10 fr.
 HILLER v. GABELINGEN, F. *Zur arkadischen Königsliste d. Pausanias.* Jauer: Guericke. 1 M. 20 Pf.
 KOHLER, J. *Altindisches Prozessrecht.* Stuttgart: Enke. 3 M.
 MEISSNER, H. *Die Herzogin Maria Anna v. Bayern u. der preussische Reichstagsgesandte v. Schwarzenau (1778—1785).* Jauer: Guericke. 1 M.
 MEYER, Ch. *Geschichte der Prov. Posen.* Gotha: Perthes. 6 M.
 PIERLINO. *La Russie et l'Orient. Mariage d'un Tzar au Vatican.*—Ivan III. et Sophie Paléologue. Paris: Leroux. 2 fr. 50 c.
 REUR, l'abbé. *Les gens de lettres et leurs protecteurs à Rome.* Paris: Belin. 7 fr.

WEIL, le Commandant. *La Cavalerie des armées alliées pendant la campagne de 1814.* T. 1. Paris: Baudouin. 8 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BERGER, H. *Geschichte der wissenschaftlichen Erkunde der Griechen.* 3. Abth. *Die Geographie der Erdkugel.* Leipzig: Veit. 4 M. 40 Pf.
 SORAFER, P. *Atlas der Pflanzenkrankheiten.* 5. Folge. Berlin: Parey. 20 M.
 VREJENOVSKY, J. *Flora bulgarica.* Prag: Rivnac. 20 M.
 ZIMMERMANN, A. *Beiträge zur Morphologie u. Physiologie der Pflanzenzelle.* 2. Hft. Tübingen: Laupp. 4 M.

PHILOLOGY, ETC.

- MATZNER, E. *Altenglische Sprachproben.* 2. Bd. Wörterbuch. 11. Lfg. Berlin: Weidmann. 8 M.
 PARTZOLT, F. *De nonnullis glossomatibus, maxime Galenianis, commentatio.* Jauer: Guericke. 80 Pf.
 REYLLIOUT, Eug. *Corpus papyrorum Aegypti.* Papyrus démotiques du Louvre. 2e Fasc. Paris: Leroux. 25 fr.
 SAALFELD, G. A. *De bibulum sacrorum Ulgatae editionis graecitate.* Quedlinburg: Vieweg. 7 M. 50 Pf.
 STÜCKEN, alsatische. 1. Hft. Strassburg: Trübner. 2 M.
 VOLKMANN, W. *Untersuchungen zu Diogenes Laertius.* 1 M. 40 Pf. De encomio Demosthenis inter Luciani scripta perperam relato. 80 Pf. Jauer: Guericke.

CORRESPONDENCE.

WORDSWORTH AND SHAKSPEARE.

1, Winton-road, Dublin: Aug. 3, 1891.

It is to be regretted that Mr. Roden Noel should, in his recent review of Mrs. S. Orr's *Life of Browning* (ACADEMY, July 18, p. 48), have fallen into the mistake of representing as a serious boast of Wordsworth what was nothing more than a witty invention of Charles Lamb. I refer to the joke as to Shakspeare. Mr. Noel's words are, "When Wordsworth said that he could have written Shakspeare 'if he had a mind to,' the retort of Charles Lamb was obvious."

It may be of interest to point to the foundation of this misrepresentation. It is a passage in a skittish letter from Lamb to his friend Manning, written in February 1808.

"Wordsworth, the great poet, is coming to town: he is to have apartments in the Mansion House. He says he does not see much difficulty in writing like Shakspeare, if he had a mind to try it. It is clear that nothing is wanting but the mind."

An apprehensive reader would see that the latter part of this passage is as little matter of fact as the preceding piece of news that Wordsworth "was to have apartments in the Mansion House."

Among a few reminiscences communicated by me to Canon Wordsworth's Memoirs of his uncle, I put on record that Wordsworth, in ranking the great poets of the world, placed Shakspeare first, adding the epithet "unapproachable"; and his habitual way of referring to Shakspeare in his writings throughout is in full accordance with this judgment. Lamb, it is plain, had observed the absence of enthusiasm in Wordsworth when speaking of other poets, and in his amusing way determined by this caricaturing invention to satirise the defect. It is to be hoped that a blunder as to his intention, which would have pained the maker of the joke, may henceforth cease to be propagated.

R. P. GRAVES.

"PEARL."

London: July 27, 1891.

I regret exceedingly that Dr. Morris seems annoyed at my notes on his review of *Pearl*. I need hardly say that, had I anticipated this, I should have held my peace; but the interests of a subject that owes its very life to Dr. Morris's unstinted zeal, patience, and knowledge seemed to me to demand a frank discussion of certain points adduced by him in his criticism of my book. I could not, and I cannot, agree with my reviewer; but there should be no cause for

* *Letters*, vol. i., p. 247. Canon Ainger's edition.

annoyance. No one can afford so well as Dr. Morris to make an occasional mistake; and among the younger generation of English students there is, I hope, no one more appreciative of his labours in the past than myself. While I write, I am not unmindful of the fact that, if there is any merit in what I have done, a great part of the credit must of necessity belong to the pioneer of Middle-English studies. I do not yearn for the credit, but I am very eager about the truth; and I fear that Dr. Morris's indignation has prevented him doing justice to a cause he so much at heart.

1. I am not the inventor of the Middle-English idiom "to dare to," but I have, I think, discovered the meaning of a puzzling *haparlegomennon*, hitherto unexplained. I cited the Old-English *ouðrædan*, not because I regard "a quotation as more valuable than an argument," but because *ouðrædan* and *to dare* (i.e., "to dare for drede") are synonymous. Nor did I jump to the conclusion that Middle-English *daren* follows the same construction as Old-English *ouðrædan*: I tried to understand, and to help others to understand, why this word *daren*, in the sense of "to fear," is followed in this particular passage by a preposition expressing motion *to*, whereas in Old-English and in Middle-English a verb of "fearing" is usually followed by a preposition expressing motion *from*. I did all this in deference to Dr. Morris's objection to the Scottish "to dare at" (i.e., "to fear a person"), with which I compared the Middle-English phrase. I distinctly stated that I discarded my Scottish phrase merely "for the nonce," while arguing out the matter with Dr. Morris. My reviewer now turns on me and tries to fight me with my own weapons; "we need not make a guess," he writes, "at the construction of *dare*; good authority can be produced for the phrase *to dare at*." Furthermore, I did not quote the passage from Cardinal Newman's "Dream of Gerontius" with reference merely to the use of *rescoghe*, but as a remarkable parallel to the thought and the very words of the medieval poet. This is not the first time that I have been able to throw light on a misinterpreted passage in *Pearl* by means of a quotation from modern poetry. But these things are *misères* compared with the final question at issue.

Dr. Morris says that I have shifted my ground anent the interpretation of the lines under discussion. I have done no such thing; my rendering of the whole passage is naturally terser than my attempt to explain the full significance of each single word. That there may be no doubt about the matter, I beg leave to quote (a) the Middle-English lines, (b) Dr. Morris's rendering, and (c) my own:—

- (a) His franchise is large that ever darde
 To hym that macz in synne rescoghe
 No blysse becz from him reparde.
 (b) God's liberality, which has ever been hid (i.e., has been unsearchable), is large;
 To the man who makes a rescue in sin (i.e., repents);
 No blessing shall be withdrawn from him.
 (c) Large is man's franchise (in heaven), when he hath feared (on earth)
 Him that maketh a rescue in sin (i.e., Christ);
 No bliss shall be denied to him.

The objections to (b) are, I venture to think, insurmountable; unbiassed scholars must decide concerning (c).

2. Dr. Morris objected, in the first instance, to my rendering of "clem" by "claim" because in Middle-English it would be *cleime*. I quoted a passage in which *clem* (= claim) rhymes with *bapteme*. He will not accept the quotation because it is from an East-Midland poem, and the dialect of the *Pearl* is West-Midland. I beg leave to point out to Dr. Morris that *cleme*

(= "claim") is common in the writings of Barbour; as there are a large number of northern forms in *Pearl*, he will not, I hope, object to one more instance.

Dr. Morris argues on behalf of *clème* "to smear." If he could adduce one line in the whole of English literature in which the word is used metaphorically, I would willingly give up my rendering; but in spite of the Sanskrit *līmpati* I cannot do so at present. The author of *Pearl* uses this word elsewhere, but merely in its literal sense of "to daub." There is nothing anomalous in the use of "claim" (*clème*). In another poem the poet tells how the sick and diseased "claimed" grace of Christ; in the passage under discussion the poet states that Christ "claimed" all the sins of men. I am aware of the fact that the usual form of "claim" in the Alliterative Poems is *clajme*; but it would not be a difficult thing to array a number of instances from *Pearl* of illustrative "eye rhymes. I dwell on the matter in one of my notes in the ACADEMY of July 11.

Finally, I could point that two important authorities construe *clème* in this particular passage in the same way as I do: to wit, Dr. Morris himself (*Alliterative Poems*, 1st ed., p. 137, 2nd ed. p. 135), and Dr. Murray (*New English Dictionary*, *sub voc.*).

3. (i.) *totz*, in *Pearl*, rhymes with *ros*, *porpos*, *gotz*, *thos*; wherefore in the same way as *gotz*=*gos*, i.e., the 3rd person singular pres. ind. of *go*, so *totz*=*tos*, i.e., the 3rd person sing. pres. ind. of *to*; it cannot be the 3rd sing. of *toteu*; its infinitive must be *ton*.

Dr. Morris argues that A.S. *tēon* can only give *ten* in Middle-English, but an A.S. *eo* often becomes not only *e* but also *o* in Middle-English (cp. *cnēo* *lōsan*, *cēosan*, &c., &c.). In the case of *ton*, it must be remembered that the secondary verb *towen* (= Icel. *toga*) may have had some influence on the vowel; but for the fact that the poet spells this secondary verb elsewhere *tove*, one might have identified the two words. There was probably some confusion between the primary and secondary forms.

(ii.) "For hit was negh at the terme that he to shude."

Dr. Morris refuses to recognise that *to* in this passage is merely the infinitive under discussion; he argues that it is a preposition meaning "at," and that the verb "to go" is understood. Is it likely that any writer, medieval or modern, would use the preposition *to* in the sense of "at" in an elliptical sentence expressing motion? The fact of an ellipsis in such a sentence is only explicable on the supposition that the preposition itself expresses motion to a place.

4. "Bytwene *myrthez* by *merz* made."

Dr. Morris seems annoyed with me for abandoning my former interpretation, as though I had no right to make a discovery after the publication of my book. According to Dr. Morris, my new interpretation is due to "an ingenious alteration in grammar and order of the words." I cannot see where the alteration in grammar comes in, unless it be the change of *myrthez* into *myrthe*. The accidental *z* in *myrthez* seems to me to be evidence in favour of my reading, rather than against it; the scribe thought of *merz* but wrote *myrthez*. As regards the order of words, if Dr. Morris turns to my notes on stanzas 19, 1 and 45, he will find similar scribal errors due to the mere transposition of two or more words. Finally, my reviewer asks, "Should we not expect to find the Lord of the Garden (of the 'Romaunt of the Rose') a more prominent figure in *Pearl* deserving of more than a mere passing allusion?" I do not think so. The poet wrote for a cultured audience, and no such fourteenth century audience would have found

the least difficulty in the personification. If this were the only reference in the poem to the "Romaunt," it would be different; but the earlier part of *Pearl* is steeped in ideas derived from "the Bible" of the medieval poets. Who but an enthusiastic reader of the Romaunt would have spoken of *Inf-dauugere*—to quote an instance from the very first verse of the poem? And what audience would have understood the full significance of the word but one that was familiar with the machinery of the older poem? The only question is this: Was the author of *Pearl* in this particular passage indebted to Chaucer's version of the poem, or is the parallelism of expression in the two English poems purely accidental? I do not think it can be accidental, and I should be grateful for criticism on this point.

While working at the "Romaunt" in its relation to *Pearl*, the meaning of ll. 11-12 of stanza 1 has dawned on me, and I am now able, I think, to explain the lines for the first time in a satisfactory manner. Danger in the "Romaunt" is the personification of the arbitrary power that refuses what one longs for; *Inf-dauugere* in *Pearl* is "Love's denial or arbitrary will"; but underlying "love's" is the idea of God, so that in reality *Inf-dauugere* = God's Will, and I suggest that the meaning of the closing lines of stanza 1 is as follows:

"I pine, debarred by God's Will
from my own, my spotless pearl."

My only regret is that some reviewer has not earned my gratitude by anticipating this suggestion, or at all events by finding fault with the one passage in the poem about which my conscience has been uneasy for some long time.

5. "It is not a vital point," says Dr. Morris, "whether *brede* be related to A.S. *brēdan* or *brēdan*." In philology every point is vital: and in literature it makes some difference to the reputation of a poet if he writes "crowned me queen to breed in bliss," instead of "to revel in bliss." As I hold that the poet of *Pearl* wished to convey the latter thought, I am zealous to prove that Dr. Morris's derivation from *brēdan* is erroneous. It is true that Mätzner is with him, and that the New English Dictionary follows Mätzner; but I find in Mr. Bradley's new edition of "Stratmann," recently issued by the Clarendon Press, confirmation of my opinion. He quotes the passage from *Pearl* under *brēdan* and not under *brēdan*.

I. GOLLANZ.

PHUT AND SABA.

Berlin: July 31, 1891.

In the ACADEMY for July 25, I stated that Pūt must be searched for, together with the Fūt of Hamdāni, in the neighbourhood of Sabyā, in the south-western part of 'Asyīr. I would now add that a town Pudu is also mentioned by Ptolemy (Book V., ch. vi.) exactly at the same place.

Ptolemy mentions a Πουδρου πόλις on the coast of the Red Sea in the latitude of 16° 30'. In my *Skizze der Geschichte und Geographie Arabiens* (ii. 238), I identified this locality with Jazīn. As in the time of Ptolemy the sea-coast was not the same as in our days, but lay further to the east, Jazīn cannot correspond exactly with Pudu. We must rather search for this town a little eastward, that is, towards the country of Sabyā, not in Sabyā itself, but perhaps between Sabyā and the coast. The geographical position of this place is exactly the same as the Fūt (more correctly Fūtu) of Hamdāni; and, since Pudu or Pudn is not a Semitic form, I have no doubt that Pudu, and not Pudn, is the correct reading.

Further, Ptolemy places a Σαβη in 16° 55', and about one degree east-north-east from

Pudu. This Σαβη is evidently identical with Sabyā. Another locality is named by Ptolemy—Αἰλου κόμη. As there is between Sa'da and the Wādī 'Yrdh (the river of Ned-jrān) a Mount Dulū' (sometimes written Dilū') on the pilgrim road from Sa'da towards Mekka, I would read ΔΙΑΟΥ instead of ΑΙΑΟΥ. Ptolemy places this locality east of Pudu. I venture to think that here the Alexandrian geographer is in error, because Dilū' is in reality east of Sabyā. Ptolemy's localities must not be placed absolutely on the sea-coast, but in general rather in or near the Tihāma, because in ancient terminology all places near the coast were called coast-places.

I wish to add that this Σαβη must not be confounded with another Σαβη (Σαβη βασιλείου), which is identical with Sawwā between Ta'izz and Mokhā, and was a metropolis of the Himyars in the time of the author of the *Periplus Maris Erythraci* (circa 65 A.D.).

Sprenger, in his *Althegeographie Arabiens* (§ 62), identifies Pudu with Rās Mejarnā near Ghalāfika, and Ailu with Shurame (Schuraym). Sabe is placed by him in the neighbourhood of Zebid. These positions are as erroneous as my own identification of Ailu with Abū 'Arish in *Skizze* (ii. 238).

EDUARD GLASER.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Aug. 10, 1 p.m. Botanic: Anniversary Meeting.

SCIENCE.

The Philosophical Basis of Evolution. By James Croll, LL.D., F.R.S. (Stanford.)

In this book Dr. Croll propounds, at some length and with rather wearisome iteration, the doctrine that directing motion and producing motion are two distinct things; that whereas energy is admittedly constant in quantity, it may be altered in direction at will;* and that evolutionists have been apt to overlook the importance of the directing or determining factor in evolution, and to lay exaggerated stress on the omnipotence of matter and energy *per se*. There certainly has been a tendency to speak as if in matter and energy could be discerned "the promise and the potency of all forms of life," and of all mental and physical events; whereas Dr. Croll holds that matter and energy, alone and unguided, contain little better than impotency, at least as far as the production of an ordered and organic universe is concerned.

The following extracts may serve to give an idea of the doctrine as propounded by Dr. Croll:

First of all he grants the law of causation. "No event happens without a cause." Next he grants the continuity and uniformity of nature: "No breaks or stoppage in the sequence of phenomena." And next ordinary Darwinism, "higher and more complex forms of life gradually arising out of the lower and more simple." All these propositions "researches are tending daily to confirm." But "when we leave established facts and principles, and begin to inquire into the causes of evolution and the nature of those agencies by which the process is brought about, we soon meet with a diversity of opinion. At present most evolutionists regard the process

* This statement is not to be found in Croll, and though I may believe it capable of substantiation and amplification, I only intend it here in a popular and explanatory sense.

as purely mechanical and physical, the result of matter, motion, and force, alone; to be explained, if explicable at all, in terms of these elements."

"It is one of the chief objects of the present treatise to demonstrate that such is not the case, and that it is absolutely impossible that the processes of nature can ever be accounted for without going beyond what is to be found in matter, motion, and force."

"In regard to all physical change or motion, no matter what the nature of that change or motion may be, at the very outset two questions arise, viz., what produces the change—causes motion? What determines or directs it? The answers to these two questions lead us into two totally different paths; and the overlooking of the distinction between the paths, or the confounding of them, has led to no end of confusion."

"The great question is not simply what produces a motion, but what produces the particular kind of motion? It is not what gives existence to the motion, but what determines its direction."

"Determination is the foundation stone of evolution."

The fundamental element in the process of evolution is neither force nor the persistence of force, as Mr. Spencer supposes, but a totally different thing, viz., the determination of force.

"The production of motion and the determination of motion are two things absolutely different in their essential nature. Force produces motion; but it is as impossible that force can determine motion as that two can be equal to three." "Force can impart the blow of a hammer, it cannot direct it."

Now here, unfortunately, and in all corresponding places throughout the book, Dr. Croll's inadequate acquaintance with the language of modern physics leads him into serious error and confusion: and it is probably this confusion, grafted on to the element of truth in the doctrine he is trying to enforce, that leads to the length and tediousness of the book. When he says that force cannot direct motion, he is flying in the face not of Mr. Spencer but of Isaac Newton: rather a serious opponent. The "second law of motion" asserts that force is necessary to change the motion of matter, whether in magnitude or in direction. Dr. Croll virtually admits the magnitude but denies the direction.

It is most unfortunate that he should have made this mistake, because he has glimpsed a real distinction between altering the amount and altering the direction of the motion of matter, but he has failed to express it. He has been misled by the painfully inaccurate use of the term "force," current in the time of his youth, and by the wholly obnoxious and meaningless expression "the persistence of force," which seems to have become an integral portion of evolutionist philosophy. It will not do to say that by "force" is meant "energy," and that we can translate the one word into the other; that may be done sometimes, but at other times the word force means force and not energy, and the confusion is not to be avoided by any amount of kindly interpretation.

All through the rest of the treatise Dr. Croll struggles in vain to get out of this entanglement, and at length has to take refuge in "an objective idea" as a de-

termining cause, which is suddenly introduced thus (p. 53):

"The determination which takes place in nature occurs not at random but according to a plan—an objective idea. . . . In the formation of, say, the leaf of a tree, no two molecules move in identically the same direction or take identically the same path. But each molecule must move in relation to the objective idea of the leaf, or no leaf could be formed. The grand question therefore is—What is it that selects from among the infinite number of possible directions the proper one in relation to this idea?"

Returning, however, to Dr. Croll in his earlier chapters, before he becomes mystified by making quotations from various metaphysicians as to the nature of matter, we find him for a time speaking with perfect physical correctness thus:

"No energy or expenditure of power is absolutely necessary to direct or deflect this motion either to the right hand or to the left. All that is required is that the deflecting force should act at right angles to the direction in which the particle of body is moving. Deflection to any amount can thus be produced without work. A planet, for example, moving in a circular orbit, is being continually deflected by gravity; and gravity in doing this performs no work."

This doctrine seems to be as old as Descartes.

"Descartes had maintained that the quantity of motion in the universe was constant, and could neither be augmented or diminished. Will, he argued, cannot create motion—cannot move a body; but, he asserted, it may direct motion, for the directing of motion is totally different from the producing of it. Leibnitz, on the other hand, maintained, in opposition to Descartes, that will could no more direct motion than it could create motion; that in order to direct motion bodies must be deflected from their former course, but that, in consequence of the law of inertia, a body could not thus be deflected without an expenditure of force, and that will, therefore, could no more direct motion than it could originate it. It follows, then, he argued, that the motion of our body obeys the command of our will, not because the will has any direct control over them, but because these motions have been pre-arranged to agree with the volitions of the will."

On which Dr. Croll comments thus:

"Had Leibnitz been aware that motion can be directed without any expenditure of force, he would have found that his theory of pre-established harmony is superfluous, even if it were true that will cannot move matter."

In all this there is a want of clearness caused by the meaningless phrase, "expenditure of force." If it is to be interpreted as expenditure of energy, then the statement attributed to Leibnitz is not true. If, on the other hand, it means merely exertion of force or action of force, the statement is true, but no such deduction can be drawn from it as is drawn; for the deduction tacitly supposes the word force to be used in the sense of energy, i.e., in the sense of a thing of which conservation may be predicated.

Whatever difficulty there may be in analysing action into its ultimate constituents, or in stating what it is that arranges or has arranged things to act as they do, there is no need to boggle over the initial physical statement. Yet this is continually being done. Metaphysicians have erected great superstructures of generalisation on

their negligence and ignorance of elementary physics, and on confusions concerning facts brought about by an unprecise use of language. Thus, if one may trust Dr. Croll's quotations, Lange disproves the existence of matter apart from force by an elementary confusion about the term elasticity, not knowing apparently that there are two kinds of elasticity, that of shape and that of size, so that a continuous and perfectly incompressible substance may nevertheless have elasticity of shape, and hence that an "elastic body" need not "consist of discrete particles." Again, Hartman is said to deny the existence of mass in an atom, because it is a unit of mass, and it is senseless to ask what is the mass or number of unity!

Now Dr. Croll, wishing to emphasise the fact that no expenditure of energy is needed to direct the motion of matter, does so by denying that force is competent to direct it; and when confronted with the clear untruth of this proposition, modifies it by saying that it is not really the force but the something which directs the force.

"Determination is effected by the magnitude and direction of the component forces," "not by the forces but by the determination of the forces." "The swing of a pendulum is determined, not by the force of gravity, but by the way in which the force acts." "In other words, it is due not to force, but to the determination of the force. Again, the determined magnitude of the swing is the result not of force, but of the determined magnitude of the force."

These extracts trend perilously near the absurd, at least in their mode of expression. However, what he means is, of course, that though force may be the proximate cause of motion it cannot be the ultimate cause, and we must go on to ask what it is that exerts the force.

Speaking of the building of a crystal or of organic forms, he says:

"The mystery is not—What are the forces which move the particles, but what is it that guides and directs the action of the forces so that they move each particle in the particular manner and direction required? Force gives motion to the particles; but we are not concerned about the cause of motion, only about what directs the motion." "What guides the force?"

"If anyone imagines that he can conceive motion as being directed or determined by a force, he will find on subjecting his thoughts to a proper analysis that the determination is not due to the force which he imagines, but is due to the direction in which the imagined force exerts itself. The determination results not from his imagined force, but from the way in which his force acts."

Now these statements are scarcely physically satisfactory. The motion of a body is determined and can be definitely predicted, given two sets of data—viz.: (1) The forces acting on it from instant to instant; (2) the initial conditions, or state at some definite epoch. The first is usually expressed in mathematical physics by a differential equation; the second by the value to be attributed to the arbitrary constants introduced by its integration.

It would have been better and clearer if Dr. Croll had admitted this, instead of only saying that something more than force was necessary, and trying to personify "the determination of the force." Given all the forces acting at every instant, and given the

state of the body at some one instant, then its whole motion is completely determined during the continuance of those forces. There can be no doubt about that; and there is still plenty of room for any amount of question as to what subjected the body to these conditions, and why the forces act as they do. But to such questions as these physics gives no reply.

The physical part of the intended statement is simple enough, and may be put thus. To change the amount of motion in a body, work must be done and energy must be transferred from other bodies to it, or *vice versa*. No increase in motion can be brought about except by a disappearance of some other form of energy. But to alter the direction of motion no work need be done, force alone is sufficient. The body which exerts the force need lose no energy, motion and matter may be directed without the performance of work or expenditure of any energy, simply by the exertion of force.

The next step is not so simple, and rapidly ceases to be physical. What makes that body exert force? What makes a bullet, for instance, strike a particular target; the force of the powder, combined with the constraint of the barrel. What directed this bullet in this direction at this time? We may go on answering such questions for a time, but ultimately we are unable to answer anything better than the man who pulled the trigger or the officer who gave the word of command. And this leads us straightway into the blind alley of the free-will controversy. Can the trigger be pulled, can motion be determined, by an act of will.

Dr. Croll does not shirk this controversy, however, but boldly plunges in and makes a statement of his position which amounts to about this. Our actions and volitions are entirely determined by the pre-existing facts if taken in their entirety, and inclusive of the facts of self as well as of the external world. To suppose that action can be made arbitrarily independent of what has gone before is stigmatised as leading to antinomianism in its subjective aspects, and being as objectively absurd as to suppose that a thing can happen without a cause. The dependence of our acts on the totality of previous circumstances he holds as essential to our sense of morality and responsibility; and so he denies that will can be really a determining cause, because it is itself determined. Though how to reconcile this foreknowledge and pre-determination with our sense of responsibility and choice, he abandons as an insoluble problem.

By this time Dr. Croll has seriatim considered as possible directing or determining agents in the universe—force, matter, motion, action, persistence of force, natural selection, and will, and has rejected them all. He gets rid of the first four by the ad infinitum argument—that a thing cannot be ultimately caused by itself, or by anything of the same nature as itself. In discussing “persistence of force” as a determining cause, he gropes about in the foggy pincerianism, and asserts that the reality which he finds at the bottom of it is not the “persistence of force,” but “the far more general and distinct principle, namely, that

the same cause acting under the same conditions will always produce the same effect.” Natural selection he ultimately dismisses as little better than a “destruction of the on-the-average unit”—a remarkably negative factor for a determining cause. Will he rejects, because, as explained above, he regards it as itself determined, not as self-determining; and so ultimately he comes to the conclusion that the only alternative to an eternal universe with an infinite succession of states all determined by antecedent states is to postulate the existence of a determining Deity.

“Upon teleology,” he says, “determinism throws a new light. The state of the universe at the present moment was determined by its antecedent states. We cannot suppose that one determination has resulted from another in an infinite regression without any beginning, for this would imply that things which are at present in operation are a part of a series which has been in operation from eternity. There must have been a first determination—a commencement of the series.” [This verb *must*, as Tyndall might say, is logically defective.] “Our proof of the existence of God undoubtedly rests on the principle of causation.” “If we suppose there had been no God, and that matter and motion had been eternal, this would not account for the past history of the universe. Matter and motion will not explain the evolution of things. Evolution is produced, as has been abundantly proved, neither by matter nor by force, but by the determination of matter and force. Eternal matter and eternal force would be impotent to produce the evolution of an orderly universe. The matter and the force must be determined. Whence, then, could they have got their determination had there been no God?”

This is a perilous sort of argumentation. It may be reasonably doubted whether the distinction drawn between the two alternatives, an eternal universe and an eternal God, is so real a distinction as Dr. Croll seems to think; and it is hopeless to try and imagine a beginning of determination, *i.e.*, an epoch before which nothing was arranged, if once one postulates an eternal anything. Again, supposing it granted that matter and energy alone are not sufficient to explain the order of the universe (for it is the order that constitutes the essence of his argument), it is rather a sudden and large demand to straightway requisition a Deity. Moreover, there is nothing new in all this. It is not difficult to admit that either the universe must have existed from all eternity, or else that there must have been a great first cause. There needs no Croll to tell us that. And the order and arrangement prominent in the universe has been a favourite theme for natural theologians from time immemorial.

The real idea in the book is simply that direction of energy can be accomplished without upsetting its conservation, and by an agent with no great store of energy at its disposal. This seems to have been grasped by Descartes (if so, it was a very remarkable achievement at that date), but it has frequently been in danger of being lost sight of. The modern evolutionist and amateur theologian is apt to press the law of conservation of energy into regions where it has no true applicability. There is undoubtedly something more in the universe

than matter and motion: to say the least, there is life and mind; and if Dr. Croll's book has the effect of making the path of materialistic monists more thorny, and of recalling some physicists from the attempt to press the laws of physics in ways which are illegitimate, he will have done good service.

OLIVER J. LODGE.

SOME BOOKS OF CLASSICAL PHILOLOGY.

Jahresbericht über die Fortschritte der klassischen Alterthumswissenschaft. Herausg. von Iwan Müller. Achtezelter Jahrgang. (Berlin: Calvary.) The eighteenth issue of this most useful work, containing volumes lxii.-iv., comprises, within its 900 pages, a valuable set of reports. Those dealing with the Greek classics are, perhaps, hardly so interesting as usual, for we have only reports on the rhetors and later sophists, Plutarch's *Moralia*, the late Greek grammarians, and a few pages on Homeric *Realien*. But the Latin section includes a very important summary of Plautine literature by Prof. Seyffert, a useful article by Dr. Häussner on Horace, and reports on Lucan, Silius, Lucretius, Valerius Maximus, and several late poets. The third section, “Alterthumswissenschaft,” opens with a long and dull report on the literature of 1887, dealing with the “Encyklopädie und Methodologie der klassischen Philologie”; but it contains capital articles by Dr. Schiller on Roman history and antiquities, and by other writers on science, medicine, trade, &c. There are also good indices to the whole; though we could wish that the table of contents were more “übersichtlich,” and less full of promises about the next “Jahrgang.” Apart from this trifling though annoying defect, the great fault of the work appears to be its tendency—we fancy we might almost say its growing tendency—towards prolixity. Some of the contributors seem hardly clear as to whether they are writing a report or a review, or an original work. Where the writer is the one recognised authority on his subject we can pardon this, even though *la sauce vaut mieux que la poisson*. But in an ordinary scholar's work, such confusion is regrettable. For instance, we think, far too much space is given to German pamphlets on Roman Germany. If the same space were given to the writings of local archaeologists in England and France and other countries, the length of the report would be portentous. But it should be remembered that all this extra matter does not destroy the value of the really good and excellent work contained in this indispensable publication.

Epitoma Vaticana ex Apollodori Bibliotheca. Edidit R. Wagner. (Leipzig: Hirzel.) *Apollodori Bibliotheca Fragmenta Sabbaitica.* Edidit A. P. Kerameus. (Bonn.) These treatises originated in two of the discoveries of neglected MSS. which have been common in the last few years. Dr. Wagner, while working in the Vatican Library, came upon a fourteenth century MS. labelled “*Fabulae poeticae et quaedam grammaticalia ex Eustathio sine principio et fine*”; and further examination showed that these *Fabulae* were really an abridgment of the mythological treatise known as the *Bibliotheca* of Apollodorus, and were, indeed, in some ways more complete and correct than the texts of the existing manuscripts. The work, as it was previously known, ended with the slaughter of Sinis by Theseus; the Vatican epitome goes on beyond the Trojan war, and, having restored Menelaus to his home, ends, like a famous resolution of the House of Commons, with the word “and.” The additional matter

does not throw fresh light on the date or identity of Apollodorus, nor is it plain to whom we owe the Epitome—perhaps to Tzetzes, as Dr. Wagner hints in a postscript. But the additional matter dealing with the legends of the Trojan cycle is worth the attention of specialists, and a certain amount may be gleaned as to the plots of Euripides and Sophocles' lost plays. The text, so far as we can judge, has been well edited; a few pages of scholarly notes and half a volume of "Curae Mythographae" greatly increase its value. In the former various subjects are discussed. It is pointed out, for instance, that the aorist infinitive in future sense, Cobet's great bugbear, is very common in late Greek, and especially in Apollodorus, to which it may be added that this very fact is no doubt a reason why the idiom appears so often in the MSS. of Attic writers. In the "Curae Mythographae" we have a variety of essays on the shapes of the legends, in which Dr. Wagner has not neglected the evidence supplied by Greek art, though possibly he might have used it more fully. The book concludes with two *indices*. It is curious that just as Dr. Wagner's work had been almost entirely printed another scholar made a discovery similar to his own. Some fragments of Apollodorus found at Jerusalem continue the text even further than his Vatican Epitome: Menelaus is safely bestowed in Elysium, and the wanderings of Ulysses and the Telegoneia are added. These fragments have been duly published by Mr. Kerameus in the *Rheinisches Museum*, and since separately. We are glad to note that Dr. Wagner promises "textum bibliothecae omni fere ex parte absolutum."

Zur handschriftlichen Ueberlieferung der Scholia Didymi. Von A. Schimberg. (Göttingen.) These two papers—the one a reprint from the *Philologus*, the other a *Beilage* to a school *Programm*—form a useful contribution to our knowledge of the Scholia Minora to the Iliad. These Scholia have received little critical attention of late years; they have not even been edited since 1825. Dr. Schimberg has now collated portions of the chief MSS. containing them, and has endeavoured to form some conception of their relative value. It appears that, according to him, there are three families of MSS., one of which consists of the *editio princeps* of Lascaris, for which no MS. source has yet been discovered. At the end the writer promises further collations of other MS. material not yet properly examined. Whenever a proper edition of the Scholia Minora is published, these *Vorstudien* ought to prove very valuable—which is more, unfortunately, than can be said for the Scholia themselves.

THE AMERICAN PHILOLOGICAL ASSOCIATION.

WE quote the following from the *New York Critic*:—

"THE twenty-third annual session of the American Philological Association was begun in the afternoon of Tuesday, July 7, at University Hall, Princeton, N. J., Dr. Julius Sachs, of New York, president, in the chair. Prof. Herbert Weir Smyth, of Bryn Mawr, the secretary, reported thirty-seven new members. The treasurer reported a balance of \$1126.09, as against \$416.41 a year ago. The first paper, by Clarence H. Young, of Columbia, on 'Erchia, the Deme of Xenophon,' was followed by 'Notes on the Roman Census in the Republican Era,' by Dr. E. G. Sihler, of New York. Andrew Ingraham, of the Swain Free School, New Bedford, contributed a paper on 'Word Order in Lucan'; and Prof. Clement L. Smith, of Harvard, read one on 'Catullus and the Phasellus of his Fourth Poem.' Copies of the poem were distributed, and the paper gave rise to discussion. The last paper of the afternoon was that of Prof. Thomas Dwight Goodell, of Yale, on

'Aristotle on the Public Arbitrators.' In the evening an address of welcome was delivered by President Patton, of Princeton. This was followed by the address of President Sachs, upon 'Alexandrine Art.'

"The association resumed its work on Wednesday morning with a considerably increased attendance, other colleges represented besides Princeton being Yale, Harvard, Johns Hopkins, Cornell, Columbia, Wooster, Wesleyan, Vanderbilt, Trinity, Hamilton, Miami, Union, Vassar, Smith, Bryn Mawr, Wabash, and Lafayette, as well as a number of schools. The first paper of the day was presented by Prof. Charles Forster Smith, of Vanderbilt, on 'Traces of Tragic Usage in Thucydides'; it was followed by interesting comments by Prof. Gildersleeve, of Johns Hopkins. The second was Prof. Theodore W. Hunt's 'English Lexicography,' which awakened universal interest. Prof. Hunt went over the whole ground of lexicography, historically and critically. Prof. March, of Lafayette, spoke with special reference to the Encyclopaedic Dictionary and its usefulness in comparison with others. The third paper was by Prof. H. W. Smyth, of Bryn Mawr—'Notes on Digamma.' Dr. Smyth was followed by Prof. W. A. Merrill, of Miami, on 'The Signification and Use of the Word "Natura" by Lucretius.' Prof. Gildersleeve took part in the discussion. The final paper of the morning was by Prof. Edward B. Clapp, of Illinois University, on 'Conditional Sentences in the Greek Tragedians.' The literary session of the afternoon was omitted, and the members accepted the invitation of the professors of Princeton to inspect the grounds and buildings, the library and the museums of the old college. A reception was given to the association by President and Mrs. Patton.

"On Thursday, Prof. William J. Seelye, of Parsons College, Fairfield, Iowa, presented some 'Metrical Translations from Sophocles's "Oedipus Coloneus."' Edward Capps, of Yale followed with a paper on 'The Greek Stage according to the Extant Dramas,' endeavouring to deduce evidence in opposition to the generally received opinion, that the ancient orchestra and stage were upon the same level. The next paper was by Prof. Andrew F. West, of Princeton, on 'Lexicographical Gleanings from the *Philobiblon* of Richard de Bury,' revealing the peculiar difficulties under which he laboured in his late translation of that work. A paper by Prof. W. G. Hale, of Cornell, on the 'Syntax of the General Condition and the Comparative Clause in Latin,' was succeeded by the following, which, owing to pressure of time, were given rapidly and with little discussion:—Dr. George B. Hussey, of the Western Reserve Academy, Hudson, Ohio, 'A Note on the Testimonia Belonging [sic] of Plato, *Respublica*, 398 A'; Dr. A. Gudeman, of Johns Hopkins, on 'A New Fragment of Cicero's *Hortensius* and of Aristotle's *Protrepticus*'; Prof. T. D. Seymour, of Yale, 'Notes on *Adrastea*,' correcting the popular notion of Nemesis as an avenging fury, especially of homicide; Prof. W. G. Hale, of Cornell, 'The Mood with *quod sciam*, restrictive'; and Prof. F. C. March, of Lafayette, 'Law of Language, especially Verner's Law.'

"Reports of various committees were received and considered. Among these was that of the committee on spelling reform, through its chairman, Prof. March. This emphasized the importance of the committee appointed by President Harrison upon the orthography of biographical names, the object being to secure uniformity in public documents. It was stated also that this committee had adopted the principles already sanctioned by the Government of Great Britain (?) and the Philological Association of London. The committee on the time and place of the next annual meeting reported several invitations; and upon ballot that of the University of Virginia was accepted, and the date fixed for the second Tuesday of July, 1892.

"The following were chosen as officers for the ensuing year:—President, Prof. Samuel Hart, of Trinity College, Hartford, Conn.; vice-presidents, Profs. W. G. Hale, of Cornell University, Ithaca, N. Y., and I. M. Garnett, of the University of Virginia; secretary, treasurer, and curator, Prof. Herbert Weir Smyth, of Bryn Mawr College, Penn.; executive committee—the above-mentioned officers and Profs. B. L. Gildersleeve, of Johns

Hopkins, F. A. March, of Lafayette, W. W. Goodwin, of Harvard, Miss Leach, of Vassar, and W. D. Whitney, of Yale.

PHILOLOGY NOTES.

AMONG the original MSS. to be exhibited at the International Congress of Orientalists is one that has been found among the Bataks of Sumatra, in which various diseases are ascribed to minute organisms or microbes. The microbes are roughly drawn on a large scale, sometimes covering a whole page. The curious thing is that medical and other literature only exists among those Bataks who have never been in contact with Europeans. The others are, as is known, cannibals. M. Claine, the first explorer who has been right through Sumatra, is now arranging his collection and photographs, with a view of illustrating his communication regarding the Bataks at the Congress. Afterwards he will return to the scene of his explorations.

IN the section on oriental art will be shown a curious Persian MS on the history of the shawl manufacture, beginning with the simplest alphabetic designs in white and black, and ending with elaborate many-coloured drawings of shawls, one of which indicates the sinuous course of the Jhelum river, as seen from the top of the Takht-i-Suleiman hill in Kashmir. A linguistic interest also attaches to the shawl manufacture; for it is based on instructions connected with a technical language of the weavers, in which have survived fragments of dialects older than those now spoken in the country, and many beautiful patterns thus resolve themselves, as it were, into a literary communication. Other oriental handicrafts have also a cunning of their own, and contain the remnants of a special learning, as will be shown in connexion with a book of about 100 Kashmir pictures, exhibiting men engaged in a variety of occupations, with complete sets of the implements belonging to each.

FINE ART.

THREE NUMISMATIC BOOKS.

Trade Tokens issued in the Seventeenth Century. By George C. Williamson. Vol. II. (Elliot Stock.) We congratulate Mr. Williamson on the completion of the task which he undertook nine years ago, of revising Boyne's standard treatise on the tokens of the seventeenth century. The original quarto is now augmented to two volumes of nearly 1600 pages; and it may safely be asserted that, from the point of view of a numismatic catalogue, but little is left for any future collector to glean. As we remarked when noticing the first volume, Mr. Williamson has wisely depended to a large extent upon county sub-editors, who can alone possess the local knowledge that turns these little bits of inscribed metal into intelligible documents, valuable alike for municipal history and for genealogical evidence. A good example of such research is to be found in his own notes on the tokens of Surrey, and especially of Guildford, where he has been able to recover the personal history of most of the issuers. Other counties have been less fortunate, notably Oxfordshire, which seems to be altogether destitute of local numismatists and antiquaries. And yet the Oxfordshire series is by no means without interest. It possesses, at Thame, a unique proof of a token struck in gold; and one of the city pieces bears the mysterious legend "Mallia Cadreene," which has not yet been explained. We may also mention that the names of most of the token issuers of Oxford city are to be found in the list of

assessments to the hearth tax of 1665, just published by the Oxford Historical Society. Here the two lists are contemporary; but on comparing the names on the Somersetshire tokens with those in the *Wells Wells* of 1528-1536, printed by Mr. F. W. Weaver, we have been unable to discover a single one identical. Another instance of what local enthusiasm may do is afforded in the case of Kilkenny in Ireland, where almost all the issuers of tokens are brought back to life. The work concludes with no less than twelve separate indexes. From the first of these we learn that the total number of tokens here described is 12,722, of which Scotland supplies only 1. Northumberland 10, Cumberland 5, and Westmoreland 19; while London alone has 3543 (not counting 501 for Southwark and 259 for Middlesex), and Kent 595. The counties next most numerous represented are Yorkshire, Suffolk, Devon, Essex, Norfolk, and Somerset. Another index gives the places, with subordinate headings for London and Southwark localities. Then follow lists of exceptional shapes and of trades, &c. Next we have the names of the issuers, classified under both their Christian and their surnames—from which some interesting inferences might be drawn; and, lastly, catalogues of the devices and armorial bearings exhibited on the tokens. Enough has been said to prove that Mr. Williamson has spared no pains to make his work final and exhaustive. It is issued only in a limited edition, and deserves the support not only of numismatists proper, but also of all English antiquaries.

Supplement to the Coins of the Ancient Britons. By John Evans. (Quaritch.) After an interval of twenty-six years Dr. Evans has brought out a Supplement to that classical treatise on *The Coins of the Ancient Britons*, which not only illuminated for the first time the darkest period of our national history, but also inaugurated a new method of numismatic research—that of tracing the evolution of types. The Supplement is pagged to follow the original work, and the plates are also lettered and numbered so as to form a continuous series. Since the death of Mr. Fairholt, Dr. Evans has been unable to find a competent English engraver; and, as he disapproves of the autotype process for the reproduction of worn coins, he has had recourse to a French artist, M. Paul Sellier. An entirely new feature is a large map, showing the localities where inscribed British coins have been found, and also indicating the special types—from which the predominance in the south-east half of England becomes very apparent. In an introductory chapter, Dr. Evans re-states his well-known theory as to the origin of the ancient British coinage in an imitation of the Greek Philippus, though he is now disposed to extend the date to the beginning of the second century B.C.; and he criticises another view suggested by Prof. Ridgeway in a recent number of *Folklore*. Among the numerous subjects discussed in this Supplement, we can mention only a few. Special mention is made of what has been called the Selsea Find—the discovery along the shore near Selsea of British gold coins that have been washed down from the cliff. As described by Mr. Willett, these number 265, of which 96 belong to the earlier or un-inscribed series. Other numerous finds have been made at Alresford, Chardstock, and Birchington. Of peculiar interest is the discovery of a silver coin bearing the legend CARA, which Dr. Evans has little hesitation in completing as Caractacus, though he does not feel equally certain that it can be assigned to the historic personage of that name. It is also curious to learn that a base-gold coin of the Yorkshire type has quite recently been found in Denmark. With reference to Cunobelinus, Dr. Evans has something new to say about his legendary place of burial at

Kimble, on the Chiltern Hills. Among the Stowe MSS. is a record of King Eadweard (A.D. 903), repeating an earlier lost document, which recites that the boundary at one part runs “andlang Eadrices gemære þæt innan Cynebellinga gemære andlang gemære þæt on Icenhylte.” This, at least, proves that the traditional connexion with “Cynbel” = Cunobeline goes back for more than a thousand years.

Prof. Reginald Stuart Poole, keeper of the coins in the British Museum, to whom the learned world is already so greatly indebted for the noble series of catalogues describing the treasures under his charge, has recently issued two new volumes, dealing with Mohammedan coins. These have both been compiled by his nephew, Mr. Stanley Lane-Poole, and are in form supplemental to the eight volumes of the Catalogue of Oriental Coins, published between 1875 and 1883. Since those dates, the Museum has received a very considerable number of additions, partly by the incorporation of the India office collection, and partly by purchase. The total number of new pieces, in this department alone, approaches 3000. In some cases, the representation of a single dynasty has been more than doubled. For example, the Spanish series, thanks to Don Francisco Codera, has been increased from 182 to 490; while the Ghaznawees (the dynasty of Mahmud) are now represented by 400 instead of only 180 coins. Of modern issues, we may mention the mints of El-Mahdee of Khartoom, and of the Sultan of Zanzibar. Advantage has also been taken of this Supplement to include the series of bilingual coins, Arabic and Greek, and Arabic and Latin, which were issued by the earliest Mohammedan dynasties in Syria, North Africa, and Spain. From the evolutionist point of view, expounded by Mr. C. F. Keary, this series is particularly instructive; for it must be admitted that otherwise the interest of Mohammedan coins is mainly historical, as fixing dates and mints. The two volumes are illustrated respectively with 21 and 13 autotype plates representing typical specimens; and at the end of the second is a most elaborate index to the whole series of ten volumes of Oriental Coins under three headings—years, mints, and persons. There is also a table for converting the years of the Hijrah into those of the Christian era. The system of transliteration is that of Lane, which looks rather strange to those who have familiarised themselves with the modified Jonesian orthography approved by the Indian Government.

CORRESPONDENCE.

BOOK-PLATES.

Buxton, August 3, 1891.

In an appreciative notice of the article on Book-Plates, in the July number of the *Livre Moderne*, the ACADEMY'S reviewer very nearly implies that, however different may be the case in France, it is in England practically impossible to obtain book-plates not “ill-done” or in a “stereotyped manner.” May I demur to this conclusion? I do not myself believe that it is within the bounds of possibility to invent a wholly new method in book-plates any more than it is in book-binding. The cycle of each art, very likely, is completed, in the sense that its best principles have been already understood and applied. But there exists in England, at this moment, more than one artist whose book-plates have at least that measure of originality which is sanctioned by good taste; and one of them—Mr. C. W. Sherborn, whose work it has been, at several times and places, my privilege to praise—is endowed, I think, with nothing less than a singular genius for this order of decorative design. Mr. Sherborn applies the true prin-

ciples of ornament—such as they were understood, for example, by the German Little Masters—never fantastically or arbitrarily: always with restraint, yet always with spirit.

FREDERICK WEDMORE.

NOTES ON ART AND ARCHAEOLOGY

THE trustees of the Chantrey Fund have lately purchased Mr. J. W. North's landscape exhibited at the New Gallery, which was entitled “Autumn” in the catalogue, but which (we are told) ought to have been called “The Winter Sun in Wild Woodland.” Altogether, 54 pictures and 7 works of sculpture have been bought under the terms of the Chantrey bequest, at a total cost of £39,245.

Two pictures of the Sieneese school have recently been presented to the National Gallery: a “Transfiguration,” by Duccio de Buoninsignia; and “The Virgin and Child surrounded by Cherubim,” by Bernardino Fungai.

THE following is the programme of the annual meeting of the Royal Archaeological Institute at Edinburgh next week. On Tuesday the president, Sir Herbert E. Maxwell, will deliver his address at noon, in the Scottish National Portrait Gallery; and in the evening Dr. John Evans will open the antiquarian section. On Wednesday morning Linlithgow and Stirling will be visited; and in the evening Dr. T. Hodgkin will open the historical section. On Thursday the Bishop of Carlisle will open the architectural section in the morning, the ancient buildings of the city of Edinburgh will be inspected in the afternoon, and there will be a conversazione in the Museum of Antiquities in the evening. On Friday, an excursion has been arranged to St. Andrews; on Saturday, to Glasgow and the Roman Wall at Dullatur; on Monday, to Roslin, Borthwick, and Crichton Castle; and on Tuesday, to Dunfermline, the Forth Bridge, and Craig Millar.

THE Cambrian Archaeological Association, which went a couple of years ago to Brittany, will this year join the Royal Society of Antiquaries of Ireland at the Killarney meeting, which begins on Tuesday next, August 11. Among those who have promised to be present are Prof. Rhys and Prof. Sayce.

THE project of a “British museum of photographic portraits,” which was conceived as long ago as 1864 by Mr. James Glaisher, has now attained realisation, thanks to the discovery and perfection of the process of permanent carbon-printing, and to the energy of Mr. Arthur J. McIlhish, the hon. secretary of the Amateur Photographic Association. Nearly two hundred large-sized portraits of men of distinction in politics, art, science, letters, and the learned professions have been deposited in the South Kensington Museum; and about as many more are ready to be sent. Of these latter there was a private view last Saturday, at Mr. McIlhish's studio.

MESSRS. CHATTO & WINDUS will publish shortly a little volume by Mr. Hume Nisbet, entitled *Lessons in Art*, with twenty-two illustrations, by the author.

MR. J. STANLEY LITTLE'S paper in the current number of the *Nineteenth Century*, on “The Prospects of English Landscape,” is one to which we feel justified in calling the attention of readers, as it is written thoughtfully and—as may be supposed by those who have any knowledge of the writer—with marked independence of view.

AT a recent meeting of the Académie des Inscriptions, M. Casati read a paper on the bronze lion upon the Piazzetta column at Venice,

which has lately been lowered for purposes of necessary repair. The origin of this piece of sculpture is altogether unknown. There is no mention of it in any early document, and the most diverse theories have been advanced as to its history. Some would attribute it to the middle ages; others have seen in it Assyrian workmanship. M. Casati compared it with various Etruscan monuments, particularly with a chimæra that bears in Etruscan characters a dedication to Jupiter. M. Menant remarked that the Assyrian hypothesis is, at all events, untenable.

The sympathy between France and Russia is to be signalised by a great Russian exhibition at Paris next year. The municipal council have allotted for the purpose, and on the most favourable terms, the Palais des Machines and the Galerie de Trente Mètres in the Champ-de-Mars.

WE would call attention to a little pamphlet on the ancient camps on the Malvern Hills—known as Midsummer Hill and Herefordshire Beacon—by the late W. H. Lins (Worcester: Humphreys). If we cannot assent to all the views here somewhat dogmatically laid down after the fashion of local antiquaries, we can cordially praise the careful observations of the author with regard to the ramparts, the gates, and the remains of hut dwellings. Above all, the rough plans prefixed to the paper, from drawings made by him more than twenty years ago, are highly instructive.

THE STAGE.

STAGE NOTES.

THE continued appearance of Miss Alma Murray in a first piece, which we will not depreciate by calling it a *lever de rideau*, at the Vaudeville Theatre, is an event which should not pass without notice. This justly admired actress of juvenile heroines—a young leading lady of singular refinement, subtlety, and intellectual achievement—appears nightly in a drama by Mr. Louis Parker, entitled "The Sequel," playing, of course, the best character which the piece affords to any artist.

THE three short pieces lately performed together at Terry's Theatre have been transferred to the Shaftesbury, of which temporary possession has been taken by the insatiable Mr. George Edwardes, who will shortly sigh for having no more playhouses to conquer. Miss Linden and Miss Sybil Gray disappear from the cast of the pieces, of which, as the French say, "it is question;" while Miss Beatrice Lamb, and we believe Miss Norreys, become visible to the frequenters of the theatre.

MUSIC.

MUSICAL PUBLICATIONS.

Additional Exercises to "Harmony;" Key to Harmony Exercises and to Additional Exercises; Additional Exercises to "Counterpoint." By Ebenezer Prout. (Augener.) These new Harmony Exercises are intended for students who have already been through the author's work entitled *Harmony: its Theory and Practice*, but who desire further training; and the additions are, as one indeed would expect, of a higher grade of difficulty. Mr. Prout in his *Harmony* tried to make that study attractive by numerous illustrations from the works of the great masters; and so here his exercises are not basses on which to build a series of dry chords, but, to quote his own words, "the basses of little pieces, varying in length, . . . and containing considerable diversity, both of rhythm and of cadence." It has been customary to

write harmony exercises to illustrate the use of some particular chord, and to introduce that chord as frequently as possible. Mr. Prout, however, has introduced the various discords much "as a composer might use them in the course of a piece." By the "piece" form of the basses, and by the natural introduction of discords, students will be learning not only the use of chords, but, to a certain extent, the art of composition. The two books containing Keys to the Exercises demand a word or two of comment. If properly used, they will certainly be found useful; but it cannot be denied that undue advantage might be taken of them by students who lack perseverance. Mr. Prout himself, in the preface to his *Additional Exercises*, in speaking of some of the more difficult ones, says that the student may be inclined, after one or two failures, to conclude that they are impossible. For a student of this kind, a Key would prove a dangerous help. Mr. Prout remarks that the student, "after completing his own work," may learn much from consulting the Key; but we cannot put old heads on young shoulders. As stated above, the exercises are "pieces," and it is an advantage to know the author's intentions. For ordinary chord progressions capable of many solutions a Key would be of little service. *Additional Exercises to Counterpoint* is the title of the last of the set of books before us; and to many such a collection may appear quite unnecessary, considering the large number of *canti fermi* to be found in treatises on counterpoint, ancient and modern. A glance, however, at the contents of the volume will show that Mr. Prout's additions have in them elements of novelty. In his *Counterpoint* he drew attention to the value of harmonising melodies as a useful preliminary to the study of counterpoint; and in the volume under notice he gives a number of the best old Chorales, a selection of national melodies, and one hundred melodies selected from works of the great masters with which the average student would probably be unacquainted. In providing material of this kind, the author gives practical help to students; for in harmonising these melodies, they will feel almost as if they were composing, rather than studying with a view to composition. The third part of the book contains unfigured basses, also selected from the great masters. The *canti fermi* in the first part include many written expressly by the author, and the requirements of modern tonality have been kept in view. Students and teachers will find these harmony and counterpart exercises not only profitable but pleasurable. Mr. Prout has certainly done his best to remove from the study of harmony and of counterpoint the reproach of dryness, a term frequently in the mouths of those who have looked upon them only as a means to an end.

Pictorial Tutor for the Pianoforte. ("Magazine of Music" Office.) There is much that is good in this Tutor. The articles are admirable, especially those on Rubinstein's "Bach," on "Touch" and "Technique," &c.; and there is also much in the various portions dealing with the rudiments—scale practice, finger exercises, position of body and hands, and so on—that can be unreservedly praised. Further, of the numerous illustrations, many are excellent. The selection of portraits, however, is scarcely likely to give the pupil accurate ideas respecting the relative importance of the great musicians. For instance, Handel and Bach are omitted, while Sullivan and Hegner have each a full page. Then, again, the arrangement of the rudimentary matter is not always satisfactory. The assistance of an experienced teacher would, to some extent, remedy this defect.

Ruines d'un Chateau. Réverie for Pianoforte. By Herbert F. Sharpe. (Woolhouse.) Imagin-

ative and expressive players can easily supply a programme to this picturesque composition, as it abounds in clever musical suggestions of the pageantry and departed glories of the ruined castle. It is moderately difficult.

Schnsucht, Hoffnung. Two Solos for Violin with Pianoforte Accompaniment. By F. Clarisse Mallard. (Woolhouse.) The melodies of both are pleasing, and the accompaniments are well harmonised. The second is a Tempo di Mazurka, rather Chopinesque in style.

The Water Wheel. Characteristic Piece for the Pianoforte. By A. W. Brooks. (Woolhouse.) This is a simple unpretentious piece, suited to elementary players. The fingering is carefully added.

The following are from Weekes & Co. :—

Adieu. Song. Words by H. de Windt. Music by Adrienne Ardenne. This is a commonplace song, and monotonous, for the first phrase occurs twice in each of the three verses.

The Mother to Her Child. With English and German Words and Violin Obligato. Composed by J. Matthews. Simple and reposeful in character, but there is nothing distinctive in the violin part. The accompaniment is quite suitable to a cradle song.

Break, Break, Break. Song. Words by Lord Tennyson. Music by Adrienne Ardenne. This is an inadequate setting of the well-known lines.

Wenn zwei von einander. Lied. Words by Heine. Music by Adrienne Ardenne. This is a commonplace song, unworthy of the poem.

A Legend of the Woods. For Violin and Piano. By J. Matthews. A verse of Heine's has inspired this graceful little romance. The melody is very suitable to the poet's idea, and the pianoforte part is well written. The violin part requires rather an advanced performer to do it justice.

AGENCIES.

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LITERATURE.

Psalms of the Pharisees, commonly called the Psalms of Solomon. Edited, with Introduction, Translation, and Notes, by Herbert Edward Ryle and Montague Rhodes James. (Cambridge: University Press.)

THE syndics of the Cambridge University Press deserve to be congratulated on the publication of this book. Hitherto the Psalms bearing the name of Solomon have been but little known in this country; yet to the student of the religious history of Israel they are of great importance, forming a link between the Old Testament and the New, and preceding the Christian era by only a short interval. In the present work the Greek text, newly revised, moreover, from all the MSS., is published for the first time in England. Of the two scholars whose names appear on the title, the first is Hulsean Professor of Divinity at Cambridge, and the second is Fellow and Divinity Lecturer of King's College.

As to the date of the Psalms of Solomon, Messrs. Ryle and James assent to the opinion, now commonly accepted, which places their composition generally at or about the dates of certain events in the history of Pompey, as there are allusions scarcely to be mistaken to circumstances connected with his invasion of Judea in B.C. 63, and his death in B.C. 48. When Pompey appears on the scene the princes Hyrcanus II. and Aristobulus II. are at war; Hyrcanus opens the gates of Jerusalem to the Roman commander, who finds the city prepared and adorned to receive him, and "he enters in as a father entereth into his sons' house, in peace" (viii. 19, 20). But the party of Aristobulus, occupying the stronghold of the Temple, make a determined resistance. Pompey, accordingly, brings the battering-ram to bear on the walls (ii. 1), and eventually succeeds in effecting a breach. Then the sacred enclosure was defiled by Gentile feet (ii. 2), and the blood of the inhabitants of Jerusalem poured out as unclean water (viii. 23). Further, though there are possibly some slight touches of poetical exaggeration in the passage, yet that Pompey's death in B.C. 48 is described seems sufficiently obvious when we read of the body pierced in Egypt, and contemptuously left to the buffeting of the waves, with none to bury it (ii. 30, 31). Noteworthy also, as tending to fix the date of the seventeenth Psalm—a psalm which is especially important on account of the Messianic prophecy it contains—is the allusion to the sending of Aristobulus and his family to Rome, to

adorn Pompey's triumph: "In his wrath he sent them away even to the West. And the princes of the land he devoted to mocking, and spared them not" (xvii. 14).

To the question, Is the Greek text of these Psalms the original or a translation? the answer to be given is not perhaps quite so decisive as that respecting the time of their origin. But, though the high authority of Hilgenfeld is in favour of a Greek original, modern scholarship seems to incline towards the conclusion that they were written in Hebrew. This hypothesis affords a reasonable explanation of some very obscure passages, as, for example, ii. 29. As Messrs. Ryle and James observe, if the authorship of these Psalms is to be ascribed to a Pharisee, or Pharisees, residing in Jerusalem, the hypothesis of a Hebrew original naturally suggests itself. A collection of Psalms breathing hostility to the Hellenising Sadducees, and modelled after the pattern of the national Psalter, would be, in all probability, composed in Hebrew, and not in Greek or Aramaic.

For fuller evidence as to the Pharisaic origin of these Psalms the reader must be referred to the work under review. Two or three points only can be here indicated. The "righteousness" portrayed is "the righteousness of the Pharisees"—the *δικαιοσύνη προσταγμάτων*, xiv. 1. It consisted in great measure of deeds which carried out the rules, or avoided the violation of the ceremonial law. Thus:

"The righteous man maketh inquisition continually in his own house to the end that he may put away iniquity. With his trespass offering he maketh atonement for that wherein he erreth unwittingly, and with fasting he afflicteth his soul" (iii. 8, 9).

Another matter of great interest is the contrast between the doctrines of the Pharisees and Sadducees concerning predestination and free will. This contrast, if we trust Josephus (*Ant.* xviii. 1, § 2)—and his testimony in this respect seems to me credible—we must refer to the contact of Greek thought with Judaism; a contact, of which, in my judgment, the first conspicuous monument is the Book of Ecclesiastes. It would appear that the Pharisees were involved in the same difficulty as the Stoics with respect to the reconciliation of predestination with moral responsibility. In one place Josephus tells us (*Bell. Jud.* ii. 8, § 14) that "the Pharisees ascribe all things to Fate and God," yet elsewhere (*Ant.* xiii. 5, § 9) that, according to their doctrine, it rests in the power of man to perform or not to perform some actions. On the other hand, the Sadducees, like the Epicureans, maintained the perfect freedom of the will, and refused altogether to recognise Fate or predestination. Now there is in these Psalms a verse (ix. 7) the translation and interpretation of which may reasonably go far towards making us accept or reject the theory of the Pharisaic origin. Curiously enough, Messrs. Ryle and James give one view in their translation, and another in an appended note. This is the verse according to the translation:

"O God, our works are in our choice, yea in the power of our own soul: to do either right-

eousness or iniquity in the works of our hands."

Hitzig, taking a similar view of the passage, maintained that the Psalms were not Pharisaic, but Sadducean. But in the note the present editors pronounce in favour of the following interpretation, as probably true: "Our deeds are in the choice (of God), and at the same time we have power," &c. The Greek text, as translated, is:

Ὁ θεός, τὰ ἔργα ἡμῶν ἐν ἐκλογῇ καὶ ἐξουσίᾳ τῆς ψυχῆς ἡμῶν, τοῦ ποιῆσαι, κ.τ.λ.

The interpretation is based on a text differing merely in the absence of the *iota subscript* beneath the final letter of *ἐξουσία*. Authority is cited in favour of this reading, but, apart from any authority, there need be little difficulty in allowing the change. It is pointed out with much force that *ἐκλογῇ* is used in one other passage in these Psalms (xviii. 6), and seven times in the New Testament, but always of God's choice, not man's.

The remark also is very pertinent, that

"four of the seven passages are in the Epistle to the Romans, the work of one who had been a Pharisee of the Pharisees, and whose evidence is therefore of importance in this connexion."

And as to the contradiction involved, our authors observe

"that in *Pirge Aboth* iii. 24 (ed. Taylor, p. 73), we have the same paradox very similarly expressed. 'Everything is foreseen; and free-will is given. And the world is judged by grace; and everything is according to work.'

I doubt, however, the probability of the sense being that God chooses the deeds of men. I should rather take the words in question (*ἐν ἐκλογῇ*), in agreement with the New Testament usage, as referring to the election of *persons*, and as meaning "in accordance with our election"—a sense which, grammatically, would be quite tenable. The seventeenth and eighteenth verses tell of the choice of the seed of Abraham above all nations, and of God's unceasing purpose towards his people. At the eighteenth verse, Messrs. Ryle and James have taken the liberty of departing from the Greek (*οὐ καταπαύσῃ εἰς τὸν αἰῶνα*), and of giving a translation which is, I venture to think, indefensible, "and thou wilt abide (among us) for ever." They say, however,

"the reading of all the MSS. can only bear one meaning. Thou wilt not desist for ever—desist, that is, from setting thy name upon us, or from choosing us."

Whether we like the doctrine or not is a distinct question; but this psalm seems to contain a presage of St. Paul's great argument in the eighth and ninth chapters of the Romans. Rom. viii. 30 may be regarded almost as an expansion of the words just discussed.

It need not be in any way asserted that the Jews derived from Greek sources either the doctrine of a future life or that of the resurrection; but there are strong reasons for recognising Greek influence on both the language and the thought of Jewish and even Christian eschatology. So great indeed was this influence that we find in the New Testament such philosophical terms as *παλιγγενεσία* (Matt. xix. 28) and *ἀποκατάστασις*,

words used no doubt to express ideas to some extent different, but which must not be regarded as having lost entirely their old meaning. The last of these words is found in Acts iii. 21 ("the times of restoration of all things," R.V.)—a place which has puzzled the commentators, but which becomes more intelligible when brought into relation with the doctrine of the cycles, and the restoring or bringing back again in due order in the next cycle all things which have happened in this. And though there was some difference of belief among the Stoics, it may be regarded as the more orthodox opinion that the souls of the good and virtuous would survive in a state of happiness till the end of the cycle—an existence which might well be called *αἰώνιος*—while the souls of the wicked would endure only for a shorter time in punishment, and would then perish. This accords entirely with the teaching of Ps. Sol. xiii. 9, 10: "The life of the righteous is for ever (*εἰς τὸν αἰῶνα*). But sinners shall be taken away into destruction; and the memorial of them shall no more be found." And it can scarcely be alleged that there is any discrepancy when it is said (xiv. 6), "Their inheritance is Hades, and darkness and destruction: and they shall not be found in the day of mercy for the righteous." On iii. 13, our authors observe:

"This passage and the whole context contemplate the annihilation of the 'sinner.' For him there is no hope, no mercy, now or hereafter. . . . Our psalmist nowhere favours the view that any existence worthy of the name awaited the 'sinner.'"

Elsewhere, with some inconsistency, resulting perhaps from the dual authorship, Messrs. Ryle and James say:

"The future condition of the wicked is stated in terms which leave the reader in doubt whether a doctrine of annihilation is intended."

This last remark might perhaps be made with regard to the teaching of the New Testament, where, however, we find expressions agreeing, in form at least, with the doctrine of the Stoics, such as *ἀπόλλυμι*, *ἀπόλωα*, *θλέρω*. As to the difference between the belief of the Pharisees and that of the Sadducees, cf. Acts xxiii. 6-8, Matt. xxii. 23, &c.

But the Psalter of Solomon derives its greatest interest and importance from the Messianic prophecy contained in Psalms xvii. and xviii. And here comes before us the question as to the true import of *χριστός κύριος* in xvii. 36. In treating this question it is perhaps scarcely possible to put entirely aside all prepossession and prejudice, though it is exceedingly important that the documentary evidence should be dealt with in a purely scientific spirit, without reference to what may or may not be otherwise objectively true. Messrs. Ryle and James say—

"The Messiah of this Psalm is not divine. Divinely appointed, divinely raised up, endowed with divine gifts he is; but he is nothing more than man. Neither of supernatural birth nor of pre-existence in the bosom of God or among the angels of God do we find any trace. If he is called Lord (? xvii. 36), the word is only used of him as it might be of an earthly lord. However high the conception of his moral character

and spiritual qualifications, he is man, and man only."

This is sufficiently definite and categorical; but, on the *ἐν ἀνάξει χριστοῦ αὐτοῦ* of xvii. 6, which is translated "when he shall bring back his anointed,"* there is a somewhat more hesitating utterance. This "bringing again" might be taken, it is said, to

"indicate a belief on the part of the writer in a doctrine which we know to have been anterior to his time—the pre-existence of the Messiah." "The Messianic ideas of the xvii. Psalm, however, show no trace of any mystical doctrine of the kind, if we except the difficult phrase *χριστός κύριος*."

Of this word *κύριος* (xvii. 36) it is said by Messrs. Ryle and James that "of course" it does not represent Jehovah. I fail to recognise the necessary inference. Prof. Robertson Smith, in his article "Messiah" in the *Encyclopaedia Britannica*, observes:

"The great Judean prophets of the eighth century connect the Salvation of Israel with the rise of a Davidic king, full of Jehovah's Spirit, in whom all the energies of Jehovah's transcendental kingship are, as it were, incarnate. . . . This conception, however, is not one of the constant elements of prophecy; and the later prophecies of Isaiah take a different shape, looking for the decisive interposition of Jehovah . . . without the instrumentality of a kingly deliverer."

Under these circumstances—and apart altogether from other considerations—it is not very difficult to understand how "Jehovah" itself might be in time regarded as a Messianic name, especially when these glorious predictions (Isa. xl.-lxvi.), not having been fulfilled on the return from the Captivity, were thrown forward and connected with the Messiah's advent. And it is worthy of notice that in the verses immediately preceding Ps. Sol. xvii. 36 there are conspicuous references to passages in the later Isaiah, in the description of the Messiah's transcendent glory.

The assertion, which has been repeatedly made, that for *χριστός κύριος* we ought to read *χριστός κυριού* is, to a certain extent, met by the fact that the former expression is found in the LXX. translation of Lamentations iv. 20, concerning which Messrs. Ryle and James observe that, though it occurs here by mistake, yet the "mistake points to the currency of the expression." Of much greater importance is the occurrence of the same expression in Luke ii. 11, "For unto you is born this day in the city of David a Saviour, which is Christ the Lord (*χριστός κύριος*)."^{*} Messrs. Ryle and James remark on the interesting "similarity in phraseology between our Psalms and 'the Songs' in Luke i., ii." But, as may be seen from comparing with a Greek concordance to the New Testament the "Index Verborum in Psalmis Salomonis" which Messrs. Ryle and James supply, the similarity goes a good way beyond the first and second chapters of Luke, and may be said not only to include the Gospel of Luke and the Acts, but generally to be co-

* Other translators have understood the expression differently, evidently connecting *κυριός* with *δύσσω*. Thus Wellhausen: "wenn sein Gesalbter die Herrschaft antritt." Pick (American), *Presbyterian Review*, October, 1883—"in the kingdom of his anointed."

extensive with the influence of Paulinism. Certainly, thus tested, the relation of the Psalms of Solomon to the first and second Gospels appears much less close. The suggestion thus emerges, that these Psalms give evidence of the pre-existing influences which, to a great extent at least, moulded Paulinism, and formed its cradle. From this point of view there is little difficulty in understanding the use of *κύριος* as a pre-eminent divine name in Ps. Sol. xvii. 36. The Pauline doctrine with respect to this name as a Messianic title is shown not only by what is said in Phil. ii. 9-11, of the "granting" of "the name which is above every name" as a mark of surpassing exaltation—language which, coming from a Jew and a Pharisee like St. Paul, could have but one meaning—but also by various other quotations and allusions. It is worthy of notice, too, in connexion with what is said above, that the passage in the Philippians contains a quotation from Isa. xlv. 23.*

On the supposition of a Hebrew original, to reproduce that original from the translation is not an easy matter. In Ps. Sol. xvii. 14, *ἐν ὀργῇ κάλλους αὐτοῦ* is pretty evidently wrong. It is an ingenious conjecture of Messrs. Ryle and James that an original reading *יָפִי* had been by an easy error changed into *יָפִי* "his beauty." But, as a matter of fact, the phrase employed in the Biblical books is *יָפִי*; the dual not being used in this connexion. Then, in the account given of *καὶ συντελεσθήσονται*, ii. 26, there appears to be, to say the least of it, some haziness about the force of the *Vau* conversive. But, notwithstanding these or other faults, the work is a valuable contribution to English biblical and theological literature.

THOMAS TYLER.

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* Some facts relating to the use of *κύριος* in St. Luke, which considerations of space forbid me to reproduce, were given in a communication of mine to the ACADEMY, July 13, 1878, on "Christ's title 'the Lord' in the Third Gospel."

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"I am uncouled, dishumanised, uncreated;
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My feet are fixing roots, and every limb
Is billowy and gigantic, till I seem
A wild, old, wicked mountain in the air:
And the abhorred conscience of this murder,
It will grow up a lion, all alone,
A mighty-maned, grave-mouthed prodigy,
And lair him in my caves: and other thoughts,
Some will be snakes, and bears, and savage
wolves,
And when I lie tremendous in the desert,
Or abandoned sea, murderers and idiot men
Will come to live upon my rugged sides,
Die, and be buried in me. Now it comes;
I break, and magnify, and lose my form,
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And never be discovered till I die."

How much this has of the old, splendid audacity of the Elizabethans! How unlike timid modern verse! Beddoes is always large, impressive; the greatness of his aim gives him a certain claim on respectful consideration. That his talent achieved itself, or ever could have achieved itself, he himself would have been the last to affirm. But he is a monumental failure, more interesting than many facile triumphs.

The one important work which Beddoes actually completed, *Death's Jest-Book*, is nominally a drama in five acts. All the rest of his work, except a few lyrics and occasional poems, is also nominally dramatic. But there never was anything less dramatic in substance than this mass of admirable poetry in dialogue. Beddoes' genius was essentially lyrical: he had imagination, the gift of style, the mastery of rhythm, a strange choiceness and curiosity of phrase. But of really dramatic power he had nothing. He could neither conceive a coherent plot, nor develop a credible situation. He had no grasp on human nature, he had no conception of what character might be in men and women, he had no faculty of expressing emotion convincingly. Constantly you find the most beautiful poetry where it is absolutely inappropriate, but never do you find one of those brief and memorable phrases—words from the heart—for which one would give much beautiful poetry. To take one instance, an Arab slave wishes to say that he has caught sight of a sail nearing the coast. And this is how he says it:

"I looked abroad upon the wide old world,
And in the sky and sea, through the same clouds,
The same stars saw I glistening, and nought else,
And as my soul sighed unto the world's soul,
Far in the north a wind blackened the waters,
And, after that creating breath was still,
A dark speck sat on the sky's edge: as watching

Upon the heaven-girt border of my mind
The first faint thought of a great deed arise,
With force and fascination I drew on
The wished sight, and my hope seemed to stamp
Its shade upon it. Not yet is it clear
What, or from whom, the vessel."

In scenes which aim at being passionate, one sees the same inability to be natural. What we get is always literature; it is never less than that, nor more than that. It is never frank, uncompromising nature. The fact is, that Beddoes wrote from the head, collectively, and without emotion, or without inspiration, save in literature. All Beddoes' characters speak precisely the same language, express the same desires; all in the same way startle us by their ghostly remoteness from flesh and blood. "Man is tired of being merely human," Siegfried says, in *Death's Jest-Book*, and Beddoes may be said to have grown tired of humanity before he ever came to understand it.

Looked at from the normal standpoint, Beddoes' idea of the drama was something wildly amateurish. As a practical playwright he would be beneath contempt; as a writer of the regulation poetic drama he cannot be considered successful. But what he aimed at was something peculiar to himself—a sort of spectral dramatic fantasia. He would have admitted his obligations to Webster and Tournour, to all the macabre Elizabethan work; he would have admitted that his foundations were based on literature, not on life; but he would have claimed, and claimed justly, that he had produced, out of many strange elements, something which has a place apart in English poetry. *Death's Jest-Book* is perhaps the most morbid poem in our literature. There is not a page without its sad, grotesque, gay, or abhorrent imagery of the tomb. A slave cannot say that a lady is asleep without turning it into a parable of death:

"Sleeping, or feigning sleep,
Well done of her: 'tis trying on a garb
Which she must wear, sooner or later, long:
'Tis but a warmer, lighter death."

Not Baudelaire was more amorous of corruption; not Poe was more spellbound by the scent of graveyard earth. So Beddoes has written a new Dance of Death, in poetry; has become the chronicler of the praise and ridicule of Death. "Tired of being merely human," he has peopled a play with confessed phantoms. It is natural that these eloquent speakers should pass us by with their words, that they should fail to move us by their sorrows or their hates: they are not intended to be human, except, indeed, in the wizard humanity of Death.

I have said already that the genius of Beddoes is not dramatic, but lyrical. What was really most spontaneous in him—nothing was quite spontaneous—was the impulse of song-writing. And it seems to me that he is really most successful, not in the delirious burlesque of "The Median Supper," but in sweet and graceful lyrics like this "Dirge"—so much more than "half in love with easeful death."

"If thou wilt ease thine heart
Of love and all its smart,
Then sleep, dear, sleep;
And not a sorrow

Hang any tear on your eyelashes;
Lie still and deep,
Sad soul, until the sea-wave washes
The rim o' the sun to-morrow,
In eastern sky.

"But wilt thou cure thine heart
Of love and all its smart,
Then die, dear, die;
'Tis deeper, sweeter,
Than on a rose-bank to lie dreaming
With folded eye:
And then alone, amid the beaming
Of love's stars, thou'lt meet her
In eastern sky."

A beautiful lyricist, a writer of charming, morbid, and magnificent poetry in dramatic form, Beddoes will survive to students, not to readers, of English poetry, somewhere in the neighbourhood of Ebenezer Jones and Charles Wells. Charles Wells was certainly more of a dramatist, a writer of more sustained and Shakespearian blank verse; Ebenezer Jones had certainly a more personal passion to express in his rough and tumultuous way; but Beddoes, not less certainly, had more of actual poetical genius than either. And in the end only one thing counts—actual poetical genius.

ARTHUR SYMONS.

Disraeli and his Day. By Sir William Fraser.
(Kegan Paul & Co.)

THERE is always a certain hardihood, not to say improvidence, in publishing a volume of anecdotes: it must impoverish the raconteur and may fail to enrich the author. Told after dinner, or skilfully set in an address to a Primrose Habitation, anecdotes of Disraeli have always a certain vogue, and for a unique *mot*, or even an "artist's proof" of one, the price is high. But an anecdote in print is like an air on a hurdy-gurdy: it has fallen from grace. To a nice taste, and this ought to hold equally good with the teller and his hearers, a published anecdote becomes *ipso facto* "unfit for publication." A very little of "grouse in the gunroom" is enough, and when a man passes from anecdote to authorship he must forswear his most cherished reminiscences; whoever else may find table talk in his book, he must not.

Still, there are some whose voracious appetites, indiscriminating and keen, can and do devour books of stories and books of jests from cover to cover. To such this volume will appeal. Encouraged by the not inconsiderable success of his book upon Wellington, Sir William Fraser has published a second instalment of his recollections, which, in spite of grave faults, is often amusing and sometimes fresh. He may perhaps be acquitted of prodigality as a private wit, since his store of recollections is still immense. "That is Another Story" is a bid that he can make for our gratitude (p. 245) as well as Mr. Kipling, and among his "favours to come" he promises tales of Samuel Warren, Tom Moore, Napoleon III., Thackeray, Dickens, Gustave Doré, Lytton, Emile Augier, Dumas père, O'Neill, Regnier, Macready, Kean, Mme. Vestris, and Count Rossi. Let us possess our souls in patience; they "deserve collectively a volume" (p. 442) and they are to have it.

A commonplace book is generally the

refuge of a commonplace mind, but, as appears from Sir William's own passing accounts of himself, his mind is not commonplace. He keeps no note book; he writes from memory alone, of high affairs of state, *quorum pars magna fuit*. It is true that he stoops to trivial topics and records matters which charity—charity to himself even more than to his victims—would have discreetly passed by. He tells us how Disraeli wore plush waistcoats and gold chains, rings over his gloves and stays under his coat. He chronicles Lord Derby's high shirt-collars and Lord Melbourne's tartan neckcloth; Lord Derby's light pantaloons and the Prince Consort's decent trousers of Oxford mixture, of whom he says reverently, "he certainly reached the ideal as regards appearance." He records that Palmerston was "a very coarse feeder," apparently because he could drink House of Commons tea; that Disraeli ate sparingly, or, as he paraphrases it, "wisely economised his interior space"; and that Lord Huntly, who was poor, went to balls, as he believes, for the sake of the supper, which, if the supper was good, was a very sensible thing for even a rich man to do. But Sir William's gifts are not all lavished on the topics of a tailor or a pastry-cook. There are anecdotes of his own extraordinary memory, his exceptional presence, and his fund of pungent criticism. He could quote passages from a striking speech within an hour or two of having heard it (p. 395), and foretell to Disraeli the ignominious withdrawal of a hostile motion, upon which Disraeli himself was so certainly anticipating defeat that at the very moment of the prophecy he was arranging the details of his resignation. Looking forward to the general election of 1880 he could foresee inevitable disaster, and looking back upon it he declares oracularly that the constituencies were induced to support Mr. Gladstone by the expenditure of enormous sums, which the Russian Government supplied for the purpose of dislodging its enemy, Lord Beaconsfield. So witty was he that he fastened upon Macaulay, whom he only heard once, the immortal sarcasm, "He is like Palmerston with a cold in his head," and crystallised the true inwardness of the "fixed points" of the Reform Resolutions of 1867 in the instant exclamation "gooseberry bushes." The obscurity of these gems surpasses even the most darkling brilliancy of Mr. George Meredith. Sir William lived on terms of such intimacy with Disraeli that the great man did not consider it necessary on occasion to conceal how very much he could be bored by his friend (p. 150); yet the intimacy appears at other times to have been of such a kind that Sir William was almost affected when Disraeli spoke to him in the street (p. 320), and that Disraeli was only formally polite when Sir William spoke to him in a club (p. 377). One of the best things recorded in the book is this:

"Disraeli said, 'When I meet a man whose name I cannot remember, I give myself two minutes; then, if it be a hopeless case, I always say, And how is the old complaint?'"

It would be interesting to know whether Sir William Fraser's "old complaint" was

not now and then the object of Disraeli's tenderest solicitude.

In the matter of anecdotic accuracy Sir William is rather a purist and stickler for correctness. None the less there are several points in which he would have done well to have trusted his memory less implicitly. Dr. Kenealy sat for Stoke, not for Stafford; the Under-Secretary of State for India is Sir John, not Sir R. Gorst. Brougham's paragraph in the *Times*, which betrayed the King's dismissal of Lord Melbourne, did not begin but ended with the words, "the Queen has done it all." Sir William refers (p. 37) to Disraeli's terrible passage:

"Some lines, for example, upon friendship, written by Mr. Canning and quoted by the right honourable gentleman! The theme! the poet! the speaker! what a felicitous combination! the effect in debate must be overwhelming, and I am sure, were it addressed to me, all that would remain for me would be thus publicly to congratulate the right honourable gentleman, not only on his ready memory, but on his courageous conscience."

But the version which he gives is a paraphrase that would not have been creditable even to the Hansard that he derides. Considering that Sir William piques himself upon his memory and observes elsewhere "so perfect was his style that I found little difficulty in repeating many of his sentences word for word immediately after hearing them delivered," it is odd that in quoting one of Disraeli's best known and most highly polished passages he should have so signally missed the point and denuded the quotation of every vestige of style. These things need careful revision. Still more care should be given to his English. "The characters of Cobden and Bright were nearly so different as those of Don Quixote and Sancho Panza" is a construction which occurs on nearly every page of this book and in none of any other. It would be well in future to resort to the good offices of some friend who is acquainted with the commoner rules of English composition and the standard books of references for contemporary politics.

There is a downright partisanship about Sir William Fraser, truceless and unceasing, that would be amusing if it were not occasionally so brutal. To Lord John Russell he is bitter; for Lord Palmerston he has hardly a good word; but it is for Mr. Bright that he reserves his most acrid hatred. At the mention of this name his gorge rises—*bile tumet jecur*. He takes leave at once of good feeling and good sense. Having elaborately praised Cobden as

"a born logician. Like all masters of that great art he scorned to be base; a man who will knowingly use false arguments is quite capable of stealing, if he thought he would not be detected,"

he proceeds—

"a greater contrast could hardly have been seen to him than Bright. Bright was believed by some to be honest because he was fat and rude. A plain-spoken man, that is to say, one who has that name, is in nine cases out of ten utterly insincere; his roughness is a brutal attempt to cover his deceit. There can be no greater mistake than to suppose that Bright was, as Cobden was, a power in the House of

Commons; he was nothing of the sort, to speak, of course, of his best days; once in office he sank into obscurity."

This astounding passage demolishes at once Sir William Fraser's reputation for trustworthy criticism. He goes on:

"Bright had been away from the House for upwards of two years. On coming back he looked particularly neat and smart, as a man does who has not had on his best clothes for some time; his hair was very carefully brushed. On that evening a debate took place on the genial subject of turnpikes. . . . Turnpikes, I suspect, were a subject in which Disraeli was not deeply versed. Anticipating this, Bright rose, and in a most offensive manner recommended Disraeli to listen to the sage counsel of the Baronet, who had just sat down. Disraeli followed, alluded to the arguments of the Baronet, and then said, 'I now come to the member for Birmingham.' Bright immediately 'pavonered' himself, threw his shoulders back, and obviously anticipated that Disraeli would say in the conventional manner, 'whom we are all glad to see back again.' Disraeli had no intention of the sort. He placed his glass in his right eye, looked at Bright, and calmly said, in a tone of depreciation which cannot be described, 'of whom we have not seen much of late.' Bright turned livid. I never saw a human countenance express passion so deeply. We of course laughed."

To any one who remembers why Bright had been away from the house it will be obvious that nothing could have been in worse taste than this scene except the record of it now.

But in spite of its note of "personal journalism," its chronicles of dead and gone hairdressing and tailoring, and its superfluous *résumés* of defunct debates, this book contains many excellent stories, and of these the only criticism is quotation. Lord Henry Bentinck, "almost if not quite the best whist player in England," was visiting Lord Jersey at Middleton Park. A whist party was made up for him with the three best players in the county, who had been specially invited to meet him.

"After half an hour or so Lady Jersey, approaching the table, said 'Lord Henry, how do you get on? How do they treat you?' He turned to her and said 'Lady Jersey! what do you call this game? It is very amusing.'"

Something similar is this of General Foley:

"One of the legends that linger within the gloomy chambers of Dublin Castle is that Captain Foley, who had been for many years on the staff of successive Lords Lieutenant, was asked at dinner by His Excellency 'What regiment are you in, Foley?' 'Upon my word, Sir, I don't know: my servant is in the room: I have no doubt that he knows.'"

Nothing of their kind could be better than these three. The first is of Sir Fitzroy Kelly's readiness when called upon to speak against time:

"The 'Whip' of the day handed him a slip of paper—he was seated on the front Opposition bench—on the paper was written, 'Speak for twenty minutes.' He instantly rose, and with a dignity and impressiveness never surpassed, raising his hand to heaven, exclaimed, 'My grey hairs forbid me to be silent!'"

Sir Erskine May is the hero of the next:

"Speaker Denison was not conspicuous for his readiness of resource in dealing with the very complicated rules and practices of the House of

Commons. A difficult question on order arose. Speaker Denison, as was his wont, touched the senior clerk, Sir Thomas Erskine May. Sir Thomas, rising, was asked by the Speaker what on earth he recommended him to do. The legend tells that Sir Thomas whispered, 'I recommend you, Sir, to be very cautious'; then vanished through the door at the back of the chair."

Lord Adolphus FitzClarence was very happy in the following retort. Being in France in attendance on the Queen, who was visiting Louis Philippe, he met the Prince de Joinville, who, as a French admiral, professed to be patriotically bellicose towards England in particular.

"He said to Lord Adolphus in a friendly manner, 'You, my Lord, and I are seamen—I have had one dream in life: to command a smart French frigate, and to lay my own alongside of an English ship of the same strength for twenty minutes.' Lord Adolphus replied in a perfect spirit of courtesy, and with the quickness of his family, 'I think, Sir, that ten would be enough.'"

This is the true British note, and, perhaps, by itself, would have justified the publication of this book.

J. A. HAMILTON.

The Rural Economy and Agriculture of Australia and New Zealand. By Robert Wallace. (Sampson Low.)

PROF. WALLACE has adopted a judicious plan in the arrangement of his book. He gives first a diary of his travels in Australia, Tasmania, and New Zealand in the year 1889, and then a series of special chapters on the various agricultural industries of those countries. Strange to say, there is no special chapter on the cereals; it would seem, therefore, that they are the least important of all the agricultural productions of these colonies. He tells us that in Victoria the uncertainty of climate is so great that a really good agricultural season does not occur oftener than about once in seven years, and much of the land capable of cultivation is best under pasture; again, in Queensland, wheat is so liable to suffer from rust that a crop can only be depended on to ripen in a year now and then—viz., about once in seven years. It is usually cut green and made into hay. At Oamaru, near Christchurch, in New Zealand, the author visited a large farm of beautiful rich brown alluvium, on which sixty bushels of wheat had been grown to the acre; but this must be very exceptional. On the whole, from the little that Mr. Wallace tells us of wheat-growing in Australasia, our farmers at home have little to fear from that branch of agricultural industry in that quarter of the globe. Their great antagonists are the sheep-farmers of New Zealand. Our author gives a full and valuable account of the frozen mutton trade, the vast development of which is such that whereas in 1883, the first year of which we have any statistics, the number of cwt. exported was 86,994, it had grown in 1890 to 1,365,689. The profits to the New Zealand sheep-farmer in frozen mutton is 2d. per lb., a profit so satisfactory that it has been the means of raising the value of land from 25 to 30 per cent. But

in Queensland a return of 1d. per lb. would yield a handsome profit to the up-country runholder, for at the present time mutton can be produced at a much smaller cost in Australia than in New Zealand. For various reasons it is much more difficult to freeze beef than mutton. This is, however, less to be regretted, as mutton is the natural product of the Australian colonies, except where cattle are required to trample down new country, or in some few districts which are unwholesome to sheep.

The subject of sheep farming necessarily leads to that of pasture. Our author has some interesting remarks on grass growing in Australasia. A number of the best native grasses of Australia have been eaten down by sheep, and more recently by rabbits, and so prevented from seeding, with the result that they have disappeared from fenced-in pastures in which they were formerly abundant, though they may be seen still by the roadsides.

In Australia hay may be said to make itself.

"The dry season of the year is a decided advantage to Australian flocks, provided it is not too long continued. After the growth for the season, which follows the advent of the rains, all grass left on the ground in November is dried up by the heat of the sun, and though not stored is preserved in good condition as hay where it stands, and is what the sheep live and do well upon till the rains come again next season. By this time the growth of the former year is pretty well cleared away, and the surface left smooth on land fully stocked with sheep. In our own islands, grass left over at the end of the grass-growing season has the soluble portion or strength washed out of it by the succeeding winter rains soon after it withers. When summer rains fall out of season in Australia, they wash away the strength of the grass, and sheep fall off quickly in condition. Any young growth which comes is quickly burnt up in the hot sun."

It is remarkable that in Australia, and especially in New Zealand, British grasses, like rabbits, increase their vitality and thrive and grow more luxuriantly. Their seeds are more perfectly developed than at home, with the result that New Zealand grass seeds have a superior appearance, and have a good name in our home markets. With grass seeds many injurious plants have been introduced. Thistles of various species have spread at a marvellous rate, and continue to grow with great vigour.

"In many parts the thistle plague is only second to the rabbit plague. Nevertheless, in New Zealand, under certain exceptional circumstances, thistles are looked upon with favour. It has been demonstrated that if they fully occupy the land for a time, they are certain to disappear in a few years, leaving the soil in a much better state of fertility than before. Their deep fleshy roots go down into a heavy clay soil and open it up for the admission of air and water." Mr. Wallace asserts that "above and beyond all this, the soil is improved by being densely covered with foliage and obscured from the sun. Although the fact is perhaps not widely known in Britain, the surface shading by a bulky root crop is one of the important features in the preparation of the land for a good grain crop. After a good crop of thistles has grown and has disappeared, either grass or grain will thrive admirably. So much was this the case in some parts of New Zealand that

thistle seed has been bought at high prices, and sown as a means of breaking in land for cultivation; but thistle seed is now so abundant that the practice is unnecessary."

Thistles when cut green make excellent silage.

Sweetbriar is another hurtful importation, and *Lithospermum arvense*, the English corn-gromwell, grows so luxuriantly that, in some places in Australia, it is necessary to fallow arable land every third year, to get rid of it. In parts of South Australia common bracken grows abundantly; the only way to keep it under is to take two or three successive crops of wheat from the same soil. There is a chapter on the rabbit plague. The author considers the worst of it to be over, still, the New Zealand and Australian Land Company are spending from £8,000 to £10,000 a year in killing rabbits.

Prof. Wallace visited the vineyards of St. Hubert, the creation of Mr. Hubert de Castella, whose pleasant little work, *Notes d'un Vigneron Australien*, published in 1882, was noticed in the ACADEMY. The vineyards occupy 260 acres, in which thirty men are constantly employed, being paid 15s. a week, with food and an unfurnished room. These do not seem high wages for what is somewhat in the nature of skilled labour, and we doubt the men being better off than the labourers in our own hop gardens, who for almost every operation receive extra pay, and can make extra money by task work.

One of the serious drawbacks to colonial advancement is the extortionate charges of the middleman. According to Prof. Wallace, these "social parasites" sprang into existence at a time of great prosperity, when the large landowners as squatters were making so much money that they were glad to employ agents to do their business in the towns. These men gradually got a complete control over business, until bad times came and profits fell. They kept the upper hand, and exacted the same commission as in the prosperous days. Squatters, like farmers in our own country, cannot combine effectually, and, our author states, are deliberately robbed of their property by agents living in towns, who band themselves together and pass regulations and resolutions against which the unfortunate producer is powerless. Possibly the middleman may have something to say in self-defence. The analytical chemist, who professes to deal with the nature and capacity of soils, also comes under the lash of our author. In his opinion a farmer had much better carry out simple manurial experiments while his crops are growing, than go to the expense of a worse than doubtful analytical test. He is probably right.

The condition of small owners, even in the colonies, is not all that certain doctrinaires would have us believe. Prof. Wallace writes:

"When the pinch comes, the small occupier—even of his own land, so-called—is found to be hard up (if he is not supported by some larger owner, for whom he can work, and thereby earn the means to purchase his independence from the store-keeper and money-lender). This fact must hang like a millstone about the necks of those who advocate a universal system of small freeholds."

Prof. Wallace has undertaken a large and serious task, but he is thoroughly fitted for it and has fulfilled it well. He is always sensible and intelligible, free alike from pedantry and affectation, and we cannot doubt that his book will be widely read. There is much in it to interest the general reader, but all who are concerned with the Australasian colonies, or with agriculture everywhere, will find it a mine of valuable information, and just conclusions. It is profusely illustrated, and contains some useful maps.

WM. WICKHAM.

NEW NOVELS.

Haythorne's Daughter. By Paul Warren. In 3 vols. (Hurst & Blackett.)

Master of Her Life. By Lady Constance Howard and Ada Fielder-King. In 3 vols. (F. G. White & Co.)

A Political Wife. By Mrs. Herbert Bourke. (Eden Remington & Co.)

Cornered. By Norman Porritt. (The Leadenhall Press.)

Those Western Girls. By Florence Warden. (Bentley.)

Strangers and Wayfarers. By Sarah Orne Jewett. (Osgood, McIlvaine & Co.)

Ryle's Open Gate. By Susan Teackle Moore. (Houghton, Mifflin & Co.)

A Strange Prison, and other Stories. By W. H. Stacpoole. (Dean.)

THERE is some good as well as amusing writing in *Haythorne's Daughter*, but the novel is far too lengthy. One volume would have amply sufficed for such story as the author had to tell, and he has severely handicapped himself by his second volume. This is a pity, for Mr. Paul Warren, whose name is new to us, is certainly not without promise as a novelist. He has a keen eye for the peculiarities and angularities of character, and he has also some skill in the delineation of nature. The scene of his story is at first laid in India, Stuart Haythorne, the father of his heroine, being deputy-commissioner for the district of Dullerabad. To him goes out Olive Haythorne from England, and as she is the only fascinating young lady in Dullerabad she makes a legitimate sensation. All the misogynists who declaimed bitterly against her before her arrival became in the end her abject slaves. Major Danvers, a thoroughly heartless and selfish officer, is thought to be the favoured swain, but he is rejected in favour of Francis Roden, Haythorne's successor in the deputy-commissionership. While strictly just and honourable in all his relations, Roden is apparently a man of hard, unbending nature; but he is in reality quite the contrary, and his love for Olive burns within him like a volcano. They are driven apart by painful misunderstandings, and the narrative is mainly occupied with clearing these up and revealing the strong affection which really subsisted between husband and wife. The machinations of treacherous friends are finally exposed and overthrown. In the latter part of the novel the scene changes to England. We hear a great

deal of the National Co-operative Labour Association, which is supported by Lady Muriel de Beauvoir and many other aristocrats; but it suddenly collapses on the flight of the manager with all its funds. A good many speeches are reported for and against strikes, &c., and this portion of the story might have been condensed with advantage. The fun of the narrative is provided by a young American widow of enormous wealth, who captures an English colonel. In the final scene she scores heavily against the villain, Major Danvers, producing a will which shatters all his brilliant prospects. If this be a first work, as we presume it is, we may reasonably expect that Mr. Warren will be heard from again; but he would do well rigidly to discountenance superfluities in future.

The novel by Lady Constance Howard and Miss Fielder-King is a feverish kind of book, with no repose in the characters or incidents. The same remark applies to the style of the writers. Strenuous efforts have apparently been made to eke the work out into three volumes; but as it is, the volumes are very thin, and we meet again and again with almost precisely similar remarks about the Grand Duke Loris, a prince of brutal and sensual character, who hunts the long-suffering heroine almost to death. Stella Ancaster is the "most beautiful English woman of her time." In her first youth she has loved Arthur Loraine; but a wicked aunt, Lady Popham (a very masculine personage who drinks brandies and sodas) has driven them apart. Then she marries Prince Trotsoi, a Russian aristocrat, who has been a terrible rake all his life, but is suddenly reformed by Stella. The marriage, from being one of convenience, develops into one of the strongest affection, until husband and wife become so devoted that they cannot bear even momentarily to be out of each other's presence. The Grand Duke, failing in his assaults upon Stella's virtue, plots the ruin of her husband, has him arrested, and hopes to be able to deport him to Siberia. The tables are turned upon his imperial highness, however, in a surprising manner, which readers must discover for themselves. The Countess Stroganoff, who also plays a conspicuous part in the endeavour to crush the Trotsois, is nothing less than a shameless courtesan, and her diabolical conduct seems scarcely conceivable. The pictures of St. Petersburg life do not give one an exalted idea of the virtue of Russian ladies of high position, or of the honour of Russian noblemen. Surely, even in the northern capital, diamonds are not so plentiful as to hang in ropes and coils all over the dresses and the hair of Russian ladies, as we are assured they did at one of the Imperial balls. We read of a tiara of diamonds a foot high, and a *bandeau* of diamonds ten inches deep. The printers, we suppose, are responsible for such words as conspicuous and magnificent, but scarcely so for the phrase *war à l'outrance*. Quotations from Congreve and other writers appear more than once, and a well-known Scriptural injunction is called a maxim, and terribly mangled, as follows: "When thou thinkest thou standest, take heed lest ye fall." Altogether this is a very poor novel,

badly, and, as it seems to us, hurriedly written

When will ladies give up writing political novels? They exasperate, but never convince. Whichever side may be espoused, offence is sure to be given to the other. As novel readers, moreover, embrace persons of all shades of political opinion, it is manifestly unwise policy to indulge in polemics. *A Political Wife*, by Mrs. Hubert Bourke, is no exception to the rule that debatable questions ought to be eschewed. In this case the Radical candidate, Mr. Wilkins, is little short of a fiend incarnate; while Colonel Hammond, the Conservative, whom he ousts from his seat, is a paragon of all the virtues. Miss Margaret Broughton, a young lady who does a great deal of canvassing for the gallant Colonel, inveighs strongly against Radical bribery, yet she has no objection to do a little herself, only it must be after the election. But as she makes the promise of wine and soup *before* the contest, there does not seem much to choose between her and the opposition. Her lover, Hugh Ravenswood, is on the other side, so she declines to marry him until their political views coincide. As she absolutely refuses to give way one iota, the disconsolate but accommodating lover goes to Ireland a Home Ruler, and returns a Unionist, developing subsequently into full-blown Conservatism. Then we are led to suppose they will marry, but the story breaks off most abruptly in the middle of a page, and with actually no conclusion of any kind. There are many ridiculous things in this volume if it were worth while to point them out.

Cornered throws a lurid light on the dark and devious ways of the Stock Exchange; and the author exposes in the most forcible manner the evil doings of that jackal of the community, "the outside broker." But it is to be feared that the instance cited here of the banker Matterson, who speculated so heavily that he was obliged to steal securities and commit suicide in the end, is typical of too many cases that are constantly occurring in the city. Mr. Porritt trenchantly exposes the heartless villainies of the floaters of public companies and the gamblers upon the Stock Exchange.

Curiously enough, "the outside broker" is again in evidence in *Those Western Girls*, so that his circulars must be permeating everywhere. Here his principal victim is a country rector, who in his quiet parsonage conjures up an El Dorado of wealth as the result of the tempting schemes which are lavishly put before him. So terrible is the fascination that even he, a clergyman, when drawn into the vortex of speculation, commits forgery to save himself, and only escapes prison through the intervention of the man whose name he has forged, and who is his daughter's lover. Apart from this episode, however, Miss Warden's latest story gives an admirable and interesting picture of country life.

A delightful little volume is the series of sketches by Miss Sara Orne Jewett, entitled *Strangers and Wayfarers*. They are evidently very faithful transcripts of transatlantic life, with all its dry humour and tragic pathos.

As an example of the first, "A Winter Courtship" is almost as good in its way as Uncle Toby and Widow Wadman. Nothing could be better than the "making-up" of the old carrier Jefferson and Widow Tobin, and their recital of the doings of their youth. Recalling the prowess of Tobin, the widow remarks that "ef he hadn't been a church-member he'd 'a been a real fightin' character." But even as a church-member his belligerent deeds were by no means contemptible. Sketches of a totally different character are the "Mistress of Sydenham Plantation" and "In Dark New England Days," the pathos of which is most natural and affecting.

Another American story, of genuine but unstudied merit, is *Ryle's Open Gate*, by Susan T. Moore. We cannot pay this little volume a better compliment than to say it is true to human nature throughout. It breathes of real life, and is the work of an accurate observer. No one could read unmoved of the sorrows of the little cripple Andy, or of the noble and godly life of Aunt Dorothy, whose house was an asylum, a hospital, a life-saving station both for the homeless among men and the brute creation. She had a great heart and a pure spirit, taking loving care of those whom the world despised. One rises up the better for reading a story of this kind, which revives our faith in humanity.

Mr. Stacpoole's short stories are scarcely so uncommon in their incidents as those in his previous volume, but they are all nevertheless entertaining and full of "go." This is especially the case, perhaps, with "A Strange Prison" and "The Eighth Day." The latter narrates one of those simple tragedies which are unfortunately too common in commercial life, owing to the feverish and criminal existence which leads so many to ruin and a violent death.

G. BARNETT SMITH.

SOME BIOGRAPHICAL BOOKS.

Swift: The Mystery of His Life and Love. By James Hay. (Chapman & Hall.) These pages show great enthusiasm for the dean's fair fame, and the writer frequently puts his points with much effect. But the proper appreciation of such merits is often impaired by the excessive vein of rhetoric which runs throughout the volume. It is not necessary in these days to draw out a lengthy comparison between Swift and Johnson, or to contrast at still greater length the different careers of Swift and Addison, with a plentiful display of such phrases as "Swift lived in storm; Addison in sunshine." The mystery which hangs over the life of the Dean and Stella is accounted for by Mr. Hay by the suggestion that they "were both children of Sir William Temple;" and if the exigencies of time and space could be so arranged as to bring such a relationship into the range of possibility, the explanation might be accepted as being quite as good as any which the wit of man could devise. Swift's political position, up to the date of his alliance with Harley and St. John, is defined by Mr. Hay as that of High Church Whiggism; and against such a theory no legitimate exception can be raised. There are one or two indications in this volume of an imperfect supervision of the proofs. The statement that the court favourite, Lady *Suffolk*, implored that Swift might not be made a bishop, comes like a

rude shock upon that lady's admirers. The see of "Hertford" has not yet been created even at these days of new bishoprics. "Mr. Crocker" as a biographer or a critic is alike unknown to us.

Journal of Emily Shore. (Kegan Paul & Co.) The genuine record of any human life cannot fail to possess some interest; and this journal, begun by its writer when under twelve years of age, and ending with her life eight years afterwards, is such a trustworthy record. Emily Shore, the daughter of a country clergyman whose reputation for scholarship stood high, displayed in her brief life not only that precocity of intellect which is often associated with physical weakness, but also an amount of careful, systematic labour, extraordinary for her years, if, indeed, it should not rather be termed unexampled. Her journal (of which only extracts are given) occupies twelve octavo volumes, written throughout in a printing hand. Besides this she composed a local Natural History, with observations on the habits of birds, beasts and insects; a History of the Jews, with twelve illustrations; a History of Greece, abridged from Malkin's; a History of Rome; numerous poems and works of imagination, and, among the last, a Collection of Celebrated Parliamentary Speeches, never delivered. She was a clever artist, and her passion for nature showed itself in many ways. Darwin himself would have commended the following remark:

"In the study of natural history it is particularly important not to come too hastily to conclusions, but to study facts from observation frequently and most carefully before any inference is drawn from them. . . . What led me to these remarks is that I greatly suspect I was mistaken in attributing the sound 'chick-check' to the marsh-tit, and I am pretty sure it is the chaff-chaff."

She was about fifteen when she wrote this, and made also this apt criticism upon another subject:

"I very greatly prefer Greek to Latin. The Greek is in every respect a finer language, far more copious, fuller of those little niceties and distinctions which form the beauty of a language, yet less artificial, particularly in the order of the words in a sentence, and fitter for more various styles and sorts of writing."

Even before the days of High Schools and girl graduates, woman's intellect could assert itself, though the chances of wide and early recognition of precocious talent were—for better or for worse—less abundant than nowadays.

Early Days Recalled. By Janet Ross. (Chapman & Hall.) Mrs. Ross has inherited much of the skill in composition which her mother, Lady Duff Gordon, and her grandmother, Mrs. Austin, displayed, and has thus been able to construct out of rather slender materials a very pleasant little volume. It will interest many and fatigue none, and may help to preserve the memory of not a few men and women who deserve a less fugitive reputation than has fallen to their lot. It is rather sad that the present generation scarcely knows the names of the leader-writers who made the *Times* newspaper the powerful organ which thirty or forty years ago it was allowed to be. Mrs. Ross was fortunate in knowing them in private life; and about them and other literary, political, and social "eminences" she has something to tell us. The following scrap of history is new to us:—

"A friend of my mother's, M. de Banneville, after spending some time in the Crimea, came to Esher. His first words were, 'Within a year or eighteen months, you will have a rebellion in India.' This statement, coming from any one else, would have been treated with scornful hilarity; but Banneville was so uncommon a man, and his marvellous insight into character and habit of dissecting every one he came into contact with, and forming generally a correct opinion, was so well

known that this confident announcement was rather startling. . . . My father was so impressed by the statement that he reported it to Lord Palmerston, who pooh-poohed the whole thing and said he knew better."

Lady Belcher and her Friends. By the Rev. A. G. L'Estrange. (Hurst & Blackett.) The wife of Captain Sir Edward Belcher, of Arctic fame, lived a long life, and came in contact with a good many people of more or less distinction. But her recollections of them in her old age were often indistinct (unless we are to ascribe the inaccuracy of the narrative to the imperfect memory of the editor), and we fail to see what good purpose has been served by reproducing them in print. To whom would such extracts as the following be of interest?—

"I dined at Sir R. Alcock's on Tuesday, a small but pleasant party. The Chinese traveller, Baber, very interesting. I am going to ask him to dine with them and Sir Lewis and Lady Pelly. . . . My old man's treat went off well. Ida Layard sang beautifully, and this and the ginger-wine and good cheer so inspired them that they volunteered songs, poor old things!" &c.

The craving for gossip must indeed be insatiable if such trivialities as these are in request. It is amusing to find "Baber, the Chinese traveller," spoken of as though of equal fame with Baber, the conqueror of Hindustan.

Stafford House Letters. Edited by Lord Ronald Gower. (Kegan Paul & Co.) The editor's father, George Granville, second Duke of Sutherland and the writer of most of the letters in this pleasant collection, was a good deal mixed up with the chief political personages of his time, and, of course, occupied a high social position both at home and abroad. Those who delight in such matters will find notices of "everybody who was anybody" during the first-half of the present century, while others who wish to learn the opinion of contemporaries upon the great events of that period will not be disappointed. The letters are not remarkable for wit or wisdom, but they are unaffected and wonderfully free from ill-natured gossip. The details of life in Rome, Paris, St. Petersburg, and other foreign capitals are often interesting; and the two portraits with which the volume is embellished are not only excellent examples of art, but are also representations of a high type of refined physical beauty.

NOTES AND NEWS.

MESSRS. MACMILLAN & Co. have just issued the first part of a new *Dictionary of Political Economy*, edited by Mr. R. H. Inglis Palgrave, very much on the same lines as Sir George Grove's well-known *Dictionary of Music*. The appearance of so elaborate a work is certainly significant of the growing interest taken in economic questions in this country. Its design is to give an account of the principal subjects recognised as coming under the domain of political economy, together with a concise statement of cognate terms in history, commerce, and law, and also biographies of deceased writers. Special attention has been given to recording the exact titles and dates of books. The mode of publication is in quarterly parts of 128 pages each; and it is expected that the whole will be completed in twelve or fourteen parts. A convenient feature, not usually found in alphabetical works, is the index at the beginning. The most important series of articles in the present part is that connected with banking, which fills altogether twenty-two pages in double column, classified under twenty-seven headings. The biographies include Bastiat, Bagehot, and Babbage, and also Aristotle, St. Thomas Aquinas, and Edmond About. Under Sir John Barnard we should have expected some allusion to the

statute restricting gambling on the Stock Exchange to which he gave his name; and every reader will at once see that James Anderson, the contemporary of Adam Smith who is credited with anticipating the theory of rent, has been treated twice over, by two different contributors.

Messrs. Funk & Wagnalls of New York furnish us with a prospectus of their new *Standard Dictionary*, a work which has been now for some time in preparation and promises to be, when completed, of great literary and educational importance. One of the most noteworthy features of this Dictionary is the introduction into it of the phonetic element, and in regard to this point it has obtained the express approval of Prof. Skeat and Dr. Murray. The substantial accuracy and thoroughness of the work are guaranteed by the names of the eminent scholars in editorial charge of its different departments, many of them men of world-wide reputation, such as Profs. Huxley and Max Müller, Prof. Shaler, of Harvard, Prof. Theo. N. Gill, Prof. Simon Newcomb, Prof. R. Ogden Doremus, Ex-Minister E. J. Phelps, of Yale, Hon. T. M. Cooley, Chairman of the U. S. Interstate Commerce Commission, William R. Harper, President of the University of Chicago, Prof. Francis E. March, of Lafayette College, &c. In addition to the many distinguishing features of their undertaking, the editors claim special credit for their attempt to solve the perplexing problem of compounds. This department has been placed under the care of Mr. Horace F. Teall, author of *The Compounding of English Words*, and it is believed that this is the first serious endeavour made in a single-volume dictionary to reduce this class of words to something like system. The illustrations are abundant and well executed. Criticisms and suggestions are invited from all who take an interest in the appearance of the work.

Edward Arnold's *Literary List* contains some interesting remarks, of a popular kind, upon that astounding puzzle, the new American Copyright Act. Probably the *furor* created by this most commendably-intentioned and satisfactory piece of legislation is less alarmingly developed on this than on the other side of the Atlantic, where Mr. Spofford, the librarian of Congress, has more than enough to do in the way of satisfying bewildered correspondents. But there is no question that a number of English authors are seriously in doubt at this moment whether to publish in London or to transfer their patronage to New York, in view of ulterior profits. Upon this point the words of Mr. Arnold's article may with advantage be quoted. "It is clear that . . . the advantages of copyright will be only within the reach of those English authors who enjoy an assured popularity with an American public. These, comparatively few in number, the new Act will decidedly benefit and protect. For the future there will be no cheap unauthorised versions of works such as Prof. Bryce's *American Commonwealth* or Mr. Booth's *In Darkest England*, though it is quite possible that even Mr. Bryce's work might not have been copyrighted under the new law, and its somewhat unexpected popularity would have helped, as is now the case, to float the business of some pirate publishing firm. But the popularity of the great mass of books, even of works of high literary skill and general interest, would not justify a twofold outlay on their production, a separate publication and printing in England and the United States."

It is proposed to prepare a register of Harrovians, giving the names and short biographical notices of all boys who have been at the school since the beginning of the century. But there is a difficulty in making the register

complete for the earlier years, especially from 1800 to 1830; for it appears that, just as at Winchester, former headmasters failed to preserve, or at least to leave behind them, lists of the boys they entered. Mr. R. Courtney Welch, the editor, will be glad of any old school records or other similar papers, addressed to him at 8, Southwick-place, Hyde Park.

MR. PERCY FITZGERALD has written a life of James Boswell, of Auchinleck, with an account of his sayings, doings, and writings. It will form two volumes, with four portraits, and will be published by Messrs. Chatto & Windus.

THE latest number of the Danish periodical, *Illustreret Tidende*, contains a study of the writings of Mr. Edmund Gosse, by the Danish poet, Alfred Ipsen, who has already shown his interest in modern English literature by his excellent translations from Matthew Arnold and Mr. Swinburne.

THE fifth edition of Joseph Hatton's *By Order of the Czar* having been rapidly exhausted, Messrs. Hutchinson have a sixth edition in the press.

THE same publishers also announce the immediate issue of a second edition of *Literary Opinion* for the current month.

THE German translation of the Bible of the middle-ages (Die deutsche Bibelübersetzung des Mittelalters, von Wilh. Walther, P. Dr. theol.) will be edited in October next, and published by Herr Wollerman, of Brunswick. This work has attracted much attention throughout Germany, Switzerland, Holland, and France.

MISS CUSACK, the "Nun of Kenmare," has now returned from America to this country, and is engaged in writing *The Story of my Life*, which will take the place of her former work, published in America under the title of *The Nun of Kenmare*. The work will be published by Messrs. Hodder & Stoughton.

A NEW volume of Sonnets and Poems translated from the Italian, French, German, Dutch, and Spanish languages, by Collard J. Stock, will be issued shortly by Mr. Elliot Stock.

MESSRS. SUTTON, DROWLEY & Co.'s list of new and forthcoming works includes Folios IV. and V. of *Wood Carvings from South Kensington Museum*; *Coriolanus*, with Notes by Mr. Benjamin Dawson; *Charming to Her Latest Day*, by "Alan Muir," with twenty-four illustrations by Hal Ludlow; a cheap edition of Mr. J. Littlejohn's *The Flowing Tide*; *The Confessions of Vyrian Carruthers*; *A Story of Hypnotism*, by "Philip Kyme"; *The Blakely Tragedy*, by Mr. G. R. Murphy; a cheap illustrated edition of *Captain Jacques*, by Mr. Someville Gibney; and a Marive Extravaganza by Mr. John Gibart, entitled *The Rose, Ring, and Pearl*.

THE prospects of the Folk-lore Congress, to be held in London during the first week of October, under the presidency of Mr. Andrew Lang, are very promising. Papers will be forthcoming from Sir Frederick Pollock, Profs. Rhys and Sayce, Dr. E. B. Tylor, Messrs. E. Clodd, J. G. Frazer, G. L. Gomme, F. Hinds Groome, E. S. Hartland, Joseph Jacobs, Alfred Nutt, besides others from foreign folk-lorists.

MR. W. H. K. WRIGHT, borough librarian of Plymouth, who has for some years past made a special study of the literature and bibliography of the Western counties, is now engaged upon a volume describing the lives and works of the poets of Devon and Cornwall. The series begins with such names as Ford, Rowe, Sir Walter Raleigh, Herrick, and Carew, and is continued down to their not unworthy followers in our own time. The volume will be abundantly illustrated with portraits and views.

THE first part of the Anglo-American Hebrew Lexicon, to be published by the Clarendon Press, is advancing rapidly towards completion. Though Prof. Francis Brown (of Union Seminary, New York), who takes the lion's share of the work, is less known to fame than either Prof. Driver or Prof. Briggs (the hero of a great heresy trial at New York), we are sure that his work will be as accurate and as elaborately complete as that of any living scholar in Europe.

MESSRS. HUTCHINSON will shortly issue a volume by Mary C. Rowsell, entitled *Petronilla, and Other Stories*.

MR. E. M. NORRIS's story *Misadventure, A Born Coquette*, by the author of "Molly Bawn," and Mr. Rider Haggard's *Allan's Wife*, will be added shortly to Messrs. Griffith, Farran & Co.'s Standard Library of Fiction.

MESSRS. SIMPKIN, MARSHALL & Co. will publish in a few days *Old Church Lore*, by Mr. William Andrews, of Hull. It will be on similar lines to his *Curiosities of the Church*, which has just passed into a second edition.

MR. T. FISHER UNWIN will publish immediately the second edition of Mr. Watson's *Wordsworth's Grave and Other Poems*, which he has enlarged since the first appearance of the book. The publication of *The Story of the Filibusters*, by James Jeffrey Roche, in the "Adventure Series," and that of *The Great Cockney Tragedy*, told in sonnets, by Ernest Rhys, and illustrated in black and white by Jack B. Yeats, will take place at the same time. Mr. Unwin also announces that he is reprinting the *Lives of Robert and Mary Moffat* in his "Lives Worth Living Series," together with Miss Morris's *Famous Musical Composers*.

ORIGINAL VERSE.

SHAIKH MUSLIHÜD-DIN SA'DI.

Died, A.H. 690, A.D. 1291.

I.

Six hundred years since good Shaikh Sa'di died,
That bowed himself in prayer at Yah'ya's* side
Six hundred years, and still the sages kneel,
And still men question of the Crucified.

II.

"Fourteen to Mecca? Fourteen did he make
Journeys, you tell me, for the Prophet's sake?—
What profit then to kneel at Yah'ya's side?"
—Ah, Friend! What Sa'di did, will you mistake?

III.

Rests he beneath his roses,† would you know?
Ask at Shiraz, ask of the pilgrims. Lo!
They stand beside his sepulchre. Ah me!
As he once stood by Yah'ya's long ago.

CHARLES SAYLE.

THE NEW ENGLISH DICTIONARY.

SPECIAL QUOTATIONS WANTED.

I.

WILL any one kindly send quotations for some of the desiderata in the following list, and so help us to complete the literary history of some of the words of the next Part? As in previous lists, when the date stands before a word, an earlier quotation is wanted; where the date follows, a later instance is wanted; for words without a date all quotations will be welcome. The list contains many modern words and senses for which earlier quotations than those of the dates here given ought to be, and no doubt will be, found. Besides these, good quotations

* St. John the Baptist's tomb at Damascus (see *Gulistan*, i. 10).

† *Bustan*, iv. 16.

for words noted in ordinary reading are still welcome; and we often want instances of very common idiomatic phrases, verbal constructions, colloquial uses, and the like. Every quotation should be furnished with as full a reference as possible to date, author, work, edition, volume, chapter, page, &c., and sent to me addressed, "Dr. Murray, Oxford."

J. A. H. MURRAY.

- fa (*Music*)
- fabaceous
- 1809 fabian, *a.* 1813
- 1852 fabiform, *a.*
- 1767 fable (plot, of a play)
- 1606 fabled, *ppl. a.*
- 1678 fablemonger. 1730
- 1852 fabledom
- 1548 fabler
- fabling 1823
- 1483 fabric
- 1623 fabric, *r.* 1698
- 1777 fabricant
- 1598 fabricate (construct)
- 1779 fabricate (forge)
- 1660 fabrication (construction)
- 1802 fabrication (invented story)
- 1793 fabricative
- 1650 fabricator (constructor)
- 1788 fabricator (inventor)
- fabricatress
- 1600 fabricature 1677
- Fabrician, *a.*
- 1611 fabrile, *a.* 1664
- 1567 fabular, *sb.* 1567
- 1800 fabular, *a.*
- 1624 fabulate, *r.*
- 1678 fabulator
- 1627 fabule 1631
- fabuler 1624
- 1600 fabulist
- 1630 fabulistic, *a.* 1630
- 1612 fabulize, *v.* 1638
- 1600 fabulosity 1800
- 1561 fabulous
- 1501 faburden 1789
- 1596 faburden, *a.* 1596
- fac (facsimile)
- 1717 façade
- 1588 face (front or forepart)
- face (of a clock)
- 1697 *to put a new face upon* 18th c.
- 1841 *to bear on the face of* 1841
- 1552 face (confidence, impudence)
- 1700 *to have the face*
- 1600 face (grimace), *to make a*
- 1680 face (courtcard) 1680
- face (*astrol.*) 1655
- 1880 face (*printing*) 1880
- 1817 face (of a solid)
- 1765 face of, *upon the*
- 1689 face of, *to fly in the* 1689
- face, *to look (a person) in the* 17th and 18th c.
- 1884 face to, *to set one's*
- 1867 face against, *to set one's*
- face, *to show one's*
- face, *to throw in one's*
- 1440 face, *v.* (confront)
- 1500 *to face (a thing) out* 18th c.
- 1670 *to face (with something)*
- to face (tea)
- 1561 *to face (a garment)*
- 1847 face, *Right-about*
- 1634 face, *v.* (turn)
- 1645 *to face about*
- 1746 face (a card)
- 1590 face (dissemble)
- 16.. *to 18.. faceless*
- faced, *ppl. a.*
- 15.. *facer (a boaster)* 1611
- 1610 facet
- 16.. *facete*
- 1605 facetious, -ness
- 1703 facia
- 1609 facial, *a.* (face to face) 1711
- 1825 facial (angle)
- 1817 facial, *sb.*
- 15.. *facile, a.* (easy to do)
- 16.. *facile* (yielding)
- 15.. *facile* (easy of access) 18th c.
- 15.. *facile* (easily persuaded) 18th c.
- 1850 facile (ready)

- facileness 1670
- 1621 facilitate
- 1530 facility
- 1800 facility (means)
- 1538 facing (covering)
- 1635 facing (*Milit.*)
- 1746 facings (of uniforms)
- facingly
- 1548 facinorous
- 1800 facinorousness
- 1627 fack (coil of rope) 1692
- 1691 facsimile
- 1530 fact (deed) reality
- 1490 fact, *in*
- 1712 fact, *in the*
- 1817 fact, *in point of* 1817
- 1581 fact, *matter of*
- 1676 faction (doing or making) 1689
- 1509 faction (party)
- 1593 faction (party spirit)
- 1609 faction, *v.* 1721
- 1650 factional 17. to 18..
- 1555 factionary 17. to 18..
- 1611 factionate 1642
- factioner 1644
- 1710 factioneer
- 1609 factionist 18th c.
- 1570 factious, -ness
- 1650 factitious
- 1609 factive 1649
- 1491 factor (agent)
- 1561 factor (steward)
- 1673 factor (*Arith.*)
- 1611 factor *r.* 1611
- 1613 factorage (commission)
- factorage (an agency)
- 1627 factoress 1722
- 1869 factorial, *sb.* (*Math.*)
- factorize
- 1598 factorship 17th and 18th c.
- 1618 factory (manufactory) 18th c.
- 1603 factory (merchant's establishment)
- 1702 factory (body of factors) 1777
- 1584 factory (office of factor)
- 1656 factotum (printing) 1656
- 1870 factrix
- 1846 factual
- 1642 factum (*Law*)
- factum (*Math.*)
- 1601 facture (construction)
- facture (invoice)
- 1669 factus (*Math.*) 1669
- 1560 faculent 1560
- 1648 facultate 18th c.
- facultative (conferring a faculty)
- 1490 faculty (capacity)
- 1576 faculty (medicinal virtue) 1710
- 1534 faculty (right, privilege)
- 1690 faculty (trade, occupation)
- 1382 faculties (property) 1649
- facund, *sb.* 1485
- 1387 facund, *a.* 18th c.
- 1548 facundious
- facundity 1690
- fad (faddish person)
- fad (a coloured bull)
- fadaise
- 1865 faddiness
- 1881 faddish, -ness
- 1883 faddist
- faddle, *v.*
- 1824 faddy
- 1775 fade, *sb.* 1775
- fade, *a.* 17th c.
- fade, *v. trans.* 1795
- 1652 fadeless
- 1633 fadeable 1633
- 1596 faded
- 1489 fadellage 1489
- fadeness
- 1573 fadge, *v.*
- 1692 fadoodle 1692
- 1750 fady, *a.* 1765
- faeryfayry (fairyland) 17th c.
- 1789 fator (odour) 1803
- 1570 fag, *v.* (grow weary) 1570
- 1793 fag, *v.* (work hard)
- 1806 fag, *v.* (at school)
- 1846 fag, *v.* (reap) 1846

MAGAZINES AND REVIEWS.

THE August number of the *Expositor* contains a delicate little essay on the temper of mind required for the interpretation of the life of the early Church, by Mr. Lock, of Keble College, who points out two factors in that life, blindness to which makes an interpreter's work necessarily inadequate. Dr. Candlish discusses once more, but not once too often, the moral character of the pseudonymous writing of antiquity. Mr. F. C. Conybeare concludes his collection of pre-Hieronymian Latin Biblical fragments. Dr. S. Cox and Dr. A. B. Grosart represent that side of exegesis which deals with the suggestions rather than the expressed thoughts of the Biblical writers. Dr. Marcus Dods surveys recent literature on the New Testament, and Dr. Cheyne notices Dillmann's admirable examination of the Septuagint text of Job with respect to its omissions. The latter work has a special interest for readers of Dr. Hatch's latest non-posthumous work. Dr. Cheyne also gives a gentle hit at Klostermann for his attack on current Pentateuch criticism, and an explanation of a difficult passage of Isaiah (lxv. 15).

THE *Expository Times* in its August number contains Part III. of Prof. Cheyne's dissertation on "Possible Zoroastrian Influences on the Religion of Israel." Part I. was historical; Parts II. and III. are exegetical, but with a view to historical results, and with an eye upon possible Zoroastrian affinities. Discussion of older views is avoided, but Prof. Kirkpatrick's popular but scholarly commentary on Book I. of the Psalter is twice criticised. Perhaps the first of these criticisms may need the attention of special scholars. The gist of Prof. Cheyne's argument is apparently much the same as that of his eighth Bampton Lecture; but it is somewhat more fully stated and with some fresh illustrations. The critical results assumed are those of his recent work on the Psalms, and of his dissertation on later additions to the work of the Second Isaiah (in the *Jewish Quarterly Review*). One of the minor points of detail on which his Isaiah criticism is based is discussed in the *Expositor* (see above). Theologically, Prof. Cheyne's comparison of the Biblical and the Zoroastrian conceptions of the divine glory may deserve criticism. The peroration addresses itself to a wider audience than the *Expository Times* can command.

THE most notable article in the *Antiquary* for August is an unsigned paper criticising the report of the Royal Commission appointed to inquire into the want of space for monuments in Westminster Abbey. The Commissioners were divided in opinion; we cannot, however, doubt that the writer of the article before us takes the common-sense view. That the new building should be a chapel attached to the church, not a big room more than a hundred feet away, must be obvious to everyone who has considered the question. Mr. Shore's paper on "Ancient Mills in Hampshire" is valuable as containing a catalogue of the mills in that county of which we find mention in Domesday. This list forces on our attention the fact that there is still no exhaustive index to that priceless record. Surely someone will come forward to fill up the blank. Had the Conqueror's great survey been the property of France or Germany, this great omission would have been supplied long ago. Mr. Bailey's paper on wall-paintings and "The Elizabethan Grub Street" are worth reading. The latter would have been better had the introductory paragraph been omitted.

MR. ANDREW LANG, in an article—probably the first of a short series—which he calls "Adventures Among Books," in the forthcoming September *Scribner's*, makes the following general answer to many inquiring admirers:

"One good thing, if no more, these memories may accomplish. Young men, especially in America, write to me and ask me to recommend 'a course of reading.' Distrust a course of reading! People who really care for books read all of them. There is no other course. Let this be a reply. No other answer shall they get from me, the inquiring young men."

THE second number of the *Journal* of the Ex Libris Society (A. & C. Black) maintains the promise of the first. Mr. Arthur Vicars contributes the first instalment of a catalogue of the class of book-plates called "library interiors," that is those exhibiting views of libraries or of portions of a room, both ancient and modern, foreign and English. Unfortunately, this article is not illustrated. It is to be followed by similar lists of the literary and book-pile series. An excellent account of book-plates engraved by Cork artists, by Mr. Robert Day, is reprinted from an old number of the *Journal* of the Royal Historical and Archaeological Society of Ireland. Mr. John Leighton, in a note upon early book-plates, suggests that their freehand touch and flow of line shows that the engravers had worked upon such soft material as tankards, platters, and even pewter pots. The illustrations in this number, with a single exception, are from the blocks used in Mr. C. M. Carlander's volume on Swedish Ex Libris.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ALIS, H. A la conquête du Tchad. Paris: Hachette. 5 fr.
BOUCHOT, H. Inventaire des dessins exécutés pour Roger de Gaignières, et conservés aux départements des estampes et des manuscrits. Paris: Plon. 30 fr.
COURTOIS, Edm. Le Tonkin français contemporain. Paris: Charles-Lavauzelle. 7 fr. 50 c.
HUBET, Jules. Enquête sur l'évolution littéraire. Paris: Charpentier. 3 fr. 50 c.
RAGUSA-MOLETTI, G. Poesie dei popoli selvaggi o poco civili. Turin: Loescher. 5 fr.

THEOLOGY, ETC.

- DREYER, G. M. *Analecta hymnica mediæ ævi. X. Sequentiæ ineditæ.* Leipzig: Reiland. 10 M.
ROLAND'S, nachmals Papstes Alexander III., Sentenzen. Zum ersten Male hrsg. v. A. M. Gietl. Freiburg-L.-B.: Herder. 9 M.
VOIGT, H. G. E. verschollene Urkunde d. antimontanistischen Kampfes. Die Berichte d. Epiphanius üb. die Katsaphryger u. Quintilianer, untersucht. Leipzig: Richter. 8 M.

HISTORY, ETC.

- BURGHARD, W. Die Gegenreformation auf dem Eichsfelde vom J. 1574—79. 2. Thl. Vom Regensburger Kurtag 1575 bis zum J. 1579. Leipzig: Fock. 80 Pf.
CASTERAS, P. de. La Société toulousaine à la fin du 18e siècle. Paris: Picard. 3 fr. 50 c.
CHAIEMARTIN, A. Proverbes et maximes du droit germanique. Paris: Retaux. 10 fr.
DES ROBERT, Le Cardinal de Lattier de Bayane, 1730—1818. Paris: Picard. 2 fr. 50 c.
EKKEL, F. Studien zur Geschichte der Karolinger in Bayern. Straubing: Hirner. 2 M.
ERRERA, P. Les Muséums: recherches sur quelques vestiges des formes anciennes de la propriété en Belgique. Brussels. 16 fr.
GARDTHAUSEN, V. Augustus u. seine Zeit. 1. Thl., 1. Bd., u. 2. Thl. 1. Halbbd. Leipzig: Teubner. 16 M.
POMERANZ, B. La Grèce et la Judée dans l'antiquité. 1re partie. Wien: Lippé. 2 M. 40 Pf.
ROSSI, V. Pasquinate di Pietro Aretino ed anonime per il Conclave e l'elezione di Adriano VI. Turin: Loescher. 4 fr. 50 c.
SCHINDLER, H. Die Kreuzzüge in der altprovenzalischen u. mittelhochdeutschen Lyrik. Leipzig: Fock. 1 M.
SCHWAB, L. Geschichte der archäologischen Sammlung der Universität Tübingen. Tübingen: Fues. 1 M. 80 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ABHANDLUNGEN, palæontologische, hrsg. v. W. Dames u. E. Kayser. Neue Folge. 1. Bd. 4. Hft. Jena: Fischer. 10 M.
APPELT, O. Beiträge zur Geschichte der griechischen Philosophie. Leipzig: Teubner. 10 M.
BUCHKA, K. v. Die Chemie d. Pyridins u. seiner Derivate. 2. Lfg. Braunschweig: Vieweg. 14 M.
HÜBNER, Th. Fauna germanica. Hemiptera heteroptera. 1. Hft. Pentatomides, Coreides, Berytides. Berlin: Dames. 3 M.
SCHROEDER, E. Vorlesungen üb. die Algebra der Logik (exakte Logik). 2. Bd. 1. Abt. Leipzig: Teubner. 12 M.
ULLRICH, E. Das Rechnen m. Duodecimalzahlen. Heidelberg: Winter. 1 M. 80 Pf.

PHILOLOGY, ETC.

- ABEL, C. Nachtrag zum offenen Brief an Prof. G. Meyer in Sachen der ägyptisch-indogermanischen Sprachverwandtschaft. Leipzig: Friedrich. 1 M. 30 Pf.
ARISTOTE. La République athénienne, traduite en français pour la première fois par Théodore Reinach. Paris: Hachette. 1 fr. 50 c.
ARISTOTELIS quæ ferunt 'Αθηναίων Πολιτεία. Post Kenyonem recensuerunt H. van Heuvelen et J. van Leeuwen. Leiden: Sijthoff. 6 M.
BEHRINGER, E. Zur Würdigung d. Heliand. Aschaffenburg: Krebs. 2 M. 40 Pf.
BLUMER, J. Zum Geschlechtswandel der Lehn- u. Fremdwörter im Hochdeutschen. 2. Thl. Leipzig: Fock. 1 M. 50 Pf.
DIONYSI Halicarnasensis antiquitatum romanarum quæ supersunt, ed. C. Jacoby. Vol. III. Leipzig: Teubner. 3 M.
GORTZINGER, W. Die Romanischen Ortsnamen des Kantons St. Gallen. St. Gallen: Huber. 2 M. 40 Pf.
GUTHMID, F. Ueb. Konsonant-Assimilation im Französischen. Heidelberg: Siebert. 3 M.
INSCRIPTIONES antiquæ oras septentrionalis Ponti Euxini graecæ et latinæ. Ed. B. Latyschev. Vol. II., inscriptiones regni Bosphorani continens. Leipzig: Voss. 30 M.
KONIG, A. Aruch completum sive lexicon, vocabula et res, quæ in libris targumicis, talmudicis et midraschicis continentur, explicans, auctore N. filio Jechielis. Tom. VII. Wien: Lippe. 15 M.
LAGARDE, P. de. Mittheilungen. 4. Bd. Göttingen: Dieterich. 12 M.
LEIPOLD, H. Ueb. die Sprache d. Juristen Aemilius Papinianus. Passau: Copenrath. 1 M. 10 Pf.
RADLOFF, W. Das Kudatku Bilik d. Jusuf Chass-Hadscheb aus Bilasagun. 1. Thl. Leipzig: Voss. 13 M. 50 Pf.
REGEL, W. *Analecta Byzantino-Russica.* Leipzig: Voss. 7 M.
RUDOLPH, F. Die Quellen u. die Schriftstellerei d. Athenais. Göttingen: Dieterich. 1 M. 20 Pf.

CORRESPONDENCE.

DID TIGLATH-PILESER III. CARRY INTO CAPTIVITY THE TRANSJORDANIC TRIBES?

Leicester: July 28, 1891.

It is generally said that Tiglath-pileser III., of Assyria, carried away captive the Transjordanic tribes together with the tribes of Naphtali. I do not think that this view is in accordance with the accounts in Tiglath-pileser's annals and in 2 Kings xv.

On Tiglath-pileser's cylinder we read:

"The towns of Gil[ead] and Abel-[beth-maachah], in the provinces of Beth-Omri (Israel), the widespread [district of Naphtali] to its whole extent I turned into territory of Assyria."

Here the territory annexed is summed up as Naphtali, and a town Gilead is mentioned along with Abel-beth-maachah, which was a town in Naphtali. Also in 2 Kings xv. 29 we read:

"In the days of Pekah, king of Israel, came Tiglath-pileser, king of Assyria, and took Ijon, and Abel-beth-maachah, and Janoah, and Kedesh, and Hazor, and Gilead, and Galilee, all the land of Naphtali."

Here again Naphtali is represented as the sum total of the land annexed by Assyria, and the Gilead mentioned was in Naphtali, as it is placed among several towns which were certainly in the territory of that tribe.

Accordingly it seems to me that Tiglath-pileser III. annexed only the tribe of Naphtali, while the rest of Israel was allowed to remain under its native king Hoshea, and that the Gilead of the Assyrian annals and 2 Kings xv. was not the well-known district of Gilead on the eastern side of Jordan, but either a town or a district of Naphtali.

C. W. P. ORTON.

SOME NOTES ON THE "FAERY QUEEN," BOOK I.

Calcutta: June 16, 1891.

I ask the favour of your allowing this a place in the ACADEMY. I would respectfully draw Dr. Skeat's attention to the first point (on "fell" and "felon"); and regarding the others, I shall feel gratified if your readers consider them an additional mite contributed to the fund of Spenser elucidations. They are not noticed in Todd, and the tenth vol. of Dr. Grosart's edition has not reached me: I do not

know if it is out. All the points arise out of the text of the *Faery Queen*, Book I.

(1) C. ii., st. 10, l. 6, "fell" and iii., 29, 3, "fellow": Dr. Skeat's *Etymological Dictionary* leaves the connexion between these two words as doubtful. Do the uses noted below bring it nearer certainty? In Old Fr. the meaning of "fel" was "treacherous" (as well as "cruel" as now); that of "felon" was "cruel" (as well as "treacherous" as now.) Thus, in the extracts from the *Passion du Christ* in Bartsch's *Chrestomathie*, coll. 9, 10, Judas Iscariot is more than once called "Judas li fel," while the Jews who demanded Barabbas are called "li felun Juden"; so in the *Chanson de Roland*, *ib.*, col. 31, the two have the same meanings:

"Dient paien 'feluns humes ad ci: | Gardez, seignurs, que il n'en algent vif. | Tut par seit fel ki nes vait envair | E recréant ki les lerrat guarir."

So in Scotch: Barbour has "bataille felloun" and "fellow stormes"; Blind Harry has "a fellow man of wer" (in Skeat's *Specimens*, and Jamieson's *Dictionary*). To this I may add Chaucer, *C. T.* 7584; Tyrwhitt, referred to in Strattmann and Skeat, but without a note as to the peculiarity in meaning; *Faery Queen*, III., i. 65, and IV., ii. 32; and Occleve, *De Reg. Princ.* 607, "felle man and prudent" (Skeat's *Spec.* iii.). From all these instances of the interchange of the present meanings of the two words, it follows that the usage of old writers favours the inference that the two are the same in derivation. It remains now to ascertain if the principles of etymology are against it; a matter I leave in more competent hands than mine. The *Prompt. Parv.* I may add, is on the wrong scent altogether (felle or fers: *fellitus*, *bilosus*.)

(2) iii., 16, 2, *Cusseiopeias chaire*; Milton (*II Pens.* 17) and Tennyson (*Princess*, iv.) have the same reason as Spenser for making the "starred Ethiop queen" shed influence over darkness and sleep. It matters very little whether astronomically Aldeboran can ever "mount hie above" this constellation; i.e., be in about the same meridian; but in Stow's *Annals* (1st ed., published before the *Faery Queen*) p. 673, ed. of 1615, under the year 1572, occurs a mention of this constellation in connexion with one of those "blazing stars" Stow is so frequently noticing, that may, I think, have been in Spenser's mind when he wrote this line.

(3) iv., 23, 7, *Dry dropsie*: Collier "emended" this to "hydropsy," and Upton proposed the reading "dire" instead of "dry," supporting it from Horace, *Odes*, ii., 2. 13. If he had only read on to the next line in Horace, he would have seen that no emendation was called for. Dante, *Inferno*, xxx., 52 sq. and 121 sq. refers to the same symptom of this disease. Thomson, *Castle of Indolence*, i. (Chalmers's *Poets*, xii., 460 fin.), and Fletcher, *Purple Island*, vii. (*ib.* vi., 113 init.) have imitated Spenser and explained his meaning. In *Uncertain Authors*, quoted by Richardson, from Chalmers, no doubt, occurs the expression "dropsy drowth," though the meaning is different.

(4) x., 58, 6, *Panthea*: this is Westminster Abbey. Todd's commentators pass this over in silence, and the suggested allusion in Dr. Kitchen's note in the Clarendon Press edition is unsupported: in fact, is incorrect. The Pantheon at Rome was dedicated to all the gods of the Julian race: the French imitated this when they converted Ste. Geneviève at Paris into a Panthéon, with the dedicatory words "Aux Grands Hommes la Patrie reconnaissante." By Cleopatra and Panthea Spenser means the city of the living Gloriana and the resting-place of her illustrious ancestors—particularly the Shrine of Edward the Confessor and Henry VIII.'s Chapel.

(5) xi., 30, 8, *Cephise*: Todd's note on "Hebrus" gives the right allusion (to Ovid,

Met. xi., 50 sq.), but does not point out that this is meant to be an unworthy parallel to Scripture (*John* iv. 24, *Colossians* ii. 13.) There is a similar parallel meant between "Cephise" and *Isaiuh*, i. 18. The explanation is found in Pliny, *Hist. Nat.*, ii. 106 (Tauchnitz) which Todd does not notice:

"In Falisco omnis aqua pota candidos boves facit: in Boeotia amnis Melas oves nigras: *Cephissus*, ex eodem lacu profluens, *albas*; rursus nigras *Penius*; rufasque juxta *Ilium Xanthus*, unde et nomen amni."

Let me take this opportunity of inquiring whether any investigation has been made into the subject of the so-called "Irish" pronunciation. The Lady Una joins to her Irish name the Irish brogue and an Irish idiom (see i. 13, 5; vii. 41, 1; ix. 53, 3; and vi. 39, 2, "And he the stoutest knight"). This might have laid the question at rest, but unfortunately these very Irishisms occur in purely English writers, like Browne (in his *Britannia's Pastorals*); and the inference is that the Irish pronunciation is merely the English pronunciation, as it was when the Irish began to speak this language, i.e. of the sixteenth century. This view is confirmed by Ellis, *Early English Pronunciation*, viii., § 5 sq. But then comes the difficulty: why has the Irish pronunciation remained fixed at what it was in Spenser's days, say, while the English pronunciation has changed since then?

H. M. PERCIVAL.

THE THREE FRAGMENTS OF "THE ROMAUNT OF THE ROSE."

Cambridge: Aug. 10, 1891.

If I had nothing new to say about "the *Romaunt of the Rose*," I should not be writing this letter. But I have so much to propose, in the way of a new theory, that I can only give the outline of my scheme. Any one with a turn for arithmetic can check the results.

Dr. Max Kaluza claims for Chaucer ll. 1-1704; because ll. 1705 and 1706 do not rime, and because of the change of style in the translation.

I have a small correction to make. Chaucer's portion is ll. 1-1705, i.e., I claim for him *one more line*. It has not been observed that l. 1705 is all right, but begins a new sentence, which is never completed, and has no verb (for *dide* is only an auxiliary verb); so that there is a palpable gap in the sense at the end of it; see the French text. Consequently, the break is at the gap; and l. 1705, preceding the gap, belongs to what precedes, and to Chaucer. It is l. 1706 that brings in the false rime, and that does not join on.

That we can now see the gap, is really a great gain. It separates fragment A from fragment B quite definitely. The rest I can only sketch out; it runs into minute arithmetical details.

There are two extant authorities for the text, not one; these are (1) Thynne's print; and (2) the Glasgow MS. Thynne is independent of that MS., for he gives the last six lines correctly, which the MS. does not.

But both are from one common MS., which I call X. For both exhibit some extraordinary transpositions of the text. In both, l. 7010 (mismumbered 7014 in Morris), is followed by l. 7107 (7111 in M.); with like changes elsewhere.

These transpositions occur in fragment C. The fragments are: A (1-1705); 1705 lines. B (1706-5810 [5813 in M.]); 4105 lines. C (5811-7696 [7698 in M.]); 1886 lines. The printed texts give only 1884 lines to C; but two lines are missed at line 7170 (7174 in M.), as shown by the French text.

Now the arithmetical tests and the facts of the case prove that C was copied from an

original which usually had 24 lines, but rarely 25 lines, on a page. This is quite common in MSS. It happens to be a peculiarity of the Glasgow MS. mentioned above. This fragment consisted of 3 sheets of 16 pages each, with 24 lines to the page; followed by a fourth sheet, having 12 pages of 24 lines and 4 pages of 25 lines, which sheet was so transposed as to bring the middle pair of leaves next to the outer pair of leaves. After which came 14 more leaves, 4 having 24 lines, and 10 having 25 lines. Total: $3 \times 16 \times 24 + 12 \times 4 + 4 \times 25 + 4 \times 24 + 10 \times 25 = 1182$ lines, as extant. Or, if the MS. actually missed the 2 lines already alluded to, then 5 leaves had 24 lines, and 9 had 25. We cannot tell, and it does not matter. Any way, the fifth sheet was incomplete, and had its last leaf torn away, as is so often the case.

The arrangement of lines in the fourth sheet was as follows, taking a, b, c, to represent its successive pages, and noting that the leaf g, h, was moved up so as to follow b, whilst leaf i, k, was moved down: (a) 6963-6986; (b) 6987-7010; (g) 7107-7131; (h) 7132-7156; (c) 7011-7034; (d) 7035-7058; (e) 7059-7082; (f) 7083-7106; (l) 7206-7229; (m) 7230-7253; (n) 7254-7278; (o) 7279-7302; (j) 7157-7180; (k) 7181-7205; (p) 7303-7326; (q) 7327-7350.*

This is quite certain (within two lines); for the dislocations in Thynne's text show it at once.

As to fragment A, I have little doubt that it was copied in X, from another MS. altogether, viz., from one that normally had 25 lines, not 24, to the page; and occasionally had 26. This MS. contained 4 sheets with 25 lines to the sheet, making 1600 lines; and another quarter-sheet, or four leaves, making 100 lines more. Five of the pages had 26 lines, making 5 lines more. Total: 1705 lines.

Of fragment B we can make nothing, because we do not know where it began to join on; probably in the middle of a page, which may have been anywhere in the sheet. So we must leave it.

There is, however, a high probability that A and C differed as above. Further, that A presented a sheet and a quarter, and was then torn away. And further, that C was imperfect both at the beginning (for it does not join on), and at the end (for it ends suddenly); and, if so, we know, from the transpositions in the fourth sheet, that it consisted of four complete sheets, and a fifth sheet of seven leaves only.

Fragment B stands clear out from the other two by its use of a strongly Northern dialect, and by the diffuseness of the translation. The author gives over 11 lines of English for every 10 of the French, whereas A and C run nearly line for line.

Fragment C is most decidedly not Chaucer's. That Chaucer's piece should come at the beginning is precisely what we should expect.

WALTER W. SKEAT.

SCIENCE.

THREE BOOKS ABOUT THE NEW "ARISTOTLE."

Aristotle on the Athenian Constitution. Translated, with Introduction and Notes, by F. G. Kenyon. (Bell.)

Aristotle on the Constitution of Athens. Translated by E. Poste. (Macmillans.)

Literarische und historische Forschungen zu Aristoteles' Ἀθηναίων Πολιτεία. Von A. Bauer. (Munich: Beck.)

VERY many are the advantages which even a finished scholar derives from setting him-

* I give the right numbering; Morris's is sometimes three or four lines out. His printers counted 10 lines sometimes as 11, and sometimes as 9. And they counted lines 4659, 4660 as 5 lines instead of 2.

self to translate exactly a classical text, and instances in which the authors of great editions have supplemented their commentary and their readings by a translation are not far to seek. But few scholars can have been in the position which Mr. Kenyon occupies—the position of a man who has given to the world an *editio princeps*, and has also translated his text into his own language before any other translation appeared. It would be safe to prophesy that Mr. Kenyon is glad to have had this double experience, and among the advantages which he cannot fail to have derived from it is certainly to be reckoned the advantage of seeing more fully than would in any other way have been possible the innumerable shortcomings of the published text of the new *Ἀθηναίων Πολιτεία*. Many a queer construction is passed, many an awkward collocation of clauses allowed to stand, many a time is an editor content with an *à peu près* understanding of what his author was driving at, until the necessity of putting the work into English—or French or German—compels him to let nothing pass unchallenged. It is evident that Mr. Kenyon is now pretty fully awake to the deficiencies of the text, which, he admits, "is not yet in a settled condition, and will not be so for a long time to come." In fact, he now translates from a text very different from the first, or even the second, edition. We are glad of course to know from him in a certain number of passages what conjectural emendation he thinks plausible, and what suggested correction he now finds to be the true reading of the MS. But still this state of things makes it harder to judge his translation by making it a version of such Greek as no reader has before him. However, judging as well as we can from the published text, we must say that Mr. Kenyon has done his work plainly and faithfully. He has not cared to write scholarship-notes, but his notes contain some history and some emendation, and his translation seems generally correct. Even where we question it, he may be choosing to render a reading not yet received into the text. This is perhaps the case with c. 3, ll. 22-26 of the Greek. (Mr. Poste's version, too, is here a very free handling of the original.) But we doubt whether, with any reading, *κρίσις* can, as Mr. Kenyon makes it, mean "executing judgment." In c. 15 it is awkward to make Pisistratus, when he wished to return from exile, "descend on Eretria," as if Eretria were a place in Attica. "He proceeded to Eretria" (Poste) is better. But readers will find in Mr. Kenyon's very prettily got-up little volume a good clear version of what the author of the treatise meant, so far as scholars have yet been able to settle it.

Much the same must be our verdict on the work of that veteran student of Aristotle, Mr. Poste. He, too, translates in many passages an amended text. (But has anyone altered the reading of c. 28, *δωβολίαν*, where Mr. Poste talks of *three obols*?) He has limited the usefulness of his book by giving it no index, and few notes; but he has paid more attention to style—English style—than Mr. Kenyon has, and his version is therefore a little, but only a little, more readable. It is sometimes even flowery, as

in c. 27, where *συνέβη θαρρήσαντας τοὺς πολλοὺς ἄψασαν τὴν πολιτείαν μᾶλλον ἄγειν εἰς αὐτοῖς* becomes "he led the masses, intoxicated by success, to grasp an ever-increasing monopoly of power." Mr. Kenyon's translation is here preferable, and more like the plain, straightforward style of the author. In c. 29 a clause or qualification is omitted (*ἔπερ τετταράκοντα ἔτη γεγονότας*); and, in c. 30, *κατὰ πειθήμερον* cannot mean "for five days at a time, with intervals of five days." (Mr. Kenyon says "once every five days.") But, as a rule, where we do not agree with Mr. Poste, we see that the matter is fairly open to doubt. Thus, in c. 29, l. 19, we should suppose that the nominative to *αἰρῶνται* is the commissioners—*συγγραφεῖς*, or whatever they were called. But Mr. Poste may well be right in taking it of the commons, and Mr. Kenyon agrees with him.

With Herr Bauer's essays we pass from the text to the matter. While Mr. Kenyon retains the name of Aristotle for the treatise "as being at least the outcome of his inspiration and direction," and thinks that it is chiefly in supplementing authorities like Herodotus and Thucydides, "and in giving precision where they are obscure, that the value of the new material is greatest," Herr Bauer holds that Aristotle is the author, and he finds it full of valuable matter which will not be exhausted for a long time. Of the firstfruits of his own study of it he gives us some excellent specimens. Remembering his penetrating essay on Themistocles (1881), we looked with interest to see what he makes of the chronological difficulties which follow if, with the author of the treatise, we suppose that Themistocles was in Athens as late as 462-1. He apparently makes it possible for Themistocles, after staying so late in Athens, to have passed Naxos during the siege in his flight by removing the date of the siege itself lower down. Indeed, the table of reconstructed dates which he prints at the end of his book reminds us greatly of a game of "General Post." But his scheme is, in all seriousness, very ingenious and well worked out. A survey of how history was written by Greeks leads on to a consideration of how Aristotle wrote it. The creation of a new branch is claimed for him—the history of constitutions; but he (*i.e.*, the author of the new treatise) is shown to be much nearer in genius to Thucydides than to any other Greek historian. On the fact that both writers were of Thracian origin Herr Bauer wisely lays no stress. It is more important to remember that both brought forward the search for causes and really explained the present from the past, and that both "argued back" from traces surviving in the present to a past of which no history had come down to them. Herr Bauer rejects the views of Causer on the treatise (ACADEMY, June 6) and the theory of Schwarcz that Demetrius of Phalerum was the author; but he has a venturesome theory of his own—that the writer meant to reconcile the Athenians to their loss of freedom, and to show them (by a sympathetic sketch of Pisistratus) how pleasant life might be under a wise and good monarch. How this

view stands to the common view—that the Constitution of Athens is one of a series of Constitutions meant to serve as materials for political research—he does not clearly tell us.

FRANKLIN T. RICHARDS.

THE NEW SANSKRIT MS. FROM
MINGAI.*

At the monthly meeting of the Asiatic Society of Bengal on November 5, 1890, Colonel Waterhouse exhibited a birchbark MS., obtained by Lieut. Bower from the ruins of the ancient underground city of Mingai, near Kuchar, in Kashgaria. According to the notes in the *Proceedings* (No. ix. of 1890 p. 223), the MS. consists of 56 leaves, most of which are written on with black ink on both sides. A string runs through the middle of the leaves, and two boards protect the volume. According to the same authority, the MS. was made over for deciphering to Babu Sarat Chandra Das, who, however, as well as Lama Phantshog, failed to make out its contents. The notice concludes with the remark that, as the MS. appears to be particularly rare and interesting, heliogravures of two leaves are published in the Plate III., added to the number of the *Proceedings*, "in the hope that some of the members may be able to decipher it."

As the photo-etchings, which give the *sāṅkaprishthas* of fols. 3 and 9, are very good, and as the MS. really possesses a very great interest for all Sanskritists, I subjoin my reading and translation of the piece on fol. 3, together with some remarks on the alphabet, language, and contents of both the pieces.

By the shape of its leaves the Mingai MS. differs from all other birchbark MSS. known to me. All those which I have seen in Kashmir, as well as the Bakhshali MS., consist of sheets of quarto size. The leaves of the Mingai MS., on the other hand, are narrow, long strips, cut according to the usual size of the palm-leaves. Like the palm-leaf MSS., they are held together by a string, which is not used for any other birchbark volume, because the brittle nature of the material would make such a proceeding dangerous for its preservation.

The writing on fol. 3, which is very large and clear, exhibits the type of the characters of the Gupta period. There are only two letters which slightly differ from those used in the Gupta inscriptions. The initial *a* (see *anavatap-tena*, L. 5) shows a peculiar form in which the upper half of the left limb, represented by a curve open to the left, has been placed in front of the lower half and has been connected with it by a short stroke. Further, the left limb of *sa* shows mostly a wedge (as in the Horiuzi palm-leaf) instead of a small circle.

The writing on fol. 9 shows in general the same type as that of fol. 3. But it is very much smaller, and there are a few more advanced cursive forms. The initial *a* looks exactly like the *a* of the Horiuzi palm-leaf. For the *ya* we find besides the old tripartite form, a peculiar looped one, and the form of the Horiuzi palm-leaf. In the letter *śa* the continuity of the top line is mostly broken. There are also several instances of a *sa* with an open wedge in the syllable *śya*. Among the numerals the figure 3 shows the ancient Gupta form, consisting of three horizontal lines one above the other. The figure 9 resembles those occurring on the Valabhi plates and in the Śāradā MSS. In fol. 3 two different signs of interpunction are used. Between words to be

taken separately, and at the end of half verses and verses occurs a short horizontal stroke or a small curve, open to the left. Once, in L. 2 after *svāhā*, we have two upright strokes with hooks at the top.

Babu Sarat Chandra Das is no doubt right, when he says (*Proceedings*, *loc. cit.*), that the Mingai MS. appears to have been written by different hands. The volume may even be made up of different pieces, written at different times. The parts resembling fol. 3 belong, to judge from the characters, to the fourth or to the fifth century A.D. Those resembling fol. 9 may be somewhat later. But it is not impossible that the cursive forms already existed during the earlier period named, and that the exclusive use of more antiquated signs on some sheets is owing to individual idiosyncrasies of the writers. These questions can only be settled when the whole MS. has been thoroughly examined. For the present, this much only appears certain: (1) that the MS. contains a page showing the same characters as the Gupta inscriptions; (2) that both the leaves, published in facsimile, look older than the Horiuzi palm-leaf; and (3) that the Mingai MS. has, therefore, a claim to be considered the oldest Sanskrit MS. hitherto found.

As regards the contents of the MS., fol. 3 apparently contains a charm which is intended to force the Nāgas or snake-deities to send rain. The mutilated line 1 enumerates, it would seem, various plants which are to be used as ingredients for an oblation. L. 2 gives the Mantra for the oblation, which ends with the word *svāhā*. The latter word, as is well known, always indicates the moment of the *tyāga*, when an oblation is thrown into the fire. The Mantra probably consisted originally of an entire Anushtubh S'loka, the first half of which may have begun with the mutilated word *madana* (?) in line 1, which and certainly ended with the syllables *ka me* in line 2. The end of line 2 and the following lines down to the end of the page contain the so-called *Anumantrana*, a further invocation of the snake-deities, intended to propitiate them by a declaration of the worshipper's friendly relations with various individual Nāgas. This snake-charm, which appears to be Buddhist, was probably composed in Southern India. For it mentions "the district on the banks of the Golā," *i.e.*, the Godāvāri which, rising near Nasik, flows through the whole Dekhan until it reaches the Bay of Bengal in the Madras Presidency.

The language of this piece is the incorrect Sanskrit, mixed with Prakrit forms, which is common in the Buddhist works of the early centuries of our era, as well as in the Buddhist and Jaina inscriptions of the same period, and is found also in the mathematical Bakhshali MS. In line 2 we have the faulty Sandhi *devo samantena*; in line 3 the faulty compound *nāgarājñā*; in line 4 the insertion of a meaningless *m* between *vāsukinā-m-āpi*, which in Pali is commonly used in order to obviate a hiatus, and the faulty compound *nandopanando*; in line 5 the Prakritic form *pi* for the particle *api*. It is also possible that *parivelāya* in line 2 may be a Prakritic locative for *parivelāyām*.

The metrical portion consists of exceedingly irregular Anushtubh S'lokas. The Mantra ought to end in *samanantatah* instead of in *samanāntena* and has one syllable in excess. The last three verses of the Anumantrana have also more syllables than they ought to have. It is noteworthy that this small piece contains a dozen words and meanings not traceable in the dictionaries.

TRANSLATION OF FOLIO 3.

... "Dundubhi, Gārjanī, Varshawī, cucumber, Patanī, Terminalia Chebula. Hārīnī, Kāpana. . . .

* This paper has already appeared—with the original Sanskrit of the passages here given only in translation, and also accompanied by notes—in the *Vienna Oriental Journal*, vol. v. No. 2.

... May the god send rain for the district on the banks of the Golā all around; Iikisi Svāhā!

I keep friendship with the Dhritarāshtras, and friendship with the Nairāyānas. I keep friendship with the Virūpākshas and with Krishna and the Gautamakās. I keep friendship with the king of snakes Māni, also with Vāsuki, with the Dandapādās, with . . ., and ever with the Pūrṇabhadras. Nanda and Upananda, [as well as those] snakes of [beautiful] colour, of [great] fame and great power, who take part even in the fight of the gods and the demons—[with all these], with Anavatapta, with Varuṇa and with Samhāraka I keep friendship. I keep friendship with Takshaka, likewise with Ananta and with Vāsumukha, with Aparājita and with the son of Chhibba I keep friendship; likewise always with great Manasvin."

The contents of fol. 9 seem to be different. All the portions which are legible in the facsimile contain medical prescriptions for the cure of disease and for giving to sickly children vigour and health. In line three we have at the end of a prescription which is not entirely decipherable:

"[This is a medicine] which increases the body of a lean boy or of one who is in a decline."

Immediately after these words follows another prescription:

"I will declare the most effective prescription [which gives] strength and a [healthy] complexion. Kusā-grass, Moringa pterygosperma, the root of Andropogon muricatus, grapes. . . . A decoction of these, [mixed] with sugar, must be given to a lean person; or let him smear on Ghī, boiled with those [above-mentioned ingredients] and with Jiraniya."

Again I read in lines 10-11:

"Schreberia Swietenoides, Curcuma longa, Rubia Munjistā, pepper and Pinus Decodaru—clarified butter mixed with a powder of these [ingredients], also (?) white Moringa pterygosperma (?), Clitoria ternatea and pomegranates, mixed with water, one shall prescribe for a child, that is suffering from thirst, looks ill and is in a decline. Pounding Aglaia odorata, or also Cyperus into a paste, one shall give it, together with rice-water and mixed with honey."

These specimens are amply sufficient in order to establish the character of the contents of the second page. Possibly they may have been extracted from the chapter of a medical work on *bātchikitsā*. I may add that the whole page will become probably legible, if the leaf is well soaked in water and afterwards dried, as the Kashmirians invariably do with old birchbark MSS.

Lieutenant Bower believes the ruins of Mingai and the MS. to be Buddhistic. The latter conjecture is, as already stated, probably correct. For, verse 101 of the Khandavatta Jātaka (FAUSBÖLL *Jātakas*, vol. ii., p. 145),

*Virūpakkhehi me mettāṃ mettāṃ Eriṇṇāhehi me |
Chhābhūyiputtehi me mettāṃ [mettāṃ] Kamhāgōta-
makehi chā ti ||*

corresponds with portions of the first and last verses of the *Anumantrana* on fol. 3. This agreement shows at all events that similar verses occurred in Buddhist literature.

I trust that Dr. A. F. R. Hoernle, the able and learned secretary of the Asiatic Society of Bengal, will take the volume in hand, and give us a full account of its contents. If the society wishes to render a real and great service to the students of Indian palaeography it will publish photo-etchings of the whole volume. Every line of the MS. is of the highest importance.

G. BÜHLER.

THE ORIENTAL CONGRESS OF 1891.

M. GUILLAUME CAPUS, the explorer of the Pamir, will make one or more communications to the Oriental Congress regarding his journey, his imprisonment in Chitrāl, his stay in Wakhan, and his views about the prehistoric charac-

ter of the Arnyia language. He has photographs with him that will add to the interest of his communications.

Another sympathetic explorer, Captain Binger of Kong celebrity, will give an account of that secluded Mohammedan kingdom in which "the three paths of Judaism, Christianity, and Islam," are on exactly the same footing, where all are educated and which, in other respects also, gives lessons of toleration.

It is doubtful whether Mr. Moser will be able to come. His panorama of Russian battles waged in Central Asia is a great attraction to the more scientific part of his ethnographical collection regarding the tribes either independent or under Russian protection in that part of the world. The lay figures of Khivans, Bokhariots and others attending to camp, tent, and domestic life, the splendid dresses or ornaments, now supplanted by gaudy nothings from Europe, the MSS., and, above all, the weapons, are such as recall a state of things which the advance of civilisation has already made past and irrecoverable.

Mr. Tsuboi, the discoverer of several hundred artificial caves near Tokiō, the seat of the Imperial University of Japan, which sends him as a delegate to the Congress, has much to say regarding the antiquities of his country, and his communications are likely to interest not only the Japanese section, but also a general meeting of the Congress. The first Dravidian prehistoric discovery has also just been made near Bellary by Mr. R. Sewell and Mr. F. Fawcett, who has come to the Congress to explain it. In addition to a Summary of Research in Chinese since 1886, written by Prof. Cordier, "Sinology" will have the advantage of two papers from Prof. Schlegel on "The Causes of Antiphrasis in Language," "The Position of Women in Ancient and Modern China." The Rev. Dr. Edkins will contribute two papers, one showing the influence of nomad life on the language of the Tartars, the other comparing Chinese and Japanese modes of thought. "The Astrological Myths in Ancient Chinese History," and other quaint inquiries, form the subject of papers from Mr. Kingsmill and others.

The advance in philology is very marked in the Congress by the addition of a Section explaining the influence of customs in the formation of so-called grammatical rules in a number of languages.

CORRESPONDENCE.

THE ETYMOLOGY OF "HACHEMENT."

Trafalgar House, Belling: August 6, 1891.

The second volume of Littré, which contains *hachement*, bears the date of 1863. But in 1853 M. Adalbert de Beaumont in his *Recherches sur l'origine du Blason* (Paris: Leleux) had already (pp. 37 to 39) pointed out the true source of the old heraldic term *hachement*, which gave place to *lambrequin*. Littré's definition, "liens de panache à divers noeuds et lacets, et à longs bouts voltigeants," was not incorrect; but his etymology, from *acesmer*—*orner*, was rubbish founded on a worthless assertion that *hachement* was a false spelling of *a-ces-me-merit*. *Acesmer*, in Low-Latin *acosmare*, can by no possibility have anything to do with *hacher*, from which came *hachement*.

The old heraldic meaning of *hachement* is inseparable from its general meaning, which Cotgrave duly recorded as "a hacking, shredding, slicing; hewing or cutting in pieces." And Godefroy's definition is heraldically quite correct as "*lambrequin ou chaperon d'étoffe qui enveloppe le casque*" . . . The *hachement* or *lambrequin* was in fact what English heraldry calls the "Contoise, a flowing scarf worn attached to the helm before 1350," as

described in Mr. C. Boutell's "English Heraldry" (4th ed. pp. 111, 218).

But M. de Beaumont pointed out—and any one else who has been, as he was, among the Arabs must confirm him—that the true origin of this scarf or *lambrequin* (which Western heralds eventually mistook for a mere ornament) was the head-scarf or *Keffiyeh* fastened on with its silk and camel's hair thick cord, the 'okāl, while its pendant ends and fringes are left to flow down over the neck and shoulders, to ward off the sun.

Now as this scarf in ages gone by covered the helm, it came in for its share of hard knocks and sword cuts, and the more it was sliced and shred and *haché* and *lambrequiné* in actual fight the more honourable it was, like having the colours shot through. It is worthy of note (and has not yet been stated in these discussions) that Sherwood's English-French Dictionary, appended to Cotgrave's, gave "A hatching (the hilt of a sword), *Hachement*." M. de Beaumont drew side by side (1) the conventional and preposterous *lambrequin* depending from the helm; (2) the blazon of a "prince baronnet" from the *Encyclopædia heraldica*; and (3) an Arab of the Suez desert with the *Keffiyeh* on his head. The fidelity of this last, and its close resemblance to the *lambrequin* or *hachement* of the prince baronnet, are incontestable; and it is now a good many years since I came to the conclusion that M. de Beaumont had solved the question.

But as to the *thing* thus called in old French a *hachement* becoming the other thing called in heraldic English a *hatchment*, I cannot see that anyone has as yet (in electrician's phrase) made the connection or completed the circuit: and until this be done the attractive theory that the *word* *hatchment* is the *word* *hachement* must, as it seems to me, remain not proven.

JOHN O'NEILL.

SCIENCE NOTES.

MR. F. HOWARD COLLINS, of Edgbaston, known as the compiler of *An Epitome of the Synthetic Philosophy*, has issued a pamphlet (Williams & Norgate), in which he supports the Spencerian tenet—that acquired faculties are inherited—from the diminution of the jaw in civilised races as an effect of comparative disuse. Taking a series of skulls in the museum of the College of Surgeons, he calculates that the mass of the jaws stands in the following ratio; Australian aborigines, 1948; ancient British, 1135; modern English, 1030. That is to say, the first is almost twice as massive as the last. Further, he argues that this difference cannot be due to natural or sexual selection, but must be the effect of disuse.

At a recent meeting of the Académie des Sciences, Prof. S. P. Langley read a preliminary paper upon experimental researches which he has been carrying on during the past few years connected with the subject of mechanical flight. He hopes ultimately to be able to demonstrate that, with motors having the same weights as those actually constructed, we possess at present the necessary force for sustaining, with very rapid motion, heavy bodies in the air—for example, inclined planes more than a thousand times denser than the medium in which they move. Further, from the point of view of these experiments, and also of the theory underlying them, it appears to be demonstrated that if, in an aerial movement, we have a plane of determined dimensions and weight, inclined at such angles and moving with such velocities that it is always exactly sustained in horizontal flight, the more the velocity is augmented the greater is the force necessary to diminish the sustaining power. It follows that there will be increasing economy

of force for each augmentation of velocity, up to a certain limit which the experiments have not yet determined.

THE annual report of the Board of Regents of the Smithsonian Institution for 1890 (Washington: Government Printing Office) contains an account of a visit paid by Mr. Frederic A. Lucas in 1887 to Funk Island, to search for remains of the great auk or garefowl. Funk Island lies off the north-east coast of Newfoundland, within a day's sail of St. John's; and there can be no doubt that it was the home of the great auk described by early voyagers. It has twice before been visited by collectors—by Peter Stuvitz in 1841, and by Prof. J. W. Milne, in 1874; while in 1863 a party in search of guano brought back three "mummies" or dried bodies of the bird. Mr. Lucas describes the surface soil of great part of the island as being entirely composed of debris of the great auk, including fragments of eggshells, which latter are so numerous as to give the deposit a yellowish grey colour. The pounds into which the birds were driven for slaughter can still be traced. Though numbers of terns, puffins, &c., still inhabit the island, substantially all the remains are those of the great auk. During a stay of only two days, the party collected several thousands of bones in good preservation, though no entire skeleton; nor was any "mummy" found, and only one membranous lining of the egg. The material brought away comprised two cubic feet of earth, as nearly as possible undisturbed, in order to show the bones in situ; a barrel of miscellaneous remains; and another barrel of the best preserved bones that could be found. From these last, about half a dozen perfect or almost perfect skeletons have been made up. One has been placed in the exhibition series of the U.S. National Museum, two have been presented to American museums, one was exchanged with the museum at Sydney, and another has found its way to the museum of Science and Art at Edinburgh. Mr. Lucas concludes his paper with a technical discussion of skeletal variation in the great auk, and with a bibliography. Illustrations are added, from photographs, of a stuffed specimen and an egg, in the U.S. National Museum. Both the bird and the egg seem to have come from Europe. We may add that other birds on the coast of Newfoundland, such as the gannet, seem to be in danger of extermination from parties of "eggers."

MEETINGS OF SOCIETIES.

PALESTINE EXPLORATION FUND.—(Tuesday, July 21.)

THE annual meeting of the General Committee was held at the office, 24, Hanover Square, James Glaisher, Esq., F.R.S., in the chair. The report contains mention of Herr Schick's successful endeavour to find the continuation of the rock-cut channel south of the Virgin's Fountain, and alludes in regretful terms to the theft (or, as the report calls it, "removal") of the famous Siloam inscription, which was cut out of the rock tunnel and carried away some time during last year. Through the active efforts of the Committee the fragments of the inscription, which was broken in removal, have been recovered; but the circumstance has aroused suspicion among the Turkish authorities, and several difficulties have consequently occurred in the work of exploration. Among the more important discoveries of the year are:—(1) An elaborate rock-cut tomb, and an ancient bath and cistern near Bethany. (2) Some fine mosaic work in three colours at the so-called "House of Caiaphas." (3) Another rock-hewn chapel with a Greek inscription at Silwan. (4) The springing of an arch in "Solomon's Stables" by Mr. Lees. The lower masonry and the part of the arch left are similar to Robinson's Arch, and the fragment of an arch near the south-east corner. A paper on this subject by Mr. Wrightson, C.E., a report with plans by Herr Schick, and a photograph of the

arch by Mr. Lees, have been published in the *Quarterly Statement*.

ROYAL BOTANIC SOCIETY OF LONDON.—(Monday, August 10.)

DR. ST. GEORGE MIVART, F.R.S., in the chair. The record of scientific and other work drawn from the annual report shows a continued increase in the general utility of the society. The gardens and greenhouses containing the exotic collections have seldom been in better condition, the long winter doing no further damage than increasing the fuel account, while the showery summer has given a great impulse to the general verdure of the more hardy trees and shrubs. The various exhibitions and *filices* have been successfully held; but the weather has not been altogether favourable, and owing to this the attendance and receipts have been somewhat less than last year. The exhibits, however, were above the average, and show in a remarkable manner the perfection to which the art of floriculture has attained. The number of new varieties to which certificates have been awarded, with the increased size and beauty of old favourites, as well as the many new plants from all parts brought for judgment to these exhibitions, attest at once their usefulness, the importance of the trade, and the skill, energy, and capital employed in it. As a meteorological station for London, the site has long been noted, and the action of the society in publishing the automatic daily sun records for the past four years has earned the thanks of all interested in meteorological science. The series of lectures on botanical subjects by well-known professors given during the season were very largely attended; while the notes of new and rare plants, &c., published in the quarterly *Journal* of the society, give it an ever-widening interest. The Council this year presented a large number of specimen trees, palms, &c., to the People's Palace in the East of London. As the only botanic garden in the metropolis, and bearing in mind the increasing popularity of the science of botany among all classes—even the elementary schools making it a subject—it is not surprising that the facilities which the gardens afford for study are each year more and more taken advantage of. The number of students and teachers seeking admission is yearly on the increase—the total on the books this session (over 800) never before having been reached; to each of these free tickets of admission of from one to three months have been issued, as well as many thousands of illustrative cut specimens to such, and to the various colleges, medical and other schools. Admission to the gardens has also been enjoyed by a number of scientific societies, natural history clubs and schools in large communities, under their leaders and teachers. The practical information and samples afforded to a large variety of commercial and manufacturing interests has been another item in the year's work, and one which commends itself most readily to the English public. Prof. Groves was elected a member of council for the ensuing year; the Duke of Teck, K.C.B., and H. L. Antrobus being re-elected president and treasurer. The meeting closed with a vote of thanks.

FINE ART.

NATIONAL PORTRAIT GALLERY.

THE thirty-fourth annual report of the National Portrait Gallery, which has just been issued, shows that ten works have been acquired by gift and bequest during the past year. These include a half-length portrait of Richard Fox, Bishop of Winchester, the early patron of Wolsey, an old copy after Johannes Corvus; a miniature on copper by an unknown hand of Richard Baxter, the celebrated Nonconformist divine; an oil portrait on panel of Richard Hooker; and a copy in water-colours by Powell of a portrait of Richard Scroope, the Archbishop of York of Shakspeare's Henry IV., beheaded in 1405, from a stained glass window formerly in York Minster, destroyed by the fire of 1829; also, among more modern portraits, an oil

picture, by J. P. Davis, of Richard Colley, Marquess Wellesley, K.G., eldest brother of the Duke of Wellington, a portrait by Fagnani of William Bulwer, Baron Dalling, and Bulwer, G.C.B., elder brother of Lord Lytton, and marble busts of Sir Edwin Chadwick, K.C.B., the social economist, by Adam Salomon, and of Robert Southey, the poet, a posthumous work by John Graham Lough. The purchases for the year number twenty-six. Eleven of these are works in plaster by the late Sir J. E. Boehm, R.A., which no doubt the trustees intend to reproduce as permanent bronze electrotypes. They include busts of H.M. the Queen, Archbishop Tait, the Earls of Beaconsfield, Iddesleigh, and Shaftesbury, Lord Napier, of Magdala, General Gordon, Sir Henry Cole, John Leech, and the Right Hon. John Bright, and a full-length recumbent statue of Dean Stanley. The more important of the other purchases are half-lengths of the first Earl of Hardwicke, in his chancellor's robes, by T. Hudson; of Speaker Sir John Glanville, by an unknown painter; of Charles I., probably by "Old Stone" after Vandyck; of Richard Bentley, by Sir J. Thornhill; of the first Earl of Pembroke, by an unknown artist; and of Thomas Hood and his wife, attributed to Masquerier; a miniature of William Combe, author of the "Tours of Dr. Syntax," by Cosway; a full-length chalk drawing of Alexander Pope, taken surreptitiously, by William Hoare, R.A., when its original was in conversation with Mr. Allen in the gallery at Prior Park; a half-length oil picture, by Hoare, of the Right Hon. Henry Pelham, M.P.; pencil drawings of Sir Joseph Banks, F.R.S., by Sir Thomas Lawrence, and of Dante Gabriel Rossetti, by himself; and a portrait of Sir Robert Peel, as a boy, attributed to Romney. The report makes no reference to the new galleries, whose erection is now happily begun, or as to the probable date when they will be ready to receive the national collection of portraits.

NOTES ON ART AND ARCHAEOLOGY.

MR. GEORGE REID, R.S.A., one of the most capable and cultured of Scottish painters, was elected by the Royal Scottish Academy, on Saturday, to succeed Sir William Fettes Douglas as their president. Mr. Reid was born at Aberdeen in 1842, and received his earliest instruction in art in the Trustees Academy in Edinburgh. He afterwards studied in Utrecht under Mollinger, and in Paris under Yvon, and painted for a time with Israels at the Hague. His earlier works were characterised by the subdued colouring and quiet tonality that marks the productions of the modern school of Holland, but he has gradually introduced more force and richness of hue, with more brilliancy of lighting, into his pictures. In their sound and thorough draughtsmanship, their searching modelling, and their mastery over character and expression his portraits will bear comparison with any that are now being produced in our country; and he is also a refined and sensitive landscapist, and a flower painter of exceptional dexterity. As a book illustrator he is known by such works as his volumes of Tweed and Clyde sketches, by his city subjects in Mrs. Oliphant's "Royal Edinburgh," and by the landscapes and especially the portraits, in Mr. Alexander's "Johnny Gibb of Gushetneuk," which display a skill that fully justifies the praise bestowed upon him by a brother book-illustrator, Mr. Pennell, who styles him "perhaps the best pen draughtsman in Great Britain to-day."

At a meeting of the Executive Committee of the Association for the Promotion of Art and Music in Glasgow, held last week, it was intimated that progress had been made towards

the erection of the proposed new art galleries, the minimum sum of £16,000 required before the contract with the corporation became operative having been subscribed by forty-three persons. It was resolved that a double competition of designs for the buildings should be held, the first to include all architects who chose to compete, and from these at least five are to be selected to send in final designs, one of which will be selected. Mr. Alfred Waterhouse, R.A., was appointed assessor to guide the committee in arranging the competition and in the final selection of a plan, and it is expected that the building will be begun in April, 1892, and the foundation stone laid in August.

MR. A. STAPLETON has reprinted from the *Mansfield and North Notts Advertiser* a pamphlet on The Crosses of Nottinghamshire, Past and Present, some part of which originally appeared in the *Antiquary* a few years ago, and was noticed in the ACADEMY at the time. He has now considerably corrected his material from subsequent information, and has re-arranged it in alphabetical order. Nottinghamshire does not appear to be very rich in ruined crosses, at least in comparison with the western counties; but Mr. Stapleton is able to recover a number that have altogether disappeared, mainly from early perambulations of boundaries. He has also done good work in exploding several misleading traditions, notably in the cases of Newark and Wakeringham. By far the most interesting cross in the county is that of Stapleford, which has fortunately attracted the attention of Prof. G. F. Browne, of Cambridge. Repeated visits have enabled him to make out the details of its Celtic ornamentation, and the symbol of St. Luke the Evangelist. It thus ante-dates the dedication of the parish church, which is to St. Helen; and it is particularly interesting to learn that the village feast is still fixed by a complicated calculation with reference to Old St. Luke's Day.

We have had sight of a prettily illustrated Catalogue compiled by Mr. Percy Horne, the well-known collector, and entitled the *Engraved Portraits and Fancy Subjects Painted by Gainsborough and Romney*. Mr. Horne's Catalogue is based chiefly, no doubt, upon the resources afforded by his own cabinet of prints. He is an authority on the subject of mezzotint, and it can hardly be necessary to inform our readers that it was in mezzotint that the finer—nay, nearly all—of the subjects after Gainsborough and Romney were engraved. The Gainsborough prints were published between 1760 and 1820, the Romneys between 1770 and 1830; and it will possibly surprise some to be made aware of the fact that while the prints after Gainsborough reached the number of eighty-eight, those after the more immediately popular, and certainly the very delightful, master obtained the figure of 145. In each case the majority of the subjects engraved are portraits, and only the minority "fancy" subjects. We said that Mr. Percy Horne's dainty Catalogue—which Eyre & Spottiswoode issue—is prettily illustrated. So indeed it is. A score of rare and charming prints are reproduced by a process principally, if not wholly, photographic. Among them is the Rowney portrait of Burke, the Gainsborough of the Hon. Mrs. Watson, the exquisite Rowney of the Lady Derby of his day, and several more delightful things. We are not ourselves professedly experts in the matter of the engraved subjects of the artists under notice, but it is easy to know enough to be convinced that Mr. Horne has executed the Catalogue proper with care and devotion to his theme. Criticism of course is no part of his vocation, and he does not in any way enter upon it.

AMONG the recent art publications in Germany, *The Art-Treasures of Italy*, edited by the

well-known Dr. Carl von Lützwow and published by the great firm of F. Engelhorn, of Stuttgart, takes one of the first places. Of this work a new and cheap edition has a few weeks ago been arranged, and it has now a great sale in Germany. This magnificent book, containing upwards of 500 folio-pages with 348 text illustrations and 50 etchings by the first masters of Germany, appeals to the general public as well as to the lover of art, all its plates having been executed in the daintiest manner and with superior skill and showing the new method of reproduction at its best. In fact it is considered by some German critics the standard work of German Art Literature, and as such will soon make its way into other countries.

THE STAGE.

OBITUARY.

AUGUSTE VITU.

THE death of M. Auguste Vitu is the event of the dramatic week. He was, as most men are aware, the theatrical critic of the Paris *Figaro*—a post necessarily influential, but liable in feeble, or in not particularly scrupulous hands, to be abused. Auguste Vitu held the place honourably, and was rightly influential for many years. In England his writing is not so well known as is that of many more flashy, more cranky, or more obviously self-satisfied men. He did not go in for popular effect. He did not indeed adopt either of the two courses by which a theatrical critic may hope to become popular or, at the least, notorious—he neither expressed in his own gushy manner the purely commonplace judgment of his troop of commonplace readers, nor did he cherish his own particular fads and become the persistent advocate of the outlandish and the nasty. He neglected both of these receipts—and both are almost infallible ones—for the attainment of a large publicity; nor was he perhaps quite as conspicuously distinguished as his *confrère*, M. Francisque Sarcey for the possession of a robust good sense. His was not the voice even of the intelligent *bourgeois*—of the *bourgeois* who thinks. Still, he made his mark—made it even in a daily newspaper, where the theatrical writing, executed immediately after a performance, has time perhaps to be vigorous, but has not time to be polished. He was denied those opportunities for the careful literary essay which are enjoyed by those of his brethren who work upon the weekly *feuilleton*—M. Francisque Sarcey, for instance, in the *Temps*, and M. Jules Lemaitre in the *Débats*. It was his function, rather, to furnish the reader at the earliest possible moment, with a fairly vivid, a generally accurate and detailed, and a certainly impartial account of the piece and of the performance of which he had just been the witness. Thus he stood on the border-land—and yet, somehow, on the happier side of the border-land—which divides the territory of the just intelligent reporter from that of the well-endowed critic.

MUSIC.

OBITUARY.

HENRI LITOLFF.

IN Henri Litolff, who has just died, after a stormy and chequered career, near Paris, at the age of seventy-three, there has passed away a musician who is probably best known to the present generation by the "Collection" of classical music which bears his name. Born in London, of a French father and an English mother, he became the favourite pupil of Moscheles, and at the age of eighteen settled at Melun, in France, where, owing to an imprudent marriage, he passed for some years a miserable existence,

but began his fame as a pianist. Losing his wife and children, he came, in 1839, to Paris, where he was heard in many concerts, and subsequently visited Belgium, Germany, and England, achieving everywhere uninterrupted success, his overture to *Catherine Howard* being specially appreciated. Thrown into prison, as the result of an action brought against him by his wife's family, he managed to escape, and in 1850 appeared in Hamburg, where he married the widow of Meyer, a music publisher, who subsequently obtained a divorce from him. His last wife was the daughter of Count Wilfrid de la Rochefoucauld. His works comprise an oratorio, half a dozen operas, and upwards of a hundred smaller compositions, including the well-known "Spinnlied." Among his most popular productions may be reckoned a few of his overtures, and his symphony concertos, especially Nos. 3, 4, and 5. As a whole, his compositions display great inequality, brilliant genius being constantly marred by eccentricities and want of order. M. Hector Berlioz, however, speaks of him in terms of the warmest praise:—"Litolf," he says, "is a composer of the highest rank. He possesses at once inspiration, scientific knowledge, and judgment. A devouring ardour burns within him, and would tend to lead him into a certain violence and exaggeration, from which often the beauty of his productions would necessarily suffer, did not a profound acquaintance with the actual restrictions of his art and a sane judgment keep in its bed this boiling torrent of passion and prevent it from overflowing its banks. He belongs, besides, to the race of the great pianists, and his touch—nervous, powerful, but always clearly-timed as that of a virtuoso—bespeaks these qualities that I have just indicated in him as a composer." Not much has been heard of this artiste of late years.

MUSIC PUBLICATIONS.

Loewe-Album. In 2 Vols. (Schlesinger.) These thirteen ballads are edited by Mr. A. B. Bach, the author of *The Art Ballad*, reviewed last year in the ACADEMY, and in that volume he announced that he was about to publish some of Loewe's Ballads, with both German and English words. Mr. Bach's admiration of the composer knows no bounds. He concludes his preface with "the ardent wish that Loewe's Ballads, like Handel's Oratorios, may take firm hold in Great Britain, and like them become favourites with the whole nation." Mr. Bach's wish will, we fear, never be fulfilled; for while Loewe at times shows dramatic power, and while his music is often of great interest, he is now and again dull, and even trivial, and his lengths cannot be accounted "heavenly." We have often tried over his Ballads, noting here a clever thought, there a clever treatment. We have admired his skill in word-painting, his dramatic instinct; but familiarity with his ballads—a few excepted—has bred fatigue, and made us long for the Ballads of Schubert, which, if not always perfect from a dramatic point of view, are always interesting, and for the most part inspired. There is a great charm about simple music, and at times Loewe catches the true folksied spirit, as in "The Lost Daughter" or "The Clock," but frequently he is content with trivialities both of melody and harmony. These two volumes contain some of Loewe's best Ballads, such as "Edward," "The Erl King," "The Fisherman." Tone and word may not always fit like a glove, but on the whole the English translations deserve commendation. We cannot accept Mr. Bach's high estimate of Loewe, nor share his enthusiasm; but, for all that, we can praise him for trying to win recognition for a composer who has not hitherto received his due meed of praise.

We have received from Weekes & Co.:

Classical Gleanings Ancient and Modern. By Eugene St. Ange. Teachers often find it difficult to select classical pieces for pupils who are not very advanced, for frequently passages are found containing some technical difficulty, complication of rhythm, or uncomfortable stretch out of keeping with the general character of the music. A selection ready to hand is therefore welcome. The pieces under notice are described on the title-page as "without octaves." They ought to have been announced as "arranged for small hands," for the removal of octaves has led to other alterations. There may be no harm in simplification, but it is surely not right to give the slow movement from Beethoven's Sonata in G (Op. 14, No. 2) in mutilated and incoherent form. Again, why should Bach's Prelude in C from the Wohltemperiertes Clavier be entitled "La Voix Celeste"? Some of the numbers from Haydn, Boccherini, Dussek, will be found useful. We would advise M. St. Ange in continuing the series honestly to indicate any departure from the composer's text, and he will be wise to select pieces which require but little modification.

Lullaby, for Pianoforte, by Theo. Ward, is a pleasing little piece, and not difficult. *Gavotte*, by Th. Maas, is light and graceful; but it does not begin on the correct beat, and the close is weak. Again, why write *f* flat (p. 4, bar 7) instead of *e* natural; the former is confusing both to the eye and to the intellect.

The Golden Harps, a March, by Godwin Fowles, is rather a good piece, and not difficult.

Six Songs with Pianoforte Accompaniment. By Henry J. Wood. (Op. 15.) Of these six clever songs four are set to words by Heine, and in them the music faithfully reflects the spirit of the words, though it can scarcely be said to intensify them. "A Flower thou resemblest" and "Every morning rise I, crying," please us most. The accompaniment, however, to No. 2 is heavy, and the arpeggios at the close tawdry.

Songs. By E. J. and G. F. Armstrong. Set to music by J. C. Culwick. These are well-written songs, and show both feeling and imagination, but the composer requires to have his gifts under better control. No. 1, "Storm," seems to us the best of the set; it is terse and vigorous.

The Tear of Repentance: a Melologue. By John Greig, Mus. Doc. Oxon. The libretto, compiled by Mr. D. B. Munro, is founded upon Moore's "Paradise and the Peri." Hymns and hymn-tunes are no doubt admirable things in their way, but is it legitimate to pad out Moore's poetical fairy-story with them? The reciter tells of the Peri weeping to think her recreant race should e'er have lost "that glorious place," in answer to which the chorus sings a hymn "O Paradise!" And in this fashion does Moore become one of the prophets. Besides hymn-tunes, there are songs of an ordinary ballad type.

Pater Noster: Meditation on J. S. Bach's Prelude in F minor. (Wohltemperiertes: E. Klavier.) Book 2, No. 12. By Richard Farrell, Mus. Bac. Cantab. If Gounod put a melody and words to the C. Major Prelude, why should not Mr. Farrell do likewise to the one in F minor? One might rather ask, Why should he? Gounod succeeded, and was forgiven for tampering with Bach's text; but Mr. Farrell's melody merely spoils the Prelude, and besides is not suited to the words. The transcriber himself probably felt that there was no special connexion between tone or word, for he writes on title-page "for soprano or tenor voice (or violin)."

Nothing venture, nothing have and Only Just a Story, by J. M. Palmer, are two simple ballads.

This second has the inevitable valse refrain. *Lullaby*, by Samuel Weekes, is a quaint and pleasing song; the coda is, however, a shade spun out. *Love's Broken Spell*, by Edith Farries, is indeed a poor ballad; its faults are both positive and negative. *St. Agnes's Eve*. By Arthur Esmond. Tenyson's lines are set to music of steady, if not distinctive, character.

Come unto Me, ye weary. Vocal Duet. By C. Warwick Jordan. This is not a strong specimen of sacred music. There are one or two good phrases in the duet section, but on the whole we find the song commonplace.

The Chorister's Dream. Words and music by A. Holmes-Dallimore. The words are sentimental, and the music vulgar. It is really a pity such music can be printed. It is not only lacking in refinement but is clumsily written. *The King and the Miller.* By Henry J. Wood. A pleasing ballad, and the words point a good moral. *This is the Day*, an Easter Anthem by Charles Edwards, is smoothly written, and in its way fairly effective. *The Beloved of the Lord*, Anthem by Leigh Kingsmill, is not an ambitious work, but contains some really good and varied writing.

MUSIC NOTE.

MR. JAMES WALKER, of Aberdeen, has just presented to the public library of the city his valuable collection of musical literature, consisting of over 400 volumes, thoroughly representative of music in its various branches. The collection is specially remarkable for its wealth of old Scottish music, both vocal and instrumental, and includes several works of great value and interest from their rarity and in some cases uniqueness.

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LITERATURE.

Justice: being Part IV. of the Principles of Ethics. By Herbert Spencer. (Williams & Norgate.)

IN each of the three sciences which Mr. Herbert Spencer has already surveyed in the light of his theory of evolution, namely, biology, psychology, and sociology, he has first collected data from less complex sciences and stated inductions made independently of evolution, and has then proceeded to the main task of establishing principles of development. The science of ethics fell subsequent to sociology in his plan of publication, but fear of failure in health led him in 1879 to publish the *Data of Ethics*, while as yet only one out of three projected volumes on sociology had been completed. The leading divisions of the Sociology were afterwards executed; but in 1886 Mr. Spencer's health failed so completely that nothing was done for four years. At the beginning of 1890, he tells us, "it became again possible to get through a small amount of serious work daily." Completion of the *Principles of Ethics* was decided upon.

"Led by my belief that my remaining energies would probably not carry me through the whole . . . passing over Part II.—'The Inductions of Ethics'—and Part III.—'The Ethics of Individual Life'—I devoted myself to Part IV.—'The Ethics of Social Life; Justice.'"

The Inductions of Ethics Mr. Spencer described in his original prospectus, issued in 1860, as "Those empirically-established rules of human action which are registered as essential laws by all civilised nations: that is to say, the generalisations of expediency." The Ethics of Individual Life treats of that class of actions which can be judged right or wrong without bringing into consideration the interests of people other than the agent himself; it lays down "the conditions to complete individual life." The Ethics of Social Life, on the other hand, deals with actions which, "though their results to self are not to be ignored, must be judged good or bad mainly by their results to others." Justice is only one department of the Ethics of Social Life, and is concerned with the mutual limitations of men's actions necessitated by their co-existence as units in society." Before Mr. Spencer's treatment of Ethics closes, it will comprise a Part V.—Negative Beneficence, or self-repression to avoid giving pain; and a Part VI.—Positive Beneficence, or effort to give pleasure.

In the *Data of Ethics*, Mr. Spencer professed to indicate in outline a scientific basis

for the principles of right and wrong. He did not set forth the specific conclusions, but the Data implied these "in such wise that, definitely to formulate them" required "nothing beyond logical deduction." A careful reader of the Data and of other previous divisions of the Synthetic Philosophy, will therefore not expect any great intellectual surprises from this new part. Indeed, as Mr. Spencer mentions in his preface, it covers a field which, to a considerable extent, coincides with that covered by *Social Statics*, published in 1850. And he has not waited for the present opportunity before elaborating his views on the nature of the state and the limits of state inference in essays and magazine articles. Already books have been written in reply to them. The chief interest of the present volume will therefore lie not so much in the political views advocated, as in the method of connecting them with truths of Biology and Sociology already woven into the same general system of philosophy. Mr. Spencer has discarded the supernaturalistic interpretation of the ethical end which he had allowed to stand in his *Social Statics*. He no longer speaks of human happiness as a Divine end. And to this, which is perhaps little more than a choice of suitable expressions, he has added a definite deductive affiliation of Ethics on Biology and an habitual appeal to sociological inductions in support of deduction. We notice also with satisfaction among matters of style that in the later book Mr. Spencer is able to dispense with much verbiage originally intended to attract the popular ear, and, consistently with the scientific structure of his whole system, to replace it with a wealth of illustration and suggestion from his accumulated stores of scientific and historical knowledge. And these improvements are of the more importance because to our mind it is a characteristic of Mr. Spencer's method, that while special arguments taken severally leave the impression of logical feebleness, or at any rate, of vulnerability, any considerable body of his doctrine, read as a whole, either produces discipleship or at least impresses powerfully the imagination, and decidedly "limits the freedom" which a critic feels in questioning its truth.

In the *Data of Ethics*, morality was regarded as an aspect of conduct at large; the flower of animal manners; that by virtue of which life might lengthen, deepen, and mature. This was not to be sought only at the apex of development, among the human kind, but was discernible along the whole line of evolving animal nature.

"By implication," Mr. Spencer says, "there is a conduct proper to each species of animal, which is the relatively good conduct—a conduct which stands towards that species as the conduct we morally approve stands towards the human species."

A reader of Mr. Spencer's *Justice* is too late to raise the question whether or not the conditions of animal life can, with a due regard to logic, be erected into measures of right and wrong. That question was raised in the *Data*, and the new volume is only for readers who have decided in his favour, or who are curious to see the detailed deductions which can be made. "It suffices for

the present purpose, indeed, to set out with a hypothetical postulate, and to limit it to a single species. If the preservation and prosperity of such species is to be desired"—there emerge the conclusions which now interest us. The real nucleus of Mr. Spencer's interest appears to lie in human morality, and animal morality is only read as an introduction or a sidelight. The ethical view, therefore, need not sweep the animal kingdom as a whole; and need not discover that conduct which directly subserves the abundance of animal life in general without regard to species. At any rate, Mr. Spencer does not here attempt such a survey; and unless the forthcoming Ethics of Beneficence should supply hints, we are apparently left without ethical guidance so far as the dealings of man with other species of animal are concerned. Indeed, even international morality is only casually or indirectly indicated. The assumption is that Nature works towards life in general by preserving species singly, just as a futher assumption is that the life of a species is the aggregate of the lives of individuals belonging to it. Ethics begins, therefore, by generalising the conditions of preservation of the animal self and offspring, and now and again of wider, but still restricted, areas of life. Such generalisations Mr. Spencer entitles Animal Ethics, and he states three main ones—

- (1) Among adult animals individuals must receive benefits in proportion to their fitness to the conditions of existence, their power of self-sustentation.
- (2) During early life benefits received must be inversely proportionate to such power of self-sustentation.
- (3) There must be a partial or complete sacrifice of individuals where the number of the species can be better maintained in that way.

The third condition only applies where gregarious life prevails; and if niceties of definition were not out of place in estimating work so continuous and inter-connected as the Synthetic Philosophy, we might question whether Mr. Spencer is justified in discussing in his chapter on Sub-human Justice, the conditions of solitary animal life. He does little more, however, than point out the very limited extent to which the scale of perfectness in individual constitution decides the allotment of life as between the several members of any species. Among the lower types, life is threatened by multitudinous causes against which individual superiority does not avail. It is as organisation becomes higher, and the roaches of practical adaptation become wider and more complex, that excellence gains room, as it were, to tell its tale, and "individual differences of faculty play larger parts in determining individual fates." What is meant by Justice becomes more clearly exemplified when we pass to the discussion of gregarious life. We have here in the first place a passive co-operation, in which a number of animals join one another in performing the same acts, and, in the second place, an active co-operation, in which they divide functions, some watching, say, while others graze; a distinction very familiar to political economists. And wherever co-operation of either kind is

profitable, there descends upon the free activity of animals a law of limit. "The acts directed to self-sustentation which each performs are performed more or less in the presence of others performing like acts," and each must perform them subject to the restriction that they "shall not seriously impede the like pursuits of others." Here, it is clear, we have duties imposed by virtue of the social state. The "rogue" elephant who is expelled the herd for aggressiveness, or the beaver who is expelled the colony for idleness, are transgressors who prove to us the law.

In impressiveness and importance of justice, there is progress when we pass to the higher animals, further progress from animals to man, and still further from savages to civilised man. Finally we have our elaborate systems of law and of moral opinion.

After picturing thus the emergence of justice as a feature of conduct and habit, Mr. Spencer thinks well to describe psychologically the growth of the sentiment and idea which support it. The mechanism of psychical adaptation in general is the growth of sensations, instincts, emotions, and intellectual aptitudes, parallel to organic changes. The soul, as well as the organism, is moulded into fitness for the requirements of life by constant converse with those requirements. Mr. Spencer knows that there is a logical snare awaiting him at this point in the argument. The law of adaptation has been generalised by survey of the lower orders of life. Is there not danger in extending it to social life? He ventures, nevertheless, to infer that the highest type of living being, no less than all lower types, must go on moulding itself to the requirements which circumstances impose; and he tries to identify psychologically the process in the special case of justice. He uses for this purpose the substance of some of the corollaries which close his *Principles of Psychology*. The foundation is love of freedom, an egoistic sentiment. The "ego-altruistic" sentiments of the *Psychology* he now names "pro-altruistic," showing how they initiate social cohesion, and so call forth and foster the strictly altruistic sentiment of justice. When feeling has thus come into play it sustains a guiding idea. The freedom, impulsively cherished, is found to have a limit imposed no less impulsively. The limit is not to the blessings we may enjoy. On the contrary, inequality is protected by it. But the limit is to the sphere of each man's pursuit of blessings, and it is the same for all men. No doubt practical men and even philosophers have ignored these characteristics of justice; they simply have not appreciated and distinguished them. Glaucon's famous depreciation of Justice is quoted as showing how equality of social freedom may be overlooked; while the just inequality of personal blessings has been denied by the Utilitarians, whose guidance in this question Mr. Spencer now once more repudiates. It therefore lies on the modern moralist to formally express the idea of Justice implicit in developing human intelligence, and this he does by restating the formula, which in *Social Statics* appeared as the "first principle of ethical

science." It now stands thus—every man is free to do that which he wills, provided he infringes not the equal freedom of any other man.

The sterility and emptiness of a somewhat similar formula given by Kant for Individual Ethics has often been noticed by critics, including Mr. Spencer himself. Kant's special formula for Justice is now quoted in a note, and Mr. Spencer claims, perhaps too anxiously, that his own was framed before he had made acquaintance with it. He supplements his own formula, however, by an interpretation, intended to prevent a "possible misapprehension," which gives it a substance of an analogous kind to the implied hedonism which has sometimes been read into Kant. The freedom it refers to is the freedom to act for the sustentation of life. Here, as throughout the book, theory is illustrated and supported by sociological facts. Among primitive societies, the avenger of blood incarnates, as it were, the wrong use of freedom, and the limit which merely equalises aggressions. Judicial institutions, also, are at first the mere substitutes and instruments of retaliation. But in the finished conception of Justice aggression is seen to be immoral, and punishment ceases to be vindictive.

The statement of the supreme formula is followed by a chapter on its authority, which shows us what kind of proof Mr. Spencer considers adequate for his principles. The conception of Justice could not be expected to evolve and become definite otherwise than by gradual approximation. And a gradual approximation is actually furnished in the historical course of religious, moral, and legal theory. The Old and New Testaments, Kant, Roman juriconsults, Blackstone, Mackintosh, and others are quoted. That these authorities have merely dogmatised on the basis of *a priori* beliefs is an anticipated criticism which gives him occasion to re-state his well-known views as to the validity of intuitions generally. Our intuitions have been stamped upon the racial intellect by long ancestral converse with facts; and, moreover, their validity cannot be impugned without using in the argument intuition itself. With regard to ethical intuitions in particular, Bentham and Mill and their communistic disciples do not stir a step without unconsciously taking an intuitional foothold. The strength of the evolutionist formula consists in the corroboration which intuition and science afford to each other. The formula is an immediate dictum of the human consciousness, after this consciousness has been subjected to the discipline of prolonged social life; and it is also a condition scientifically deduced and historically verified, under which alone social life is possible.

A similarly comprehensive interest in the *a priori* and the *a posteriori* he during the remainder of the book carries through detailed topics of legislation and politics. Lawyers have derived from the adjective "right" an abstract noun denoting the privilege which legal rulers confer upon persons protected. This term Mr. Spencer uses, and personal rights, property rights, and rights constituting the imperfect status

of women and children, are successively reviewed, though under a more special list of titles. These topics occupy 116 out of the 286 pages of the book, while about ninety pages follow devoted to so-called political rights, to the nature, constitution, and duties of the State and to the limits of State duties.

Mr. Spencer's views on political principles are already familiar and fresh in the public mind. Of the other topics, land ownership is one worthy, perhaps, of special notice here, both because it comes, in order among the rights discussed, at a place where the application of the formula begins to have an appearance of artificiality, and because, perhaps, in consequence of this artificiality, Mr. Spencer has now arrived at a conclusion contradictory to his original one. Men have equal claims to the use of the media, light and air, in which they are immersed, and similarly equal claims to their standing room on our globe, and to the material from which their means of life must be wrung. As historical verification, he quotes the customs of ownership among our ancestral tribes and marks, and the still surviving customs of Russian villages. Modern ownership law in our country bears traces both of the original common right and of subsequent monopolisation by conquering invaders, and at present unites supreme ownership of the people with a delegated ownership distributed among individuals. In *Social Statics* an inference had been drawn from the law of equal freedom, that the State should resume its right to actual management of the land, after compensating present holders. But now Mr. Spencer sees that this change, besides its impracticability, would imperil the connexion which binds benefit to productive effort under the present system. The principle of ownership has apparently come into collision with a principle for distributing personal wealth discussed in the following chapter as the right of property. Labour must enjoy its own products. This latter principle is one recognised by very different systems of law, and by thinkers so different as, for example, Wollaston and Bentham. And consequently it has been commended by a strange variety of arguments. Mr. Spencer specially notices Locke's justification, and claims that his own is a more valid deduction. The historical variations of ownership law have been partly due to need of adjusting the principle of giving to labour its own products, with the principle of men's equal right to earth's stores of material. The counter maxim of the Communists is virtually "equal division of unequal earnings."

Mr. Spencer's deduction of copyright and of reputation as species of ownership is not so convincing as his chapter on the right of property generally. This is not merely because they are less generally recognised by legislators. But the truth is that our supreme formula might be carried through the species of legal rights more easily and convincingly if a more suitable preliminary classification of such rights were made. Mr. Spencer himself has too much other work on hand to undertake the task, but there are political writers who might do

signal service to social science by undertaking a new classification of legal rights, on the basis of their effects on the fortunes and actions of men, and their consequent significance for legislators. Such a classification would in my opinion remove copyright, for instance, to a class of quasi-contractual rights; and would invite for it a new theoretical justification. And it would also distinguish between legislation affecting the constituent rights of ownership as an institution, and legislation affecting the distribution of those rights among claimants. To the first kind the law of equal limits would apply, to the second the law of unequal benefits. JOSEPH BROUGH.

“THE WORLD’S GREAT EXPLORERS.”

Life of Sir John Franklin and the North-West Passage. By Capt. A. H. Markham, R.N. (George Philip & Son.)

THIS volume, one of the “Great Explorers” series, records the career of one of the famous mariners who have entered the most inhospitable parts of the earth, and have enlarged the circle of human discovery. It is hardly correct to say that Sir John Franklin found a navigable way, through the Arctic Sea, from the Western Atlantic to the Pacific; in the existing state of our knowledge, indeed, the exploit seems to be nearly impossible. The honour of accomplishing the North-Eastern Passage, from the shores of Norway to Behrings Straits, is due to Nordenskiöld, a noble Swede; McClure all but completed the North-Western Passage, but from east to west, not from west to east, in the *Investigator* in 1850-52; and no ship has yet left the coasts of Greenland and made her way safely to those of Alaska. But Sir John Franklin explored the seaboard of North America and its frozen wastes with an energy and success that have not been equalled; he added a large domain to the sphere of geography; he laid down his life in a brave attempt to effect the mysterious North-West Passage; and possibly he has indicated the true course to be followed in making that dread adventure. He was, also, a seaman of rare gifts, possessing the true heroic nature; and though the importance of a way through the Arctic Sea, in the interests of commerce, is comparatively small, and not what it was deemed to be in the seventeenth century, he not the less deserves the honour of England, as one of her best and greatest explorers. We have read Captain Markham’s book with unflagging interest, and it admirably fulfils its proposed object. It gives us a succinct but full account of the incidents of Franklin’s noble life; brings out clearly his grand and simple character; and with a little exaggeration, perhaps, but, in the main, with a just regard to fact, describes the results of his discoveries, and marks out his place among the renowned mariners, of whom Cook was, perhaps, the most splendid specimen. The volume, we should add, is very well got up, and the illustrations and maps are good.

John Franklin, born in 1786, was a scion of a thriving trading family which had

settled at Spilsby in the eighteenth century. The boy learned the rudiments at the grammar school of Louth—the seminary of Tennyson, and of Hobart Pacha—but at an early age he showed that passion for the sea which has inspired so many of our famous seamen. He entered the navy when in his fifteenth year, and took part, but as a subordinate only, in several of the great engagements of the Revolutionary and Napoleonic wars with France. He was a midshipman in the *Polyphemus* at Copenhagen, a ship in the hottest of the Danish fire; was signal officer of the *Bellerophon* at Trafalgar, and was praised by his captain for “zeal and activity”; and fought gallantly in the remarkable action of Commodore Dance with Admiral Linois, in which Indians defeated a strong French squadron. He received a medal, also, for the heroism he showed in the operations around New Orleans; and it was his fortune to escort the Duchesse D’Angoulême—the one man of the Bourbons in Napoleon’s phrase—on the return to France at the Restoration of 1815. Exploring, however, was the real sphere, as was soon seen, of the genius of Franklin; and he had gained distinction in this while still in his teens. During the armed truce of the Peace of Amiens he served under Flinders—a great discoverer—in his voyage round the Terra Australis, then a land of Spanish and Dutch legends; he shared in the disaster of the *Porpoise*, a wreck, like many others, which fully brought out the courage and skill of the English sailor; and that he was well spoken of may be gathered from the fact that his name was given to a group of the Australian islands. At the close of the war the strong impulse of the English race towards exploring revived; and Franklin was placed in command of the *Trent*, with orders to try to reach the North Pole, in company with Buchan in the *Dorothea*. The expedition was one of great danger, and only attained the northern edge of Spitzbergen; but it gave Franklin a large Arctic experience; and it revealed to him the vision of Arctic adventure which he was to pursue through his subsequent life. In 1819 the Admiralty made a bold effort—the first of a succession of the kind—to explore the north of the American Continent, and, if possible, to discover the North-West Passage—the darling object of great Elizabethan mariners. Parry—an honoured name in Arctic discovery—was to proceed by sea on the *Hecla* and *Griper*, and to make westwards through Baffin’s Bay; Franklin was to lead an expedition by land from the settlements in the bay of the Hudson Company.

We have no space to follow this voyage of Parry; and shall merely remark that the *Hecla* and *Griper* made their way through Barrow Strait into Melville Sound, crossed the 110th meridian, never crossed before, and accomplished half of the passage to Behrings Straits, the extreme limit of this Arctic quest. The journey of Franklin is of the greatest interest; it is a tale of wonderful courage and fortitude; and it made a large addition to our knowledge of the earth. In command of a small party of picked men he left York Factory in the

autumn of 1819; and having crossed the Saskatchewan and reached the Great Slave Lake, he wintered at a spot he called Fort Enterprise, far beyond the last of the company’s stations. From this point, in the following summer, the travellers descended the Coppermine, a stream discovered in 1771 by Hearne, one of the company’s servants; and their canoes were on the Arctic Ocean in July, 1820, threading the intricate coasts of an unknown continent. Franklin explored the seaboard for hundreds of miles, making eastward in order to draw near Parry; but he was compelled to turn back at the approach of autumn, having approached, however, that region of the coast which he maintained thenceforward was the true direction in which to seek the North-Western Passage. The return journey was one of appalling hardships; all the Canadian attendants, save one, perished; and Franklin, two Englishmen, and the single Canadian, haggard spectres, stricken by cold and famine, reached Fort Enterprise as 1820 closed. These sufferings, however, could not daunt an heroic nature, and Franklin was ere long on his quest again. In 1824-5 the Admiralty tried to enlarge the sphere of the recent discoveries. Parry was again directed to proceed westward, from Greenland, into the Arctic Sea; Franklin was to explore again the northern verge of America, from the Hudson Bay Settlements; and the double expedition was to be seconded by Beechy advancing from Behrings Straits, and endeavouring, in this way, to join hands with Parry. This voyage of Parry was less successful than the last, and Beechy did not get much beyond Icy Cape, discovered by Cook in 1778, on the northern edge of the Alaskan seaboard. But the expedition of Franklin was of extreme importance, if not marked with the tragic scenes of that of 1819-20, and it produced results of the greatest value. Starting, as before, from the shores of Hudson Bay, he attained the banks of the McKenzie, another river discovered by a man of the company, and going down its waters, he again reached the Arctic Ocean in the summer of 1826. He now divided his party into two groups; at the head of one he made his way westward, and reached a point only 160 miles from that which had been touched by Beechy; the other group proceeded towards the east, and attained the mouth of the Coppermine River. In this way an immense space of the northern coast line of the American Continent was seen by civilised man for the first time, and brought within the sphere of his knowledge; and it seemed probable that the North-West Passage would soon be an accomplished fact. The expedition was home safe in 1827, after an absence from England of more than two years.

These discoveries of Franklin, it might have been thought, would have given a strong impetus to British exploring. But the failure of Parry in 1825-7 to force the icy barrier of the Northern Sea, diverted attention from this region; and Polar expeditions were not made for some years. Franklin, who had been knighted after his last journey, was given a command in the

Mediterranean, and he was Lieutenant-Governor of Tasmania from 1837 to 1843, when, owing to a dispute with the late Lord Derby, he was inconsiderately removed from his post. By this time the entire coast line of North America had been traversed; interest in the North-West Passage had revived; and Franklin, though close on his sixtieth year, volunteered to attempt the daring venture. He set off on his last voyage, in the *Erebus* and *Terror*, in the spring of 1845, accompanied by a band of experienced officers, and by carefully chosen and seasoned crews; and he felt assured that he would fulfil his mission. We can only glance at the mournful incidents and terrible results of this fatal quest; they will long dwell in the minds of Englishmen. Franklin was convinced that the best chance of effecting the passage was to be found in following, at sea, the coast line of the continent he had nearly explored; and he declared that could he once attain the point reached by him in 1819-20, it would "be plain sailing then as far as Behrings Straits." Having passed from Lancaster into Barrow Straits he wintered his ships at Beechy Island, on the extreme verge of the east of North Devon; and when the ice began to yield, in the summer of 1846, the *Erebus* and *Terror* made their way slowly through the straits leading to the more open sea, which extends to Behrings Straits from the west of the Coppermine. The ice, however, closed round the ill-fated mariners, as they approached the shores of King William's Island, after passing the coast of North Somerset, and they were imprisoned, in this way, for more than twenty months, though at a short distance only from Victoria Strait, which they hoped would take them into the wide Arctic Ocean. In the spring of 1847 a party reached the land, and left a record of what had occurred; and a few weeks afterwards Franklin died, still confident that the brave men he led would successfully accomplish the mysterious passage. The *Erebus* and *Terror*, however, could not break through the icy walls in which they were pent; and the ships were abandoned in the spring of 1848, the crews evidently being in the extreme of want. Not a single man of the ill-fated band ever saw England and her skies again.

Expedition after expedition was despatched from our shores to discover the fate of Franklin and his men. America, too, gave noble aid; but though Collinson and McClure made important additions to our knowledge respecting the Polar zone—McClure, indeed, we have said, well-nigh accomplished the North-West Passage by sea from the east—the search was fruitless for a series of years. The devotion of Lady Franklin, and the skill of McClintock, at last laid bare the mystery long concealed, and proved what had befallen the doomed adventurers. The party, 105 in number, reached King William's Island, from the ships, on the ice, and they tried to make their way to the Great Fish River on the mainland, still at a far distance, in the hope of finding Eskimos and assistance. They were unable, however, to cross the frozen desert; a few attempted to return to the abandoned ships, but miserably perished in the attempt, the

rest sank down, as they toiled onward, and died where they fell, one after the other. The record of 1847, and another record left behind by Captains Crozier and FitzJames—in command after the death of Franklin—when they set off on their last journey, some skeletons bleaching on the island wastes, and traditions of the Eskimo tribes, are nearly all that has been discovered about an enterprise begun under the fairest auspices, but ending in an appalling tragedy. Since that time, however, much has been done in exploring the spaces of the Arctic Seas; an Austrian expedition has discovered Franz Joseph Land, an unknown region; Nordenskiöld, we have said, has made the North-East Passage; and the Archipelago of Arctic islands, which spread westwards from Baffin's Bay, has been visited and surveyed to a great extent. Yet the North-West Passage, as a navigable way, remains a secret of the Northern Pole; there is reason to believe it does not exist; and the subject has lost its peculiar interest. All honour, nevertheless, to Franklin and to his brave followers in their many wanderings. They enlarged the estate of civilised man; they added fresh lustre to the British name; and their chief has a just claim to the poet's epitaph:

"Not here! the White North hath thy bones, and thou
 Heroic Sailor Soul!
 Art passing on thy happier voyage now
 Towards no earthly pole."

WILLIAM O'CONNOR MORRIS.

MARIE ANTOINETTE, JOSEPHINE, AND MARIE LOUISE.—*Marie Antoinette and the End of the Old Régime; Citizeness Bonaparte; The Happy Days of the Empress Marie Louise; Marie Louise and the Decadence of the Empire; Marie Louise, the Island of Elba, and the Hundred Days.* By Imbert de Saint-Amand. (Hutchinson.)

THESE are five interesting books, one may even call them very interesting books; and it is rendering no more than justice to M. de Saint-Amand to say that the interest is of a perfectly legitimate kind. Dealing as he does with court life in the last days of the old monarchy, with the society in which Mme. Tallien, "Our Lady of Thermidor," played the most conspicuous part, with the intrigues that surrounded Josephine's first elevation to power, with the influences that led to the practical divorce *a mensa et thoro* between Napoleon and Marie Louise, he yet eschews scandal. Not his at all the erotic lens through which Michelet surveyed the pageant of history.

Indeed, a certain sanity of vision is one of M. de Saint-Amand's characteristics. He can scarcely be a very young man if, as I gather, he won university honours in 1848, among such competitors as Taine, About, Sarcey, Paul Albert, Prevost-Paradol, and Victor Hugo's son, François Victor; and whether it be that "years" have brought "the philosophic mind," or that his judgment is naturally sober and equitable, he evidently finds it no difficult task to do justice to Legitimist and Imperialist, to the old world that came to an end with the Revolution, and to the new world that sprang

from the old world's ashes. Nor do his qualifications as a popular historian end here. He has the gift of so marshalling his facts as to leave a definite impression. These are but short books on great subjects; for M. de Saint-Amand is not at all content to chronicle the court life of his three heroines, and writes almost more fully about their times than he does about themselves; but yet, comparatively short as the books may be, they tell their story, in many respects, better than some histories of greater pretensions. We seem, as we read, almost to see the crumbling of Napoleon's empire after the retreat from Moscow. We are, in some sort, witnesses of his gigantic efforts to keep Europe under his heel, efforts that culminated in the victories of Lutzen and Bautzen. We watch him falling a victim to his own overweening arrogance. And last of all, after the ultimate disaster of Waterloo, we are made to feel how broken he is, what a wreck of the old hero and king of men. All this is well told, with graphic touches every now and again, and not without the help of some original research among the archives of the French Foreign Office.

"Elle était plus femme que les autres" has been said of the Princesse de Lamballe, and of Marie Louise it may, I think, be said that she was "moins femme" than Marie Antoinette or Josephine. Of course great allowance must be made. She was scarcely more than a child when married to Napoleon. She had been brought up in a home which had reasons enough and to spare for execrating his name. The marriage itself was entirely one of policy, and in no sense of inclination. But still, when all has been said, the woman who abandons her husband in misfortune—who refuses to share his exile after sharing his throne—such a woman is not a sympathetic figure. No doubt the Emperor Francis, her father, was glad enough to have her, and the little King of Rome, for hostages, and in his power. He could scarcely have so far braved public opinion as to compel her to remain separated from her husband if she had manifested any strong persistent desire to rejoin him at Elba or Saint Helena. "She should tie her sheets to the window and escape in disguise—that is what I should do in her place," said her grandmother, Maria Caroline, Queen of the Two Sicilies, who yet had no cause to love the Corsican usurper. Shallow-hearted, with the duchy of Parma dangling before her eyes, with another husband in *posse* so soon as Napoleon should have shuffled off his mortal coil, Marie Louise shines neither as a wife nor as a mother: "Moins femme que les autres."

As to Josephine, the whole story of her relations with Napoleon, from first to last, has a strong interest. It is clear that in the early days of their courtship and marriage she was rather startled than attracted by the ardour of his passion. There is a curious letter of hers, not quoted by M. de Saint-Amand, at least in these volumes, but probably genuine, which gives expression to the feeling with which she regarded her ardent young lover:

"I am frightened at the kind of authority he wishes to exercise over all who surround him.

There is something in his piercing look that is strange and inexplicable, and yet inspires with awe even our Directors: think how a woman must be intimidated by it! Nay, that which ought to please me—the force of a passion which he describes in terms so energetic that I cannot doubt of its sincerity—is precisely what makes me hesitate . . . Being no longer in the first flower of my youth, can I hope long to retain a love so violent as almost to seem like delirium?"

No longer young, as she here says, essentially a woman of the old régime—a woman moreover who had seen much of life and had had no very happy experience of marriage—it is evident that, after her union with Napoleon, the ardour of his passion, the vehemence of love breathed in his correspondence, proved as before rather repellent than attractive. M. de Saint-Amand quotes several of the letters written by the young general to his wife during the brilliant Italian campaign of 1796. They are sincere without doubt, though the real feeling in them takes Rousseau's declamatory form. They must often have seemed strangely excessive to the indolent Creole who was lightly passing her days in the Paris drawing-rooms. That her social charm, her grace, her tact, were of great use to Napoleon is, however, unquestionable; as also that she came to love him as Marie Louise never did.

The translation of these books may be described as fair—hardly more; the rhetorical and less purely narrative passages of the original having suffered most in their transit from French into English. A somewhat better rendering of one of the volumes, *The Happy Days of the Empress Marie Louise*, appeared in England five or six years ago, under the title of *The Memoirs of the Empress Marie Louise*. In the volumes now before me there are occasional Americanisms of spelling and typographical arrangement—"revery" for "reverie," and the like—to which one accustoms oneself with difficulty.

FRANK T. MARZIALS.

Shakespeare vom Standpunkte der Vergleichenden Literaturgeschichte. Von Dr. W. Wetz. Band I. (Worms: Reiss.)

STRASSBURG, which from the strategic point of view bars the road from Paris to Berlin, forms in the intellectual world, as it did in the days of Goethe, rather a link between them—a point at which the inflow of alien ideas in both directions is, in spite of political antipathies, relatively facile and free. Of this fact we have been once more reminded by the treatise of Dr. Wetz, a *privat-docent* at the Strassburg University. It differs, though hardly so much as its author assumes, from most of its German predecessors. If it applies with unparalleled perseverance (and, we must add, with almost unparalleled prolixity), the distinctively German comparative method to Shakspeare, on the other hand the limits within which the method is applied, as well as the entire conception of Shakspeare which dominates the whole, are as distinctively French. The pursuit of psychological analysis which occupies so much of French literature and French criticism to-day has found in Dr. Wetz an advocate and expo-

nent of ability, though his hand is somewhat heavy and his touch somewhat over-urgent and peremptory. His conception of Shakspeare, again, is essentially that of M. Taine, and, like his, is coloured by the habit of contrasting him with Corneille. The same unmeasured insistence on "passion," the same neglect of "understanding" as a factor in his dramatic world, meets us here. Corneille is, obviously, very unlike Shakspeare; and the comparison of the two is in many ways very instructive; but it is one of the dangers of the comparative method that a very great unlikeness is easily identified with an absolute antithesis, and then becomes merely a seduction to error. This danger has not, we think, been wholly avoided by Dr. Wetz. The contrast with Corneille certainly enables him to bring out some good points—*e.g.*, the rarity in Shakspeare of purely moral motives and purely moral conflicts; the obscuration by passion of understanding and of conscience; the prevalence of incomplete self-consciousness, that is, in the last resort, of illusion. But he presses these, in themselves valid ideas, very hard. Thus, he appears to us to abuse language when (p. 186 f) he represents Brutus' "reason" as the "corrupt advocate of passion." Dr. Wetz thinks the soliloquy, "It must be by his death," &c., a final proof of his case. By reason Brutus is led to a conclusion opposed to reason; he is therefore "blinded by passion." But to be blinded by passion is to ignore what in calmer moments one perceives. Yet we have no reason to suppose that Brutus' conclusion was one of which at any time of his life he would have disapproved; it is the legitimate and even inevitable outcome of his principles and character. Nor does the reasoning itself show any trace of passionate precipitance. It advances slowly, reluctantly, by main force driven to its goal; and the conclusion is not triumphantly embraced, but sternly and sadly submitted to. It sounds odd, again, to have adduced as a "kindred" instance of reason brought to the service of "passion," the jesting arguments which the sworn bachelor Benedict ("Much Ado," ii. 3) discovered for consenting to be married:

"Love me! why, it must be requited. . . . By my troth it is no addition to her wit, nor no great argument of her folly, for I will be horribly in love with her! . . . No, the world must be peopled. When I said, I should die a bachelor, I did not think I should live till I were married."

Upon which Dr. Wetz remarks, guilelessly, that "his young love is not less fertile in reasons for its own justification, than his previous repugnance to marriage had shown itself." But Benedict, of all Shakspeare's lovers, is the least passionate and the least liable to illusion at his own hands. He knows what he is about, and is concerned, not in the least to satisfy his moral sense that it is right to love, but to discover witty retorts to the "odd quirks and remnants of wit" which I "may chance to have broken upon me, because I have railed so long against marriage." With even greater perversity a "moral blindness" is ascribed to Falstaff, who (under the influence of passion) per-

suares himself, and in part actually believes, that his base conduct is not really such? Alas, the moral self-questionings of Falstaff and the flattering unctious which as their result he laid to his soul form a chapter of his history which Shakspeare has not written and could not write. They concerned, not his glorious old pagan, whose only "passion" was humour, and for whom conscience was at most something which made Hal at times an uncompliant comrade, but some ex-Puritan elder of the next age, continuing in his debasement the old habits of self-questioning, but finding difficult answers. Even where "passion" really exists, Wetz appears to exaggerate its illusive power. Chapter IX. opens with a glowing description of the passion of love in Shakspeare:

"Love has with him something of the force of a natural power, and yet at the same time some of the sanctity of a religion. It overcomes the lovers like a destiny—nothing can make head or prevail against it. For the youths and maidens whose heart is touched by the sweet passion, no happiness, no aim, exists beside the object of their love."

And so forth. These eloquent sentences obviously fall in very aptly with Dr. Wetz's general formula of Shakspearean action, which we may express by "Passion + x = Passion." They express very well the quality of one class of Shakspearean lovers, with Romeo and Juliet at their head. But they leave out of sight another equally characteristic class, who in their turn have been specially singled out by Kreyssig, those whose love, though deep and strong, is as far as possible from blinding them to other aims and considerations. Portia, who risked the loss of Bassanio rather than break her father's mandate, and who on the eve of her wedding had detachment of mind enough to undertake, half for the jest's sake, a difficult enterprise in the service of his friend, was not the sort of lover who, to quote Wetz once more, "forgets father and mother and whatever was dear to them before as soon as these come in conflict with their love," and for whom "only *one* being in the world exists, to whom they belong with every fibre of their nature."

It will be seen that the defect of Dr. Wetz's laborious book is the common one of attempting to express by a too elementary equation the unexampled diversity of Shakspearean phenomena. The antithesis of passion and reason, which he illustrates with great ingenuity but little self-control, seems to be a particular and limited case of the profounder and really universal law, that with Shakspeare all expression whatever is a function, not of universal reason, but of individual character. Notwithstanding this defect, however, the book is strewn with suggestive and often felicitous observations, and, if not exactly epoch-making, deserves note as a vigorous essay in that science of Shakspeare's art towards the construction of which modern criticism is slowly advancing.

C. H. HERFORD.

NEW NOVELS.

- The Three Miss Kings.* By Ada Cambridge. (Heinemann.)
- Humbling his Pride.* By Charles T. C. James. In 3 vols. (Ward & Downey.)
- Whom God hath Joined.* By Fergus Hume. In 3 vols. (White.)
- On Heather Hills.* In 2 vols. (Alexander Gardner.)
- The Risen Dead.* By Florence Marryat. In 2 vols. (Spencer Blackett.)
- The Magic of the Pine Woods.* By Rosa Mackenzie Kettle. (Fisher Unwin.)
- A Group of Noble Dames.* By Thomas Hardy. (Osgood, McIlvaine & Co.)

It would not be a very difficult matter to pick holes in *The Three Miss Kings*. The author is occasionally too effusive about female dress and personal appearance. Then she seems to set herself somewhat strenuously to demonstrate how it is possible to combine the opposite attractions of *Robert Elsmere* and of *Molly Bawn*, to preach ultra-liberal theology and prattle with girlish enthusiasm about Nellie King "looking dazzlingly fair under the gaslight in the white dress that she had worn at the club ball, and with dark roses at her throat and in her yellow hair," and "playing Schubert's A. Minor Sonata ravishingly," not to speak of "Mr. Westmoreland, who, leaning over the other end of the piano on his folded arms, was openly sighing his soul into his lady's face." But it will be impossible for any fair-minded reader of *The Three Miss Kings* to keep up an attempt to read it hypercritically for any length of time. For Miss Cambridge has the power of infecting others with her own "go," and her enthusiasm for the three girls of her creation. Elizabeth King's association with Kingscote Yelverton, the rather too middle-aged lay preacher whom she secures as a husband, may be a trifle improbable, and her rejoicing over her happiness in securing him may be excessive. Patty teases her newspaper man, Paul Brion, too much; and Eleanor should either have married the wooden Westmoreland at once, or not have married him at all. But the three girls, fresh from their native seclusion in Australia, will, by their simple natural beauty, lift off their feet all who read of them here, just as they lift off their feet Mrs. Duff Scott, the indomitable match-maker, and all with whom they come in contact in Melbourne and England. *The Three Miss Kings* is full of movement—the movement of real, unconventional, and yet not Bohemian life. It is a relief after the appalling amount of introspection we have recently had in fiction.

Humbling his Pride is a thoroughly conscientious three-volume performance, and a strong novel besides, although of a rather old-fashioned kind. It contains a plethora of villains and villainies. Oscar Gliddon, Dr. Specifer, and the Rev. Henry Marden are, in fact, almost incredible scoundrels. It seems impossible that a girl, in herself so simple and pure as Laura Delius, should have allowed herself to be attracted, much less seduced, by a dilettante voluptuary

like Gliddon, while the motive for Specifer's maniacal hatred to John Horlock, the blacksmith hero of the story—the mere fact that he is the son of the woman Specifer did not marry—is preposterously inadequate. John Horlock, however, the blacksmith who is conscious of a destiny above the anvil and even the duties of a churchwarden, but who is nevertheless ready to be hanged for a crime of which he is innocent rather than disclose the secret of the woman he loves, is a good sketch. Henry Marden, also, Specifer's accomplice and tool, who yet turns upon his master in the end like the grotesque Sancho Panza that figured in Mr. Julian Hawthorne's torso of a novel, *Fortune's Fool*, is very effective. But out of sight the best portraits in *Humbling his Pride* are those of the rough, trustful, but sagacious farmer, who brightens the whole book, his rather querulous wife, their daughter Rose, and her unfortunate and inarticulate but loyal lover, Lang Willum. These four are better than anything of the kind that has appeared in fiction for some years. The plot, too, is exciting, well thought out, and well worked out. The close, however, is rather weak and boarding-school girlish.

The author of *The Mystery of a Hansom Cab* both descends and ascends in *Whom God hath Joined*. There is in it not nearly so much cleverness of the amateur detective sort as there is in the story which first brought Mr. Hume into repute, or even in his much more recent *Monsieur Judas*. On the other hand, it is much the most careful piece of writing that Mr. Hume has given to the public. It is indeed too ambitiously conventional, in the lesson which it teaches—that a woman ought not to devote herself to her child to the neglect of her husband—in the portrait of the sensual Creole adventuress, to whom the neglected husband flees, and in the contrast between the husband with "his sunburnt face, fair moustache, merry blue eyes, and stalwart figure," and the wife "with her fragile frame, her pale serious face and smooth coils of lustrous golden hair." The character of Eustace Gartney, the cynic and poet, who is sorely tempted to become a scoundrel, and who sees no particular harm in trying to seduce his cousin's wife, but who yet acquits himself nobly, is drawn with care, while the Scotch Master of Otterburn, and the sprightly Australian girl who teases him, are good foils to that painfully sombre couple the Erringtons. Still, as already said, all this is conventional, though good in its way.

In spite of crudities and inequalities of all sorts, *On Heather Hills* is an exceptionally promising story. The first chapter is the worst. In it the author, who is evidently of Scotch blood, sets himself deliberately to play to an English gallery by producing that hideous burlesque of Northern humour known as "wut." He tells us that "the chief products of Scotland are deer, grouse, sheep, whisky, and poor students; its principal amusements, curling, theological discussions, and heresy hunts," and that "suicide is practically unknown north of the Tweed, it being nearly impossible to find a tree large enough to hang one's self on." Fortunately

the author virtually exhausts this weak vein in the first chapter, although it is to be regretted that when he was engaged in limning the company assembled in the Highland country house of the Earl of Mayfair, he should have given to one of them the name of "Professor Tinder" and to another the name of "Professor Roughskin." Perhaps also the tragical adventures of the Mellis-Strong party in a bleak Highland district savour a little too much of the incredible. But once this is got over, it must be allowed that strength—of feeling, of style, of everything—is the note of *On Heather Hills*. Never surely was a man born with such a positive genius for self-sacrifice as Malcolm Strong. He watches over May Mellis while her parents are still alive. When they are dead he marries her, much more to protect her than to please himself. Then, that she may legitimately gratify a passing fancy by marrying his cousin, Gerald Balfern, he obligingly allows himself to be considered drowned. When Gerald proves unworthy of the trust reposed in him and becomes a dangerous drunkard, Strong once more appears on the scene as May's protector in the character of the deaf pock-pitted menial Robson. Finally, when Gerald dies, Strong allows May to return to Australia without revealing himself, an ending which most readers of *On Heather Hills* will declare to be a mistake. Strong may be an unnatural, but he is a very striking character. The politics and socialism of the writer of *On Heather Hills*, as they are reproduced in the remarkable conversations which take place in Lord Mayfair's country-house, and in Strong's life at the London Docks, may be notable for ambition rather than performance. But although he—or is it she?—has not disciplined his (or her) powers of thinking and of writing, there is no doubt whatever as to the reality of these powers or as to the moral certainty that their author will yet do something notable in fiction.

The writer, who is still best known as Miss Florence Marryat, is seen to greater advantage in *The Risen Dead* than in most of the stories she has published for some time. Not, indeed, that the plot is an exceptionally strong one, or that any morally distinguished personages are associated with it. But there are not too many incidents crowded into it; and Miss Marryat's aristocracy are, for once, not odiously vulgar, even although they include "three ladies in fashionable evening wraps with tasteful negligés upon their heads." *The Risen Dead* is, too, wonderfully free from slang and solecisms. Then, what with a baronet who believes he has committed bigamy, but has not, and is saved from committing suicide by his own son, only to do his best to blow that young man's brains out; a wife who is believed to be dead, and believes herself to be dishonoured, but is neither; a preternaturally shrewd family lawyer; and a youth who knows neither his father nor his mother, the reader fares very well indeed. The story is very badly off for a heroine, for that eminently book-muslin young woman, Lily Osprey, does not count for much. Yet Miss Paget, who is really Lady Diana

Loftus, and Lady Culwarren, the mother of the second most important young man in the book, are among the best of Miss Marryat's female creations—although Lady Culwarren is a trifle too fussy for her "station" in *What-is-called-Society*.

There is nothing very remarkable in *The Magic of the Pine Woods*; it is, like most stories from the same pen, a trifle too sweetly pretty. It contains some exceptionally attractive girls and their "aunts," who, including at least one of the aunts, are quite ready to get married when asked in the right way by the right men; a live lord who is a good man; and a very fine specimen of the country parson—not to speak of Mark Avenell, who is temporarily doubtful about his parents' marriage certificate. Then there is no more startling incident in the story than a poaching affray. Nor is there any truly bad character in it. There is indeed a siren, Melanie by name, who has in her time flirted too much with both Lord Danebrook and Mark Avenell, and who, even in these pages, flirts too much with the fine specimen of a country parson. But then she repents of such very mild sinning as she does indulge in; and she has also the art of dressing with taste, for does she not know the value of "some bit of bright colour, a scarlet cloak, flower, or feather, a touch of maize or crimson to stand out from the sombre green of the pine woods and purple heather beds?" As all ends well, *The Magic of the Pine Woods* is likely to be enjoyed at least as much as any other of Miss Kettle's books, and is more artistic than the majority of them.

Mr. Hardy's volume of stories, told somewhat after the Decameronian fashion by members of a Wessex Field and Antiquarian Club, as a relief from "the regulation papers on deformed butterflies, fossil ox-horns, prehistoric dung mixens, and such like," is so characteristic of him in style, in humour, and in general conceptions of life, that even if one had stumbled on it published anonymously at a railway book-stall, one would have declared it to be by the author of *A Pair of Blue Eyes*. For nearly all "the noble dames" whose stories are told here have nearly as tragic a fate in store for them as the girl with the blue eyes who loves not wisely, but once too often. There is hardly one of them but succeeds in securing at least two husbands. Sometimes she is married to the two at one and the same time; but oftener she marries her lovers in succession, who treat her very differently. Even Mr. Hardy's fantastic humour has never taken a more gruesome shape than in the fearfully and wonderfully barbarous device resorted to by Lord Uplandtowers to destroy his wife's affection for his predecessor. Some of Mr. Hardy's clever feats, indeed, savour too much of the character of *tours de force*; thus the double passion for and rejection of Dorothy in "Lady Mottisfont" involve too large a draft on one's credibility. Yet there is not one that is not worthy of the author. The first and the last stories are the most enjoyable of the series. Mr. Hardy's power of plot construction was

indeed never more strikingly illustrated than in "The Honourable Laura."

WILLIAM WALLACE.

TWO SOCIOLOGICAL BOOKS.

Modern Humanists. By John M. Robertson. (Sonnenschein.) The author terms his essays "sociological studies," and his "humanists" are Carlyle, Stuart Mill, Emerson, Matthew Arnold, Ruskin, and Spencer. In theology, Mr. Robertson is a disciple of the late Mr. Charles Bradlaugh. He belongs to that rigid school of anti-theists who like the name "Atheist" better than the more fashionable and also more flabby name "Agnostic." This school prides itself on its Biblical criticism and its philosophy. The former consists mainly in the detection of verbal inaccuracies and the adoption of the most heterodox of the ideas of the German thinkers. The quality of its "philosophy" may be judged from Mr. Robertson's remark that "the consistent Pantheist, if such a one there be, knows that between him and the philosophical Agnostic or Atheist there is no difference save that of name; that the position of Spinoza, logically worked out, is just the position of Mr. Bradlaugh or Mr. Spencer, stripped of certain irrelevancies of formula" (p. 18). The members of this school are, for the most part, honest and sturdy champions of the right as they see it. Their defect is mental rather than moral. They want imagination, and, as a consequence, their sense of humour is weak. This causes them to see things out of their due proportion, and makes them bad critics. Evidently, Mr. Robertson has done his best to understand and render justice to the eminent men about whom he discourses. His failure is due to a want of understanding rather than to defective knowledge. His theological bias is as great and of the same order, though differently developed, as the theological bias of any pastor of Little Bethel or high Anglican priest. Just as these would fail to appreciate rightly Carlyle, or Ruskin, or Arnold, or Spencer, so Mr. Robertson fails. He does not understand them all round, but only in relation to his dogma. In Carlyle, for instance, he discerns one who "blustered privately of an 'Exodus from Houndsditch,' but never spoke publicly a plain word to such effect." Nevertheless, the fact is that, somehow, Carlyle's attitude toward Christianity was never really misunderstood, although he was not accustomed to express himself on the subject in the terms which would have most delighted a Hall of Science audience. But this, to Mr. Robertson, is a fatal defect in character, and he finds in Carlyle's portrait "an innate oppugnancy, written also in the harsh and indelicate mouth, with its dyspeptic fold" (p. 9); and in Carlyle himself, "antagonism, oppugnancy, negation, clearness of conviction only that people are wrong" (p. 8). In the same way Emerson, who, Mr. Robertson admits, has merits, becomes "as conventional, as inanely clerical as Carlyle" when he says "unlovely, nay frightful, is the solitude of the soul which is without God in the world." And Mr. Matthew Arnold stands condemned for maintaining (as Mr. Robertson fancies) that "the legality of marriage with a deceased wife's sister is incompatible with a sound remnant and his dogma that nothing is righteousness but the method and secret of Jesus Christ." When we read comments like this we realise how needful is the sense of humour to critical sanity; and we wonder why a man of Mr. Robertson's temperament seems fated to choose humourists, of all others, as the subjects of his study. Mr. Robertson is painstaking and careful, and scattered through his book are thoughtful and suggestive passages.

Yet, taken as a whole, it must be admitted his confessed "sense of the inadequacy of the studies" is well grounded. He pleads "lack of due leisure," a poor excuse, for there is no obvious reason why the book should have been published at present. As it stands, it is not enlightening, and, if he had delayed, he might possibly have produced something better. The reading world would have found it quite convenient to wait.

Outlooks from the New Standpoint. By Ernest Belfort Bax. (Sonnenschein.) We cannot congratulate Mr. Bax on his latest book, or, to speak more accurately, his latest collection of miscellaneous papers. We opened it with high expectations, based on some excellent work already done by Mr. Bax with which we were acquainted. But the further we read the more were we convinced that the present volume is not worthy of its author. It is divided into three parts, the first containing two historical papers, very readable, and probably the best part of the book; the second containing six papers more or less socialistic, in all of which strong bias is more visible than critical insight; and the third containing three philosophical notes, none of them important, but reminding the reader of the time when Mr. Bax was an authority on such subjects. It is impossible to avoid the conviction that this work has been put forward, not because Mr. Bax had anything very particular to say to the world, but because his purpose was to make a book; and that, in the absence of such a purpose, few, if any, of these papers would have appeared or reappeared, as the case may be, in a volume. Nevertheless, while we feel bound to give emphatic expression to our opinion that the publication is a mistake, we would not have it supposed that the book, even as it stands, is without value. It may fall short of Mr. Bax's best, and yet be far from worthless. The paper called "The Curse of Law" would have been more effective if the subject had been treated critically and in its historical aspects—the causes of the existence of civil law being recognised, and its uses admitted, in place of a too sweeping denunciation on account of abuses—still, it is timely and, in its own way, useful. The present complications of civil law probably do more harm than good. Many actions covered by it might with advantage come within the scope of simpler criminal jurisdiction or be liberated from law altogether. The voluntarism which Mr. Auberon Herbert wants to introduce into taxation might well be encouraged in many dealings between man and man now regulated by law. As Mr. Bax says:

"It is no use saying that law exists only for the man who is insusceptible of honour. It creates the man insusceptible of honour. . . . If we are to be subject to coercive law, let us be subject to it; if to morality or honour, let it be so; but do not let us attempt to link in an unnatural wedlock the two principles, and appeal promiscuously first to one and then to the other" (p. 101).

The application of the term "debt of honour" to debts which cannot be recovered by process of law is really significant of the prevailing sentiment on the subject; and, with less of meddlesome law, it may be readily believed more debts would become debts of honour. How far Mr. Bax's argument helps forward the cause of Socialism, which he has so much at heart, is best known to himself. To us it, and much else in his book, seems like a plea on the other side. Socialism, as at present advocated, certainly does not tend to diminish the sphere of government. In discussing "Individual Rights under Socialism," Mr. Bax remarks that "the opinion is commonly held by those whose views of the things are determined by the sound of words," that the "chief aim" of Socialism "is the annihilation of the freedom of the individual." In saying Socialism

does not tend to diminish the sphere of government, and we might add does tend to diminish individual liberty, we by no means assert that this is its aim, and so far as we are aware no one has ever brought such a charge against it. All that is said by those who are opposed to its methods is that it aims at liberty, but its aim is so unskilful that it must inevitably miss its mark. Mr. Bax would be a more useful advocate if he understood the position of his opponents better; unless indeed—a not unlikely contingency—he then felt bound to go over to the other side. His tone and temper in the present work cannot be commended. Instead of trying to see all round a subject, as a philosopher should, and doing justice to every aspect, he shows impatience at opposition, uses epithets intended to be offensive far too freely, and is continually misunderstanding—not wilfully, perhaps, but at least with culpable carelessness—the position and meaning of his opponents. And he is too much inclined, as modern Socialistic agitators generally seem to be, to attribute existing customs and arrangements to base motives consciously acted upon—a view of social conditions far from scientific, and an attitude of mind not worthy of a wise man. When not under his socialistic bias, Mr. Bax's ethical standpoint is high. He is, or was, a disciple of Kant, with a clear understanding of the bearing of Kant's principles on duty and conduct generally. His essay in the present volume, which he entitles "A Socialist's Notes on Practical Ethics," contains many indications of the clearness of his moral insight. Indeed this essay, if only he could have kept his "King Charles's head" of Socialism out of it, would have been a piece of work well worthy of him. Looking at some of Mr. Bax's past work, and comparing it with that now before us, our conclusion is that his possibilities are still great, though his latest achievement is disappointing.

NOTES AND NEWS.

THE Clarendon Press will publish, early next month, an edition of the Tenth Book of Quintilian's *Institutio Oratoria*, by Dr. W. Peterson, Principal of University College, Dundee. Besides a revised text, based on an independent collation of several important codices, the volume will contain Introductory Essays on Quintilian's life and work, literary criticism, style and language, &c. It will be enriched, also, by a facsimile of the hitherto neglected Codex Harleianus—possibly the very manuscript which Poggio discovered at St. Gall, in 1416. Those who know what progress has been made in the criticism of Quintilian on the continent within recent years will look forward with interest to the volume, which is put forward at present as an instalment of a complete edition of Quintilian's great work.

WITH regard to the investigations contemplated by the India Office authorities among the archives at Lisbon for documents and records throwing light on the period of the Portuguese ascendancy in India, "A Portuguese" points out in a letter to *The Times* that a very complete and interesting collection of official documents has been published for some years at Lisbon, which embraces from the period of the conquest of India by the Portuguese in 1498 until the end of the eighteenth century, under the title "Collecção de Tratados e Concertos de pazes que o Estado da India Portuguesa fez com os Reis e Senhores com quem teve relações nas partes da Asia e Africa Oriental," por J. F. Judice Biker, Lisbon.

MESSRS. HENRY & Co. have in preparation a new series, entitled "The Victoria Library for Gentlewomen," which will be written and illustrated exclusively by gentlewomen. The

Queen has ordered two copies of each volume for the royal library, and the Princess of Wales is also a subscriber. The first volume of the series, which will be ready in September, will be by Lady Violet Greville on *The Gentlewoman in Society*, and she will be followed by Dr. Kate Mitchell, who will write on *Hygiene for Gentlewomen*. The claims of fiction will not be disregarded, arrangements having been made for new novels by, amongst others, Mrs. E. Lynn-Linton, Mrs. Alexander, Miss M. Betham-Edwards, Miss Iza Duffus-Hardy, and the author of the *Anglo-Maniacs*. Besides writing the first volume, Lady Greville will also edit two volumes devoted to *Gentlewomen's Sports*, the contributors to which will comprise, amongst others, the Marchioness of Bredalbane, Lady Colin Campbell, and Miss Leale. Other volumes include *The Home*, by Mrs. Talbot Coke, *Culture for Gentlewomen*, by Miss Emily Faithfull, also works on painting, music, gardening, &c.

THE Executive Committee of the Marlowe Memorial announces that the monument, which has been executed by Mr. E. Onslow Ford, A.R.A., will be unveiled at Canterbury, on September 16, by Mr. Henry Irving.

A RICH legacy for all admirers of Dickens has just been brought to light. The familiar letters written by Dickens to Wilkie Collins during the years of their most intimate companionship and literary co-operation will be published for the first time in *Harper's Magazine*. These letters, edited by Georgina Hogarth, and further commented upon by Laurence Hutton, will be given in three instalments, the first of which will appear in the September number. They represent Dickens at his best, in the most active and successful period of his literary career (1851-1869), and they give us new and precious glimpses of the man as well as of the author. The same magazine will open its September number with Shakespeare's "Much Ado About Nothing," with Edwin A. Abbey's illustrations, and comments by Andrew Lang. There will also be an article on "Germany, France, and General European Politics, by Mr. de Blowitz; on "The Merchant Princes of London in the Plantagenet Period," by Mr. Walter Besant; a contribution entitled "Under the Minarets," by Mr. F. Hopkinson Smith, containing reproductions of paintings made by him in Constantinople, with descriptive letterpress and anecdotes; and a description of Chinese Secret Societies, by Mr. Frederick Boyle.

MR. THISELTON DYER has in the press his new work *Church Lore Gleanings*, upon which he has been engaged for some time. The book is to be published by Messrs. A. D. Innes & Co.

MESSRS. FREDERICK WARNE & Co. announce that they will shortly issue a new and popular edition of Mrs. F. H. Burnett's *Little Lord Fauntleroy*, the circulation of which has now reached its one hundredth thousand; and will shortly after publish reissues of *Sara Creve*, and *Little Saint Elizabeth*, by the same author.

MESSRS. D. C. HEATH & Co., Boston, have just published a *Manual of Plane Geometry*, on the Heuristic plan, with numerous extra exercises, both theorems and problems, for advanced work, by G. Irving Hopkins, Instructor in Mathematics and Physics, Manchester High School, N. H., with an introduction by Prof. Safford, of Williams College. The book is designed primarily for the author's pupils, and secondarily for the constantly increasing number of teachers who are getting more and more dissatisfied with the old methods of teaching geometry.

AMONGST works recently issued by the Society for promoting Christian Knowledge are *The Ethics of Labour*, by the Rev. E. Fischer; *How*

Three Halfpence built a Church, by Louisa Thompson; *Strength made Perfect in Weakness*, edited by C. H. Cope; the quarterly paper of the *Archbishop's Mission to the Assyrian Christians*, printed for the Mission; and *The Unfinished Promise*, a hospital patient's story.

MR. W. DAVENPORT ADAMS is about to publish, through Mr. Elliot Stock, a volume of essays on literature and the drama, entitled *With Poet and Player*.

MESSRS. FREDERICK WARNE & Co. will shortly add *Shirley*, by Charlotte Bronte, to their Crown Library, by arrangement with Messrs. Smith, Elder & Co.

ONE of our contemporaries remarking upon the growing difficulty in finding new subjects of interest for the exhibitions that are becoming an annual institution among us—now that fishermen, inventors, health conservators and restorers, Colonials, Americans, Spaniards, French, Italians, Danes, and Germans, together with our own army and navy, have all had their innings—urges the claims of literature to have an exhibition in its turn. It is pointed out, no doubt with considerable truth, that the vast stores of the British Museum are practically closed to the casual sight-seer, "Nor," it is naively added, "would our national storehouses stand any chance of rivalry with a vastly inferior show that was accompanied by the more sensuous delights of the exhibition *à la mode*." Of course such a scheme would include graphic illustrations of the entire process of book and newspaper production, the details of typography, the entire processes of printing and binding, the manufacture of paper, with other kindred and subsidiary industries. The writer of the article will, no doubt, have the publisher and printer on his side; if he can show any benefit likely to result to the author, he may perhaps secure Mr. Walter Besant, and other literary champions, for his scheme.

UNIVERSITY JOTTINGS.

THE annual report for the year ending July 31, 1891, which has just been issued, shows that during the past twelve months the University Extension work under the supervision of the Oxford delegates, has made greater progress than in any previous year. Since June, 1890, 192 courses had been delivered in 146 centres by 33 lecturers. The courses were attended by 20,248 persons, and the average period of study covered by each course was 12½ weeks. Examinations were held at the end of 132 courses; 1370 candidates entered for the examinations, and 1165 candidates received certificates, of which 501 were certificates of distinction. The following figures show the growth of the work in the last six years:—
Number of courses delivered—1885-86, 27; 1886-87, 67; 1887-88, 82; 1888-89, 109; 1889-90, 148; and 1890-1, 192. Number of lecture centres—1885-86, 22; 1886-87, 50; 1887-88, 52; 1888-89, 82; 1889-90, 109; and 1890-91, 146. Number of persons reported by the local committees as having been in average attendance at the courses—1885-86, not recorded; 1886-87, 9908; 1887-88, 13,036; 1888-89, 14,351; 1889-90, 17,904; and 1890-91, 20,248. Average duration of the period of study covered by each course, counting from the date of the first lecture of the course to the last lecture, or, when held, to the date of the final examination—1887-88, 8½ weeks; 1888-89, 9½ weeks; 1889-90, 10½ weeks; 1890-91, 12½ weeks. During the year 90 courses were delivered on historical subjects; 64 courses on natural science; 33 courses on literature and art; and five courses on political economy. The delegates note with pleasure that at several centres in the North of

England the courses of lectures are regularly attended by many hundreds of artisans. The Union of working men's co-operative societies has provided six small scholarships to enable the students who have been most successful in certain educational classes arranged by the union to attend the summer meeting of University Extension students in Oxford.

ORIGINAL VERSE.

NATURE'S SOLILOQUY.

How Nature's sunny musings feed our sense,
Her voice into the heart of all things stealing;
How dream-spelled ears divine her utterance,
Each concord more than musically feeling!
Glazed in a whirl of sunshine while it listens,
The earth sees heaven its audience proclaim,
And as the charm in more than language glistens,
They seem to call each other by their name.
Death, too, has musings where he lies in state,
One thought upon his moveless lips reposing:
It is of Peace, beyond the range of Fate,
His pledge of Ever to his dead disclosing.
Less than a breath there lingers yet to die,
But, O how deathless his soliloquy!

THOS. GORDON HAKE.

OBITUARY.

JAMES RUSSELL LOWELL.

JAMES RUSSELL LOWELL was one of the young men who gave eager heed to those "voices in the air," to which Mr. Matthew Arnold, in one of the finest passages in his writings, has made reference. He was nineteen years of age, and a graduate of that year (1838), when Emerson delivered his famous address to the Divinity Class of Harvard. Emerson became his spiritual guide, as he became the spiritual guide of many other young men, then and afterwards. Thirty years later Mr. Lowell wrote of him, "there is no man living to whom, as a writer, so many of us feel and thankfully acknowledge so great an indebtedness for ennobling impulses." It was Emerson who set the "ferment of wholesome discontent at work," which determined the subsequent conduct of Mr. Lowell's life. The new doctrine, or rather the old doctrine newly stated, which in those days, in New England, was known as "transcendentalism," has left its impress on American life and letters ever since; and in Mr. Lowell we have a striking example of the manner of man it was destined to produce.

Mr. Lowell has been described variously as poet, humourist, critic, and man of affairs. In one degree or another he was all these. A few of his sonnets were printed in the *Dial* as early as 1841, and from time to time he continued his verse writing, all through his life. If he cannot be ranked as a great poet, yet his serious verse is always pleasing, while some of it is of a high order. He wrote verse when verse seemed the most appropriate way of expressing himself, and not otherwise. There was no falling off in power in this respect as he grew older; some of his best short pieces are to be found in *Heartsease and Rue*, his last collection. His skill in happy phrases often gave a worth to the setting when the thought enshrined was not important, so that productions of his, comparatively trivial, were never commonplace. Comparing for a moment his occasional pieces with those of the great master of occasional pieces, Dr. Oliver Wendell Holmes, we find somewhat more dignity if less of sunny amiability in them than in the work of his fellow-countryman and friend, whom he addressed as:

"Master alike in speech and song
Of fame's great antiseptic—style."

A certain seriousness of feeling and purpose, not always to be found in the work of the ever-

genial autocrat, is, in truth, a characteristic of everything Mr. Lowell has done. He is usually classed amongst the humourists; it would perhaps be more accurate to describe him as a man of wit, for in such productions as *The Biglow Papers*, *A Fable for Critics*, and the fragment *Fitz-Adam's Story* (which awakens a regretful consciousness that a fine work has been lost because its author never gave it form), the wit is more visible than pure humour. In all these cases, however, the wit and the humour alike are those, not of one amused who wishes to amuse, but of a man who is in earnest to remove abuses and make things better than he found them, though he chooses the weapon of ridicule for his purpose. There was nothing easy-taking about Mr. Lowell; his very laughter was not frivolous; and though persons who met him in society describe him as a pleasant companion, genial in manner, well able to hold his own in small talk, they admit that only when some serious topic was introduced did the real man whom they knew in his books, become manifest in the person.

As a critic, Mr. Lowell takes a front rank among his countrymen; but it must be admitted that, as yet, the standard of American criticism is not very high. America is making a literature of its own at present; its era of criticism will follow at the proper time. Mr. Lowell had all the scholarship and the literary skill; but not quite the perfect judicial balance of mind for a critic of the first order. His ardour for what he considered to be good causes was so great that it made him too much an advocate to be a perfect critic. On Mr. Matthew Arnold's showing, the critic can maintain his integrity only by keeping aloof from "the rush and roar of practical life." Mr. Lowell did not keep aloof, and did not try or wish to keep aloof. His point of view was, to a great extent, if not mainly, that of "the practical man," and whenever public or private wrong offended him he was incapable of taking a complete or all-round view. Contrast, by way of example, his manner of treating the Mason and Slidell affair in the later series of *Biglow Papers* with Thackeray's "Roundabout" paper on the same topic; or consider that distressingly inadequate estimate of Coleridge contained in his address on the unveiling of the bust of the poet in Westminster Abbey. Coleridge's especial weakness was one which a man of Mr. Lowell's steadfast and dogmatic and somewhat opinionated character, could neither understand nor tolerate. Accordingly, he saw in him one whose feebleness of will had frittered away the possibilities of a transcendent genius, instead of what he really was, a man who, with all his infirmities, still stands head and shoulders higher than nearly all his contemporaries and successors.

Moreover, there was in Mr. Lowell, as Emerson perceived, an excess of "self-consciousness," and this sometimes barred him from forming an impersonal and impartial estimate. Margaret Fuller said harsh things about him—unjust things, and, read in the light of his whole career, now obviously false and foolish things. She said what she really thought, but her judgment was at fault. She does not seem to have been actuated by any animosity. But Mr. Lowell was wounded too deeply ever to forgive her, and in his *Fable for Critics* he presented her in mere offensive caricature. Another person who wounded his self-esteem was Thoreau, and his estimate of Thoreau is as perverse as Margaret Fuller's estimate of himself. When his self-consciousness was excited, his criticism was hopeless.

As regards literature, Mr. Lowell's temperament made him more of a scholarly lover and student of books than an accomplished and trustworthy critic. His best criticism is of the appreciative kind, applied to subjects which lie wholly beyond the range of modern public

affairs. His article on the "Library of Old Authors" is a good example of this, although it is not one of his most interesting essays. Better still are "A Good Word for Winter," and the study of "Chaucer." In these cases he had the requisite knowledge for an efficient treatment of his subject, while there was nothing in the occasion to arouse his pugnacity.

If, however, we wish to see Mr. Lowell at his best, and to understand what his truest service to the world has been, we must consider him, not as a critic nor as a man of wit, not even as a poet, but as a man of affairs. When thinking of his relation to the politics of his own country, I am always reminded of Emerson's saying that "Men of character are the conscience of the society to which they belong." Mr. Lowell was a man of the world, strongly tinctured with transcendentalism. He was a fine type of the Transcendentalist as citizen, and as such exercised a wide influence for good. Mr. George William Curtis, still, happily, with us, must be named in the same connexion. These two men, with a few others, have, for a number of years past, been the conscience of the political life of the United States. Mr. Curtis, besides being an eminent writer, is a public man of sterling merit and long-proved usefulness. In more than one revolt against corrupt government he has been a leader. It was Mr. Curtis of whom Mr. Lowell said that he ought to have been sent Minister to London instead of himself. At one time he had been offered this as well as other high official positions, but he refused them all: thus and in every other way jealously guarding his independence. That Mr. Lowell, in respect to office, adopted a different course is no demerit. He yielded none of his integrity, and was able to increase his usefulness. As a diplomatist he proved his greatness by taking a large view of his duties. He came among us in no carping and suspicious spirit, to spy out grievances and imagine wrongs, but bent on increasing brotherly goodwill between his country and ours, to the advantage of both. At home he has always risen above party interests for the sake of principles. His admirable address on "The Place of the Independent in Politics" states his own position as a public man.

Of Mr. Lowell's writing, the best available and the only complete edition is the *Riverside*, in ten volumes, published in this country by Macmillan, but of some of his prose and his verse other cheap and satisfactory editions exist. Herein the author is visible to us in his various aspects. For, although Mr. Lowell was an excellent talker and an attractive public speaker, he was pre-eminently, in all he attempted, a man of letters. That is to say, literature was the true channel for his expression of himself. His lectures are the compositions of a writer rather than a speaker. "I am a book man," he said; and so he was. He was a book-man who loved to read, whose great gift it was to write, and who, whatever his hand found to do, did it in a spirit of unflinching integrity with the enthusiasm of humanity in his heart.

WALTER LEWIN.

MAGAZINES AND REVIEWS.

THE stories in the September *Scribner* are by Thomas Nelson Page, who tells pathetically, in "Run to Seed," of a Southern family of high degree, impoverished by the war: "Captain Joe and Jamie," a sketch of a great flood-tide on the Tantramar Marshes; and the continuation of "The Wrecker," the new story by Robert Louis Stevenson and Lloyd Osbourne, which grows in interest and fun with each instalment. Mr. Felix Moscheles, the painter, and friend of the late Robert Browning, has an

article on "Browning's Asolo." He tells of a visit made, since the poet's death, to the little house in the sleepy old Italian village where he wrote his last poems, and lived during the last months of his life. It is of unusual interest on account of the details it gives of Browning's life and surroundings. The illustrations by the author include views of the room in which "Asolando" was written, and of picturesque Asolo sheets.

THE *Century* for September will contain the last of Mr. Kennan's articles, which will describe "A Winter Journey through Siberia." An article on play in Provence, entitled "A Painter's Paradise," written and illustrated by the Pennells, and a paper on "The Possibility of Mechanical Flight," will also appear, the frontispiece being a portrait of Thomas Bailey Aldrich, the editor of the *Atlantic Monthly*.

THE August *Livre Moderne* opens with certain "Notes sur la Crise de Librairie Contemporaine," which with a few touches of probably intended exaggeration, seem to reveal something really rotten in the Paris book trade. If Mouzanne is right in anticipating as the result of the book *Krach* which he foresees, the cleansing as well as the restricting of the output, it will in future be "no sae illa hearin'." And we do not know but that some of his remarks about the multiplication of new and speculative publishing firms may not have a bearing a little nearer home than Paris. Anybody who takes an interest in *La Terre* may find abundant autograph *inedita* by the creator of that earth; and M. Gausseron continues his ingenious reviews in masquerade. There is no single illustration of mark in the number, but M. Mass's little figurine vignettes in the text of the opening jeremiad are ingenious and cleverly executed.

HONORARY DEGREES AT CAMBRIDGE.

THE following are the speeches delivered by the Public Orator, Dr. Sandys, on the occasion of the visit of the members of the International Congress of Hygiene and Demography on August 15, when the honorary degree of LL.D. was conferred on (1) Dr. Paul Brouardel, President of the Permanent International Committee of Hygiene, and Dean of the Faculty of Medicine in Paris; (2) Dr. Alfonso Corradi, Professor in the Royal University of Pavia; and (3) Dr. Josef von Fodor, Professor in the University of Buda-Pesth:

"Dignissime domine, domine Procancellarie, et tota Academia:

"Nescio quo potissimum exordio hospites nostros, qui de salute publica nuper deliberaverunt, senatus nomine salutare debeam. Ad ipsos conversus, illud unum dixerim:—qui aliorum saluti tam praeclare consulistis, vosmetipsos omnes iubemus salvere. Ea vero studia, quae vobis cordi sunt, gloriamur in Britannia certe Academiam nostram primam omnium adiuvisse. In salutis publicae ministris nominandis valent plurimum diplomata nostra, valent etiam aliarum Academicarum, quae, exemplo nostro incitatae, laudis cursum eundem sunt ingressae. Hodie vero collegarum vestrorum nonnullos, qui gentium exterarum inter lumina numerantur, diplomate nostro honorifico decorare volumus. Nemini autem mirum sit, quod viros medicinae in scientia illustres iuris potissimum doctores hodie nominamus. Etenim Tullium ipsum in libris quos de Legibus composuit, scripsisse recordamini populi salutem supremam esse legem.

"(1) Primum omnium vobis praesento gentis vicinae, gentis nobiscum libertatis bene temperatae amore conjunctae civem egregium, Parisiorum in Academia medicinae forensis professorem praeclarum, facultatis medicae decanum dignissimum, salutis denique publicae annuum editorem indefessum. Olim Caesar omnes medicinam Romae professos civitate donavit; nos non omnes certe, sed, habito delectu aliquo, unum e reipublicae Gallicae medicis illustrissimis, qui admirabilem in modum medicinae et iuris studia consociavit, corona

nostra ob cives etiam in pace servatos libenter coronamus. Duco ad vos Paulum Camillum Hippolytum Brouardel.

"(2) Quo maiore dolore Austriae et Germaniae legatos illustres absentes desideramus, eo maiore gaudio Italiae legatum insignem praesentem salutamus. Salutamus Academiae Bononiensis, nobiscum veteri hospitii iure coniunctae, alumnum, tribus deinceps in Academicis, primum Mutinae, deinde Panormi, denique Ticini in ripa professorem, qui medicinae scientiam cum rerum antiquitus gestarum studiis feliciter consociavit, quique in Italiae scriptoribus eximis, non modo in Boccaccio sed etiam in Torquato Tasso, artis suae argumenta non indigna invenit. Quondam imperator quidam Romanus Roma in ipsa augurium salutis per annos complures omissum repeti ac deinde continuari iussit. Quod autem salutis publicae consilio Londinensi etiam Italia interfuit, velut augurii felicitis omen accipimus. Recordamur denique poetam antiquum urbis aeternae de nomine his fere verbis non inepte esse gloriatum:

Roma ante Romulum fuit;
non ille nomen indidit,
'sed diva flava et candida,
Roma, Aesculapi filia.*

Duco ad vos Aesculapi ministrum fidelissimum, Alphonsum Corradi.

"(3) Quis necit urbem florentissimam quod Hungariae caput est, nomine bilingui nuncupatam, fluminis Danubii in utraque ripa esse positam. Quis non inde nobis feliciter advectum esse gaudet salutis publicae professorem insignem, virum titulis plurimis cumulatum, qui etiam de Angliae salubritate opus egregium conscripsit. Idem, velut alter Hippocrates, de aere, aquis et locis praeclare disseruit. Olim Hippocrates ipse corona aurea Atheniensium in theatro donatus est: nos Hippocratis aemulum illustrem laurea nostra qualicunque in hoc templo honoris libenter ornamus. Duco ad vos bacteriologiae cultorem acerrimum, Iosephum de Fodor."

THE NEW ENGLISH DICTIONARY.

SPECIAL QUOTATIONS WANTED.

II.

Will any one kindly send quotations for some of the desiderata in the following list, and so help us to complete the literary history of some of the words of the next Part? As in previous lists, when the date stands *before* a word, an earlier quotation is wanted; where the date *follows*, a later instance is wanted; if a century is mentioned, a quotation is wanted within the limits of that century; for words without a date all quotations will be welcome. The list contains many modern words and senses for which earlier quotations than those of the dates here given ought to be, and no doubt will be, found. Besides these, good quotations for words noted in ordinary reading are still welcome; and we often want instances of very common idiomatic phrases, verbal constructions, colloquial uses, and the like. Every quotation should be furnished with as full a reference as possible to date, author, work, edition, volume, chapter, page, &c., and sent to me addressed, "Dr. Murray, Oxford."

J. A. H. MURRAY.

fagging-hook

- 1794 fag, *sb.* (hard work)
1785 fag (at school)
1586 fag (knot in wool) 1659
1580 fag (fringe or loose end, remnant)
1620 fag-end
fage (flatter) 1570
1810 fagged, *a.*
1853 faggery 1853
1810 fagging
1540 faggot (iron) 18th c.
1699 faggot (dummy) 1755
1598 faggot, *v.*
1783 fahrenheit (thermometer)

* Mariani *Lupercalia*, p. 384, Baeherens, *Frag. poet. Rom.*

- 1713 falence
fail, *without* 17th and 18th c.
1612 fallance 1696
1622 failure (act of failing)
1659 failure (shortcoming)
1702 failure (bankruptcy)
1654 failure (decay) 1700
1609 faineant
faint-heart 17th and 18th c.
faint-hearted 18th c.
faint, *v.* (to swoon) 16th and 17th c.
1526 faint, *v.* (grow feeble)
1667 faintish
1710 faintishness
1600 fair, *a.* (wind)
fair (speech) 1670
fair (unobstructed) 1600-1800
fair (to speak) 18th c.
1684 fairway (channel)
1748 fairweather, *a.*
fair (a day after the) 18th c.
fairhead (beauty) 1560
1577 fairing (gift)
1847 fairish
1590 fairly (honestly)
1590 fairly (clearly)
1590 fairly (completely)
fairness (impartiality) 15th and 16th c.
fairy (magic) 1532
1667 fairyland
1698 fairy-ring (on grass)
1782 faith (to pin one's) 1782
faithful (full of truth) 1610
1834 fake, *v.* (steal)
1812 fake, *v.* (get up as a sham)
1860 fake, *v.* (to coil)
fake, *sb.* (sham, swindler)
1812 fakement
faker
1613 fakir
fa-la (*Music*) 1674
1714 falcated
1646 falcation
1787 falciform, *a.*
1548 falcon (cannon)
1559 falcond (cannon)
1575 falconry
1603 faldstool
fall *v.* (of rain, &c.) 18th c.
fall *v.* (subside)
1860 fall *v.* (of mercury in barometer, temperature, &c.)
1875 fall *v.* (of night)
fall *v.* (to sin) 18th c.
fall *v.* (price) 18th c.
fall *v.* (lame, sick, &c.) 18th c.
1590 fall *v.* (in battle) 18th c.
fall *v.* (happen) 1764
fall *v.* (result) 1700
fall *v.* trans. (drop) 1700
1867 fall (be captured)
1611 fall (of the countenance)
1859 fall (of a wicket)
fall (be born) 1750
fall *astern*
fall away (in flesh) 1709
fall away (revolt) 17th and 18th c.
fall away (in religion) 1750
fall away (decline) 1750
1709 fall back
1841 fall back on
fall in (ground, a wall)
1800 fall in (soldiers)
fall off (receipts, revenue)
1832 fall out (leave the ranks)
1850 fall through (come to nought)
1682 fall due 18th c.
1800 fall *sb.* (of snow, &c.)
fall (of mercury) 1860
1850 fall (of a city)
1690 fall (in price or value)
fall (moral) 1826
fall (*Astrol.*)
fall (*Bot.*) 1800
1712 fall (*Adam's*)
1801 fall (of woodcocks)
1647 fallacious
1664 fallacity 1773
1532 fallacy (*Logic*)
1775 fal-lal, *sb.*
1748 fal-lal, *a.* 1807
fal-lallish
1556 fallax, *sb.* 1612

- 1621 faller 1725
- 1592 faller off 1621
- 1638 fallibility
- 1411 fallible
- 1638 fallibly 1638
- 1598 falling-band 1637
- falling-sickness 1750
- 1734 falling-star
- 1754 Fallopiian
- fallow (yellow) 1727
- 1516 fallow-deer
- 1534 fallow, v.
- 1583 false (incorrect)
- false (*Music*) 18th c.
- false witness 1380
- 1709 falset (*Singing*)
- 1826 falsetto
- 1607 falsification
- 1646 falsify (speak falsely) 1748
- falsify (*Law*) 1660
- 1889 falutin
- fame, v. 1700
- fameful
- 1598 fameless 18th c.
- 1611 familiar (spirit) 18th c.
- 1541 familiar, sb. (one of the same family) 1672
- 1536 familiar, sb. (a servant) 18th c.
- 1576 familiar, sb. (of the Inquisition)
- 1787 familiarism
- 1726 familiarist 1726
- 1646 familiarize
- 1643 familiarly 1678
- 1643 familism
- 1605 familist (name of sect)
- 1658 familist (head of a family) 1658
- 1638 familist (one of a family) 1638
- famine, v. 1637
- 1535 famish, intr. 18th c.
- 1535 famosity 1535
- 1590 famous (slanderous) 1590
- 1577 famous, v. 18th c.
- 1678 famulative 1678
- 1612 famulist 1612
- 1590 fan (lady's)
- fan, v. (winnow) 18th c.
- 1540 fanatic, a.
- 1660 fanatic, sb.
- 1589 fanatical
- 1652 fanaticism
- 1812 fanaticize
- 1791 fancier
- 1642 fanciful
- 1789 fanciless
- 1845 fancy, a.
- 1768 fandango
- 1555 fang (tooth)
- 1583 fangle, sb.
- 1549 fangle, a.
- fangless 18th c.
- fanion
- 1510 fanner (winnow) 1657
- 1530 farce, sb.
- farce, v. (*cookery*) 1736
- farce, fig. 18th c.
- 1744 farcical
- farcing, sb. 1631
- farid (paint) 18th c.
- farid, v. 18th c.
- faridage (baggage) 1648
- 1590 farded, v.
- fare (passage) 1557
- 1562 fare (person)
- fare (behaviour) 1634
- fare (condition) 1530
- 1583 farewell, sb.
- 1742 farina (*Bot.*)
- 1646 farinaceous
- 1593 farm, v. (let on lease)
- 1806 farm (cultivate)
- 1719 farm, intr. 1719
- farm (to cleanse) 1608
- farmery 17th c.
- 1623 farmhouse
- 1807 farmstead
- 1791 farmyard
- 1739 farno, Pharaoh (gaming)
- 1601 farrow (litter of pig)
- fart, v. 1710
- 1627 farthel (to furl) 1692
- 1648 farther, v.
- farthermore 1721
- 1701 farthest

- farthing (of land) 1630
- farthingworth 1719
- 1603 fasces (rods)
- faschia (*Architecture*) 1827
- 1788 fascia (*Anatomy*)
- 1708 fascicle
- 1794 fasciculate
- 1777 fasciculated
- 1610 fascinate
- 1605 fascination
- 1677 fascination (binding together) 1677
- 1692 fascine
- fasel (kidney-bean) 1713
- 1750 fash, sb.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DIDE, Aug. Jules Barni: sa vie et ses œuvres. Paris: Alcan. 2 fr. 50 c.
- GLOCK, J. Ph. Die Symbolik der Bienen u. ihrer Produkte in Sage, Dichtung, Kultus, Kunst u. Bräuchen der Völker. Heidelberg: Weiss. 5 M.
- HAUSSOULIER, Grèce. 2e partie. Grèce continentale et îles. Paris: Hachette. 20 fr.
- HURBT, Jules. Enquête sur l'évolution littéraire. Paris: Charpentier. 3 fr. 50 c.
- MERKEL, F. Jacob Henle. Ein deutsches Gelehrtenleben. Braunschweig: Vieweg. 10 M.
- POTICHE, le Vicomte de. La Baie du Mont Saint-Michel et ses approches. Paris: Baudouin. 15 fr.
- RAYAISON-MOLLIEN, Ch. Les manuscrits de Léonard de Vinci, publiés en fac-similés photographiques. 6e et dernier volume. Paris: May et Motteroz. 150 fr.

THEOLOGY.

- PFELEIDERER, O. Die Ritschl'sche Theologie, kritisch beleuchtet. Braunschweig: Schwetschke. 4 M.

HISTORY, ETC.

- ADAMEK, O. Beiträge zur Geschichte d. byzantinischen Kaisers Mauricius (582—602). II. Graz: Leuschner. 1 M. 30 Pf.
- LEHMANN, K. Die Entstehung der Libri feudorum. Rostock: Stiller. 2 M.
- MATTHIAS, B. Zur Geschichte u. Organisation der Römischen Zwangsverbände. Rostock: Stiller. 1 M. 50 Pf.
- RITTRERG, Karl Graf v. Beitrag zu 1813. Die Belagerung der Festung Spandau. Graudenz: Gabel. 9 M. 50 Pf.
- URKUNDENBUCH, westfälisches. 4. Bd. 3. Abth. Die Urkunden d. Bisth. Paderborn vom J. 1251—1300. 5. Hft., bearb. v. H. Finke. Münster: Regensburg. 7 M. 50 Pf.
- VITA S. Hrodberti primigenia authentica. Ed. B. Sepp. Regensburg: Copenrath. 1 M. 60 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BAILLON, H. Dictionnaire de botanique. T. III. (Haagdorn—Ryzic). Paris: Hachette. 45 fr.
- BOEHM, J. Die Kreidbildungen d. Fürbergs u. Sulzbergs bei Siegsdorf in Oberbayern. Stuttgart: Schweizerbart. 20 M.
- FRIVALDSZKY, J. Aves Hungariae. Berlin: Friedländer. 6 M.
- GRASSMANN, R. Die Ausdehnungslehre od. die Wissenschaft v. den extensiven Grössen in strenger Formel-Entwicklung. Stettin: Grassmann. 2 M. 25 Pf.
- HERMAN, O. J. S. v. Petényi, der Begründer der wissenschaftlichen Ornithologie in Ungarn. 1799—1835. Berlin: Friedländer. 15 M.
- ISKLIN, J. J. Die Grundlagen der Geometrie ohne spezielle Grundbegriffe u. Grundsätze. Bern: Wyls. 6 M.

PHILOLOGY.

- ARISTOTELIS Πολιτεία 'Αθηναίων. Ed. G. Kaibel et U. de Wilamowitz-Moellendorf. Berlin: Wiedmann. 1 M. 80 Pf.
- CULEX, carmen Vergilio ascriptum, recensuit et enarravit E. Leo. Berlin: Weidmann. 3 M.
- EURIPIDIS Hippolytos. Griechisch u. deutsch von U. v. Wilamowitz-Moellendorf. Berlin: Weidmann. 8 M.
- LUTZ, L. Die Casus-Adverbien bei den attischen Rednern. Leipzig: Fock. 1 M. 20 Pf.
- WILKENS, F. Zum hochalemannischen Konsonantismus der althochdeutschen Zeit. Leipzig: Fock. 3 M.

CORRESPONDENCE.

OLD FRENCH "FEL, FELON."

Abersoch, Pwllheli: August 17, 1891.

In some notes on the "Faery Queen," printed in last week's ACADEMY, Mr. H. M. Percival attempts to establish a distinction of meaning between *fel* and *felon* in Old French. That no such distinction is possible is perhaps sufficiently obvious from the fact that *fel* and *felon* are merely different forms of the same word (sing. nom. *fel*, obl. *felon*; plur. nom. *felon*, obl. *felons*), just as are *ber* and *baron*, *lere* and *larron*, &c.

Of course, distinctions of meaning between the oblique and subject forms of the same word may and do exist *now*, as for instance in the case of *seigneur* (Lat. *seniorem*), and *sire* (Lat. *senior*), and of *homme* (Lat. *hominem*), and *on* (Lat. *homo*); but this is possible simply because the origin of the different forms has been lost sight of, owing to the decay of the old declension. How far *fell* and *felon* in English are distinct words is another question.

PAGET TOYNBEE.

THE NUPTIAL NUMBER.

Emmanuel College, Cambridge: Aug. 11, 1891.

The solution of Plato's Nuptial Number (Rep. viii. 546 B—C) is as follows:

1. $\epsilon\nu \zeta \text{ πρώτος} - \theta\theta\iota\delta\acute{o}\nu\tau\alpha\upsilon\alpha$ may be expressed by the equation $w^2 + x^2 + y^2 = z$.
2. $\zeta \nu \text{ τρίτος ποσὸν} - \tau\rho\iota\delta\acute{o}\nu\varsigma$ may be expressed by the equations $[(w + x + y) \times 5]^2 = 360^2 \times 100 = 4800 \times 2700 = 12,960,000$.

$w, x,$ and y are respectively 3, 4, and 5, the sides and hypotenuse of the Pythagorean triangle; z is accordingly 216.

The proof, part of which I have already sent to the printer, will shortly be published in full, along with the explanation of the significance of these numbers.

J. ADAM.

KYD'S SPANISH TRAGEDY.

Göttingen: Aug. 3, 1891.

I wish to draw attention to a hitherto unknown copy of the supposed edition of 1594, which is preserved among the treasures of the University Library at Göttingen (cf. Dodsley-Hazlitt, vol. v., p. 2). Its title runs: "The Spanish Tragedie, containing the lamentable End of Don Horatio, and Bel-imperia: with the pittifull death of old Hieronimo. Newly corrected and amended of such grosse faults as passed in the first impression. London, Printed by Abell Teffes, and are to be sold by Edward White, 1594." It is closely related to the undated edition, "printed by Edward Alde, amended of such gross blunders as passed in the first," reprinted by Thomas Hawkins, "Origin of the English Drama," vol. ii., p. 3.

The Teffes copy and the Alde copy have common mistakes, e.g.,

Hieronimo. But here, take this, and this—what, my purse?

Ay, this, and that, and all of them are thine. (cf. Dodsley-Hazlitt, p. 128.)

Hieronimo. But here, take this and this—

Senex. What, thy purse?

Hieronimo. Ay, this and that, and all of them are thine.

But there are mistakes in the Teffes copy which do not occur in the Alde copy, e.g., the letter of Bell-Imperia, Dodsley-Hazlitt, p. 68, is given as if it were a speech of Bell-Imperia; "Mors," p. 124, is corrupted to "iners," &c. The Teffes copy seems therefore to have been pirated by Alde, whose impression is valuable, not for the reconstruction of the words, but as a help in fixing the date of the original.

Doubts having lately arisen whether the drama might not have been written much later than hitherto supposed (Schröer, "Über Titus Andronicus," p. 91), I venture to point out that the dumb-show of the three valiant Englishmen who had already interfered in Spanish-Portuguese affairs (Dodsley-Hazlitt, vol. v., pp. 33-35) could hardly be of much interest to an audience unless the play was brought out during the time of some new interference, such as was undertaken bravely, though not successfully, by Drake and Essex in 1589. This date would, both on external and internal grounds, perfectly suit the play.

A. BRANDL.

SCIENCE.

SOME BOOKS ON CHEMISTRY.

A Text-Book of Chemical Physiology and Pathology. By W. D. Halliburton, Professor of Physiology at King's College, London. (Longmans.) In forty-eight chapters, occupying 852 pages, Dr. Halliburton discusses, with a considerable measure of completeness, the chemical constitution of the human body and the chemical changes which take place within it. There are in the volume many references to phyto-chemistry, but the subject-matter of the book is less general than its title implies. The first Part of this text-book is occupied with the chief methods of research and analysis; in reality these demand a volume of no small dimensions for adequate treatment. For example, how could any one of the three processes for the determination of nitrogen be carried out from the instructions given on pages 22 and 23? There are no illustrative figures, while many minute details and precautions are necessarily omitted. However, although special manuals and practical instruction are needed by the analyst, as Dr. Halliburton himself allows, the student of physiological chemistry may derive some useful information and some indirect benefit from the perusal of these highly-condensed descriptive accounts of methods and apparatus; and he will find out whither he must turn for further aid, especially in the domain of quantitative analysis. Part ii. contains eight chapters, and includes a description of the chemical constituents of the organism. The account of that most important and most perplexing group, the proteids, is particularly worthy of commendation. In the chapter devoted to the carbohydrates we find a too brief and not wholly exact account of dextrin, the results of Mr. C. O'Sullivan's researches on this compound not being noticed. Laeculose ought no longer to be spoken of as "uncrystallizable" (p. 99); nor can the different compounds comprised under the term "cellulose" be regarded as mere "varieties" of a fundamental substance (p. 107). But in noting these and other like defects we have no wish to exaggerate their importance, or to convey the impression that the author has not attained a generally high standard of accuracy and completeness when treating of the carbon compounds which constitute so large a part of the human organism and of the nutritive materials which support it. The tissues and organs of the body are discussed in Part. iii. To the blood in health and in disease and to the blood of invertebrates Dr. Halliburton devotes over one hundred pages. His treatment of this subject, as might have been expected from the special line of his original researches, is characterised by thoroughness. The history and present position of the theory of the coagulation of the blood are carefully given; haemoglobin and allied bodies also receive ample attention. The sixth chapter of this Part is occupied with the subject of respiration; afterwards, muscle, epithelium, connective tissues, the nervous system, and the organs of the body are described from the chemico-physiological standpoint.

Under the general heading "Alimentation" Dr. Halliburton includes the consideration of food, diet, digestion and the digestive juices, and absorption. The chapters on food and diet are less satisfactory than those which deal with digestion and assimilation, not merely because they are more condensed, but because some inaccuracies have crept into the text and the most recent memoirs have not been, in all cases, consulted. For instance, the total percentage of solid matter in average cows' milk is certainly not 15.72 (p. 578), but rather something like 13; it cannot be said that eggs resemble milk in containing carbohydrate (p. 604), for the

trace of sugar present in them is a quite negligible quantity; it requires 10,000 not 6000 grams of potatoes (p. 605) to furnish 120 grams of proteid; it is scarcely correct to describe milk (p. 599) as a "concentrated form of proteid"; the early and instructive determinations made by Frankland of the heat evolved by burning certain nutrients and food stuffs (p. 607) have been shown by more recent experiments to be below the truth; and, in like manner, Playfair's analysed dietaries quoted on page 608 should have been corrected by the results of more recent work. In fact, the researches of Payen, Frankland, and Playfair, which were made more than a quarter of a century ago, have been too largely relied on by Dr. Halliburton. Excretion, mainly in regard to the urine in health and disease, is quite adequately discussed in Part v. of this text-book, the subject being treated with clearness, fulness, and accuracy. Under "General Metabolism," the heading of the sixth and last Part, the exchange of material and the source of animal heat are considered. An excellent index of twenty pages concludes the volume, which, as a whole, must be regarded as constituting a valuable addition to the literature of the subject. It abounds in references to original memoirs, and is illustrated by over one hundred figures. The physician as well as the medical student will derive much advantage from the systematic study of its pages.

A History of Chemistry. By E. v. Meyer. Translated by G. McGowan. (Macmillans.) To a work so comprehensive as that before us, justice cannot be done in a brief notice. There are, however, a few general remarks which may, perhaps, be usefully made as to the character and contents of this most interesting and important treatise. First of all, it covers the whole time during which anything that can fairly be called chemistry was in existence; the first beginnings of knowledge being lightly sketched, while the latest developments of the pure science are treated with a fulness proportional to their importance. Biographical particulars concerning the great chemists of recent times and the present day are introduced; the titles and dates of the most important papers and books are given in their proper places. Impartial estimates of the labours of various discoverers are offered, due credit being assigned to chemists who did not happen to be Germans. The work is divided into six chapters of very unequal bulk. The first chapter, of thirteen pages, deals with the "period of crude empiricism with regard to chemical facts." This brief chapter is not altogether satisfactory in regard to its statements and its omissions. We demur, for instance, to the statement (page 15) that "it is doubtful whether tin was ever prepared pure before our era," for examples of this metal in a state of absolute purity have been discovered within the wrappings of Egyptian mummies at least 3000 years old. Then, again, some more definite information might have been furnished concerning ancient varieties of bronze and the metals employed in coinage. It must, however, be owned that matters such as these are of little moment in the estimation of the modern chemist. The second chapter, devoted to the age of alchemy, occupies seventy-five pages; while in the third the period of the phlogiston theory, from Boyle to Lavoisier, is treated. The next chapter, the fifth, forms by far the most important section of the volume, whether its contents or the space it occupies (203 pages) be taken into consideration. The sixth and last chapter is devoted to a brief summary of the history of the various branches of chemistry, from the time of Lavoisier to the present day. The development of analytical chemistry, of inorganic chemistry, of organic chemistry, of

physical chemistry are adequately discussed; but the few pages given to the chemistry of agriculture, of plants, of animals, of fermentation, of medicine, and of manufactures are insufficient for the proper treatment of these important branches of the science. An index of authors' names and an index of subjects conclude the volume.

A Dictionary of Applied Chemistry. By T. E. Thorpe. Vol. II. (Longmans.) Besides the editor, no less than thirty-three chemists contribute important articles to this volume, which attains a very high level of general excellence. Specially noteworthy among the longer articles on distinctively technical subjects, we may name the following: Explosives, by Mr. W. H. Deering, of the Royal Arsenal, Woolwich; Extraction Apparatus, by Mr. H. H. Robinson; Fermentation, by Dr. P. F. Frankland; Coal-Gas, by Mr. L. T. Wright; Glass, by Dr. W. Ramsay; India-rubber, by Mr. C. A. Burghardt; Iodine, by Mr. E. C. C. Stanford; Iron, by Mr. T. Turner; Lead, by Dr. Bedson; Matches, by Mr. E. G. Clayton; Mercury, by the editor; and Naphthalene, by Mr. W. P. Wynne. The majority of the shorter articles are also very good; one can only regret that the exigencies of space did not permit, in several cases, of a fuller treatment of the subjects discussed. For this Dictionary is to be completed in three volumes, each containing about 700 pages; and anyone who has followed in some measure the recent developments of applied chemistry will be able to realise the enormous difficulty of compressing their adequate treatment into two thousand pages or thereabouts. To Dr. Thorpe and his coadjutors great credit is due for having done so much towards the solution of a by no means easy problem.

Chemistry in Space. By J. H. van 't Hoff. Translated and Edited by J. E. Marsh. (Oxford: Clarendon Press.) This little volume gives in an English dress a clear and full account of one of the latest developments of theoretical organic chemistry. The hypothesis of Le Bel and van 't Hoff as to the tetrahedral or a symmetric carbon-atom affords a tangible expression and explanation of an immense number of physico-chemical facts, especially those relating to the optical activity of isomers, and is gradually overcoming the hostility which it at first encountered. The editor and translator of *Dix Années dans l'Histoire d'une Théorie* has augmented and improved the original treatise, with the assistance and advice of the author.

Handwörterbuch der Chemie. A. Ladenburg. Lief. 42, 43, and 44. (Breslau: Trewendt.) The three new parts of this Dictionary now before us carry down the work to page 464 of the ninth volume. The article on phosphorus is completed; fifteen pages are given to a rather inadequate account of photography; under the heading "Phtaleine" a large number of derivatives of phtalic anhydride are described, some of these compounds being colouring matters of importance. The Phtalic acids are next discussed, and then the Pinacone series. In the article on Platinum references are given to no less than 320 papers on the subject of this metal and its compounds. Other articles are on Polyacetylen-compounds, Polymethylen-compounds, the Propionic, and Propylic series, Protoplasm, Pyren, and Pyridine.

THE ORIENTAL CONGRESS OF 1891.

HIS HIGHNESS THE KHEDEVE OF EGYPT is taking a great interest in the International Congress of Orientalists which will meet at the Inner Temple Hall and rooms from the 1st to the 10th proximo. He has deputed three renowned Arabic scholars to it, of whom

Sheikh Hamza Fath-ullah is one. A number of important communications regarding Mubammadan literature are expected from these scholars and from others of the Azhar University of Cairo.

The Summary of Research in Sanskrit studies compiled for the Congress by the Portuguese scholar, Prof. G. de Vasconcellos-Abreu, will consist of ten sections, embracing bibliography, Vedic literature, philosophy, law, epics, archaeology and epigraphy; reports and catalogues raisonnés, ethnography and geography, Western texts of Sanskrit origin, didacticology and "various." The critical portion mentions sixty-three authors and 115 publications, between 1886 and 1891, that have passed through the learned professor's hands. The summary will thus deal not only with the present condition of Vedic investigations, but also with the modern views that are held by learned pundits as regards the codices, especially the *Maunava-Dharma Shastra*. An interesting feature of the Summary is the Professor's account of those stories and fables from India that have exercised an influence on Europe through Portuguese media. He also gives "The Present View of the Origin of the Indian Theatre," "The Importance of Epigraphy in the Literary History of India," and Compendia on Modern (Hindu) Views of Ancient (Sanskrit) Facts. The Portuguese scholar finally supplies the Congress with a facsimile of an important Sanskrit inscription, which will be submitted to the consideration of the Aryan section of the Congress.

Prof. Donadiu, the delegate of the University of Barcelona, will read a paper on "The Influence of Hebrew on Spoken Language," whilst Pasteur Fesquet will point out unsuspected analogies between Hebrew and Sanskrit. The Rev. Dr. Edkins of Shanghai also supplies a list of Indo-Germanic words in Chinese and several Tartar languages; so that the section on "Comparative Language" will not only represent orthodox philology, but will also consider a number of suggestive coincidences in separate families of language, such as Prof. Abel's "Indo-Egyptian Affinities."

The London Chamber of Commerce and a number of heads of large companies and firms dealing with the East will assemble at the Examiners' Hall in Chancery-lane on September 7 in order to hear historical accounts of a number of Eastern manufactures so far as their literary and linguistic aspects are concerned; as also suggestions for the promotion of the study of modern Oriental languages in commercial relations with orientals. A number of important papers, designs, and collections will show the practical applicability of Oriental studies to modern requirements, including those of commerce and an improved view of art-industries.

CORRESPONDENCE.

NOTES ON SOME PĀLI AND JAINA-PRĀKRIT WORDS.

Dedham School, Essex: Aug. 14, 1891.

3. *Candāla*, *Candālaka*.

"*Candālagam* ca *karagam* ca *vaccagharam* ca *āso* *khanāi*."

(*Sūyadāngasutta* I. 4. 2. § 13, p. 252.)

In *Hāla* 227, p. 84, we find a reference to *candāla-kuti*, the former element of which is connected with the Jaina *candāлага* = *candālaka*. : *Pāna-udā* vi *jaliuṇa huavaho jalai jama-vidammi*." Of *pāna-udī* we have the following explanations:

"*Yajnasthāne* 'pi *cāmdālāguṇā* 'pi *yajnakarma*. *kriyāta* ity *arthah*.—*Cūmdāla*-*kuṭi* *madirā* *pāna-kuti* vā—*pānakuti* *cāmdālakuṭi*."

Prof. Weber is doubtful as to there being

such a word as *candāla* in the sense of vessel; but the Jaina-prākṛit shows that there was a sacrificial vessel called a *candāla* or *candālaka*, and the commentators inform us, moreover, that it was made of copper, and that the term was used in Mathurā:

"*Cāmdālagam* iti *devatārcanikādya* *artham* *tāmaram* *ayam* *bhājanam* *atacca* *Mathurāyām* *cāmdālakatvena* *pratitam* *iti*."

4. *Dhasatti*.

"*Tao nam* *sā* *Dharini* *devā* . . . *kottimatalamsi* *savvameghim* *dhasatti* *padiyā*" (Spec. der *Nāyā-dhammakahā*, § 135).

The commentary states that *dhasatti* is an imitative word. Prof. Jacobi suggests a connexion with Skt. *adhastit*; but this latter usually becomes *hetthā* in the various Prākṛits. The scholiast is doubtless right in his explanation of the term; and "dhasatti *paḷiyā*" means "fell down with a sudden shock." Compare the colloquial phrase "fell down flop," that is, with a sudden flap. Here the word *flop* was originally an onomatopoeia, imitative of the fall, made by a soft, flabby substance. The imitative element is not *dhasatti*, but *dhasa*, the *ti* standing for *ti* or *iti*, after a short vowel. We might for *dhasatti* write "dhasāti," showing the word to be clearly, as the commentator describes it, an *anukarana*.

Dhasa may be compared with Marāthi *dhas*, "a sudden impression of grief or terror"; *dhaskā*, "a sounding stroke"; *dhasdhas*, "palpitation, alarm." As English "shock" is probably connected with "shake," so *dhasa* may be related to the Skt. root *dhas* or *dhras*, "to fall." Compare Skt. *sā-dhasas*; Hindi *dhas*, "a sloping ground"; *dhasna*, "a quagmire"; *dhaskanā*, "to sink"; Marāthi *dhāsdhās*, "trepidation," *dhāslanem*, "to give way," "fall to pieces."

But *dhasa*, though of imitative origin, may be here used adverbially, like Prākṛit *jhatt* = Skt. *jhatiti*, "on a sudden," from an *anukarana jhat*.

5. *Añchati* and *Amchāvei*.

The verb *añchati*, not in Childers's dictionary, occurs in *Mijjhima-Nikāya*, I. p. 56. Trenckner compares Skt. *añch āyame* (Westergaard's *Rad.*, p. 347). The causative of this root, *añchāpayati* or *añchāpeti*, though not found in Pāli, appears in Jaina-prākṛit under the form *amchāvei*, glossed *ākārsayati* (see *Kalpa Sutra*, § *Jinacarita*, § 63, and the parallel passage in Spec. des *Nāyādhammakahā*, § 37).

6. *Sāhula*, *Sāhuli*.

IN the ACADEMY for July 12, 1890, No. 949, in discussing the reading *Sāhunnavāsi*, the form *sāhula* or *sāhula* (v.l. *sāhuli*) in *sāhulacivara* was noticed with the remark that the meaning is by no means clear.

"*Tam* en' *aññataro* *puriso* *telamasikatena* *sāhulacivarena* (v.l. *sāhulicivarena*) *vañceyya*" (*Majjhima* i., pp. 509, 511).

The reading *sāhulicivarena* seems to show that *sāhuli* is the right reading, and signifies a sort of coarse robe. In *Hāla* 607, p. 294, we find *sāhuli* in the sense of a garment—"Vauvelliasāhuli" = *vātuvellita-sāhuli*.

Sāhuli = *vastrānicala*, *vastraviçesa*. Dr. Weber (269 p. 98) quotes the authority of *Pāyialacchi* (ed. Pischel) for *sāhuli*, "a lower dress." The reading *sāhuli-civarena* would seem to connect *sāhuli* with the Prākṛit *sāhuli*, "a branch," from *sākhā*. Was the *sāhulicivara* a dress made of "bark fibre"?

R. MORRIS.

SCIENCE NOTES.

THE International Geographical Congress held its closing sitting at Berne on August 14. The jury recommended 14 grand prizes, 14 first prizes, the like number of second prizes, and 40 honourable mentions. The selection of the meeting place of the next Congress fell upon London, with the proviso that negotiations should be entered upon to obtain the assent of the Royal Geographical Society of London. If the society should decline, then Buda-pesth, will be the place of meeting.

PART III. of the Catalogue of Sanskrit MSS. in the Library of the India Office, which has just appeared, is still devoted to scientific and technical literature. *Division V., Rhetoric and Poetics* (*Alamkārasāstra*), contains notices, accompanied in most cases by specimen extracts, of 122 MSS. *Division VI., Religious and Civil Law* (*Dharma*), is sub-divided as follows: (a) Original Institutes of Law, (b) General Digests of Law, (c) Works on Civil Law (*Vyavahāra*), (d) Works on Sacred Law (*Acāra*), (e) Treatises on Worship (*Devapūjā*). This division contains notices of 559 MSS.

THE Australian Antarctic Committee of the Victorian branch of the Royal Geographical Society announce that only £3,000 is wanted to complete the arrangements for the Antarctic expedition, started by Baron Nordenskiöld's offer to furnish the necessary equipment for such an expedition. The Committee state that the expedition will probably start in about fifteen months; and, in addition to its scientific possibilities, it is hoped that it will be the means of opening up extensive fisheries in the Antarctic seas.

As a result of some inquiries into the duties of the Speaker of the House of Commons, with regard to the periodical inspection of the Parliamentary copies of the imperial standards, it has just been discovered that some standard weights and measures, which were supposed to have been lost when the Houses of Parliament were burnt down in 1834, are still in existence. The most important of the standards thus rescued are the yard measures constructed by Bird in 1758 and 1760.

PROF. GUSTAV OPPERT, of the Presidency College, Madras, wishes attention to be drawn to the following points in his paper on "Indian Theogony," which he has sent to the forthcoming Oriental Congress: Trimurti and Brahmas, pp. 9-20; Vishnu, p. 28; the similarity in the names of Oannes, p. 34; Indian and Turanian computations; on the Saligrama stone, pp. 45-47 (under which Brahman resides), pp. 35-47, and Civa on the Linga, p. 51. The special interest that attaches to Prof. Gustav Oppert's paper is his identification of non-Aryan elements in Sanskrit mythology.

FINE ART.

THE EDINBURGH CONGRESS OF THE ROYAL ARCHAEOLOGICAL INSTITUTE.

THE annual congress of the Royal Archaeological Institute of Great Britain and Ireland has this year been held in Edinburgh, where the Society formerly met in 1856. On that occasion a particularly rich "Loan Museum of Antiquities, Works of Art, and Historical Scottish Relics" was brought together; and the final illustrated catalogue of this collection, issued in 1859, still forms a useful work of reference on Scottish archaeology. This year the main attraction for the members of the Institute—in addition to the various buildings and other remains of antiquarian interest in Edinburgh, and within easy distance of the city—has been the Scottish National Museum

of Antiquities, a particularly rich and extensive archaeological collection which, long very insufficiently housed in the Royal Institution on the Mound, has been transferred to the eastern portion of the recently erected Scottish National Portrait Gallery, and was formally opened to the public during the sittings of the Congress. The Society of Antiquaries of Scotland have also brought together, for temporary exhibition, a fine series of about four hundred rubbings of the early sculptured stones of Scotland, executed by Miss Maclagan, of Ravenscroft, Stirling, one of the ten lady associates of the Society; and an independent committee, under the presidency of the Lyon King, have organised the Heraldic Exhibition, filling two of the rooms of the National Portrait Gallery, which has already been noticed in our columns, of which—as was the case with the general archaeological collection of 1856—a permanent record is to be preserved by means of the publication of an illustrated catalogue.

The proceedings of the Institute were opened on Tuesday, August 12, in the Lecture Room of the Scottish National Portrait Gallery, when Earl Percy, as President of the Institute, introduced Sir Herbert Maxwell, the President of this year's meeting, who delivered a singularly excellent and telling inaugural address—brightened occasionally with touches of quiet humour—upon the aims and methods of archaeology. Selecting Horace Walpole and Sir Walter as representative of two classes of the antiquaries of the past, the former collecting the antiquarian treasures for their beauty, the latter prizing them for their romantic associations, he went on to indicate that the aim of the archaeologist of the present day must be “a higher aim than either—namely, the attainment of truth,” and that “we have only in recent times learned how best to direct research, by comparative observation, and so have been enabled to dispel much illusion which obscured the early history of our race.” After some practical observations as to the necessity for collectors carefully labelling each object at the time when it is discovered, and for preserving a record of the place and surroundings where it is found, Sir Herbert touched on the lake-dwellings of Scotland and Switzerland, and on the cup-markings and concentric circles which are found in the most widely remote portions of the world, and at present form so perplexing a problem to the archaeologist, making graceful mention of the labours of Dr. Robert Munro in connexion with the former subject, and of the late Mr. Hamilton, of Ardendee, in connexion with the latter, and concluded with a reference to the rich collection of the National Museum of Antiquities, which, through the generosity of Mr. J. R. Findlay, is now, at length, properly arranged, and available for systematic study.

In the afternoon the members, under the guidance of Mr. W. W. Robertson, of H.M. Board of Works, visited the Chapel Royal of Holyrood, which includes the nave of the church of an abbey of the Austin Canon, founded by David I. in 1128, and removed about 1143 to the present site. The greater portion of the existing structure dates from the latter part of the thirteenth century; and the richly-sculptured door of the north aisle was erected by Archibald Crawford, elected abbot in 1457. The palace was next examined, erected by James IV., and rebuilt by Charles II. towards the end of the seventeenth century; and the sundial in the palace garden constructed by Nicholas Stove, the sculptor of Lady Berkeley's monument at Cranford, and the small circular-turreted building known as Queen Mary's Bath, also received notice.

At the evening meeting Dr. John Evans, F.S.A., opened the Antiquarian Section with an address on “The Progress of Archaeology” since 1856, the date of the last meeting of the

Institute in Edinburgh, commenting on the new fields of research which had been opened up in connexion with the palaeolithic or river-drift period, on our increased knowledge of the neolithic period through the labours of the London and Scottish Societies of Antiquaries, of the Institute, of the British Archaeological Association, and of such local societies as those of Ayrshire and Galloway, and the formation of great public museums in Britain, on the continent, and in America.

Dr. Evans's address was followed by a well-illustrated paper by Mrs. Ware on “The Seals of Carlisle,” read by the Bishop of Barrow-in-Furness. The seals of twenty-eight of the fifty-eight bishops who have held the see, founded by Henry I., are known to exist, ranging from that of Bishop Bernard, 1156-1218, and including the very beautiful seal of Bishop Ralph de Ireton, 1280-1292.

On Wednesday, the 12th, Linlithgow and Stirling were visited, under somewhat unfavourable conditions of weather. In the former, Mr. T. Ross, joint author of *The Castellated Architecture of Scotland*, conducted the party to St. Michael's Church, dating from the early part of the fifteenth century, and one of the finest examples of a Scottish parochial church, and to the palace; while at Stirling Mr. Washington Browne assumed the guidance to the parish church, Mr. Ross acting as conductor to the castle, Argyll's Lodgings, Mar's “Work,” &c.

In the evening Dr. T. Hodgkin opened the Historical Section, over which he presided, with an address, in which, after touching in a light and humorous fashion upon the ancient connexion between Edinburgh and Northumbria, he passed to a consideration of the relation of history to archaeology, remarking that for one great portion of history, “that mysterious interval in the story of our country which is covered by the words *Britannia Romano*,” “the historian has practically to thank the archaeologist for almost the whole of his materials,” and indicating various questions regarding that period which still look to archaeology for an answer. After referring to Sir Arthur Mitchell and Mr. F. Seebohm as “admirable examples of scientific collectors of archaeological facts,” and dwelling on the necessity, in the cause of science, of “such close, attentive, life-long study as the archaeologist bestows on the dialect or the antiquities of a single parish,” Dr. Hodgkin closed by insisting also upon the necessity of the broader method of the historian, who presents “a wide panoramic picture,” without which our knowledge of the past would consist of a multitude of detached fragments.

Mr. Louis Dyer, delegate from the Archaeological Institute of America, having read some notes on the Vitruvian account of the Greek stage, Mr. Albert Hartshorne followed with a minute and careful paper on “The Sword Belts of the Middle Ages,” illustrated by a series of drawings from effigies in the Temple Church and elsewhere, which will form a valuable contribution to the printed *Proceedings* of the Institute.

On Thursday, the 14th, the Bishop of Carlisle opened the Architectural Section by an address on “The Treatment of Ancient Buildings,” in which he indicated that the best rule with regard to buildings that are purely monumental “was to leave them alone . . . applied in conjunction with another—viz., to take care that other people left them alone also,” while in regard to buildings partly monumental, but partly also in ordinary use for the practical purposes of living men, the same rule should be applied as closely as the condition of things in each case would allow, and that care should be taken “not to introduce new work so carefully and even slavishly copied from the old, as

to lay a snare for the feet of future inquirers.”

The Rev. W. S. Calverley followed with a paper on “The Pre-Norman Crosses at St. Wilfred's Church, Halton, Lancashire,” and in the course of his remarks threw out a suggestion that a collection of drawings and casts of old crosses and other similar archaeological relics might be collected and permanently exhibited in the rooms of the Portrait Gallery, which are still vacant.

The Rev. Dr. Cox read a paper by the Rev. Dr. Rowen on “Caledonian Campanology,” and Dr. Clark, of Cambridge, and the Bishop of Carlisle referred in terms of great admiration to the rubbings of sculptured stones by Miss Maclagan, which decorated the walls of the lecture room.

In the Historical Section Dr. James Macdonald read a paper dealing with the question “Is Burghhead on the Moray Firth, the Winged Camp, or Fort of Ptolemy?”

The afternoon was spent in visiting various objects of interest in Edinburgh, St. Giles' Church being examined under the guidance of Mr. George Henderson, the Parliament House and Advocates' Library under that of Mr. Balfour Paul, the Lyon King, while Mr. H. Blanc conducted a party over the Castle and George Heriot's Hospital.

In the evening the members of the Institute were entertained by the Society of Antiquaries of Scotland at a conversazione in the National Portrait Galleries, on the occasion of the opening of the National Museum of Antiquities, in the eastern portion of the buildings. The guests were received by Sir Herbert and Lady Maxwell and Mr. J. R. Findlay, Vice-President of the Society, and Miss E. M. Findlay. Lord Lothian, President of the society, then delivered an address, welcoming the Institute to Edinburgh, declaring the National Museum open, and conveying the thanks of the Scottish nation and of those interested in archaeology generally to Mr. Findlay for his generous gift of the building in which the collection is now preserved. Earl Percy then responded on behalf of the Institute; and Mr. Findlay, having moved a vote of thanks to Lord Lothian for presiding, the rest of the evening was spent by the guests in examining the various objects of interest in the Antiquarian and National Portrait Gallery collections.

On Friday, August 14, the members of the Institute visited St. Andrews under the guidance of Mr. D. Hay Fleming, examining the West Port, the remains of the Blackfriars Monastery; the Parish Church (of which the steeple and session-house are all that survive of the original fifteenth century) with Archbishop Sharp's monument; St. Salvator's College, with Bishop Kennedy's chapel and the fine tomb of its founder; the College Museum; the library of St. Mary's College; the ruins of sixteenth century chapel of St. Leonard's College, of the “Pends” or vaulted entrance to the Priory, of the New Inns erected by James V., and of the cathedral, dating from the middle of the twelfth century. Curiously enough, on the very day of the visit of the Institute, certain excavations conducted by Mr. Hutchison, of Broughty Ferry, at the east end of the choir, had resulted in disclosing, at the depth of two or three feet below the surface, the shafts of two fine sculptured crosses, which had apparently been used simply as building materials in the erection of the cathedral, and incorporated with its foundations. It was moved by Dr. Evans, seconded by Mr. Calverley, that the Board of Works should be requested to have them removed and preserved. The party next examined the chapel of St. Rule, upon which Mr. Micklethwaite delivered an address, and the castle with its bottle-dungeon in which Withart was confined previous to his execution.

In the evening meeting of the Historical Section Mr. Cadwallader J. Bates read a paper on "The Demarcation of Scotland and Northumberland," submitting the problem of how far the English character of the South of Scotland is to be attributed to its having once formed part of Northumbria, which at one time stretched from the Forth to the Humber, and how far it might be the result of events subsequent to the dissolution of that extensive kingdom. In the Antiquarian Section Mr. Balfour Paul directed attention to some of the more important features of the Heraldic Exhibition which had been brought together in Edinburgh on the occasion of the visit of the Institute; and Mr. Emanuel Green gave a brief *résumé* of his paper on the history and development of "The Union Jack," one of the most skillful and curious heraldic arrangements of modern times, which is to be published in the *Proceedings* of the society.

On Saturday, August 15, the members of the Institute visited Glasgow Cathedral, and the line of the Roman wall between Bonnybridge and Croy. The party visiting Glasgow were conducted by Mr. John Honeyman, architect, president of the Glasgow Archaeological Society, who indicated the more remarkable architectural features of the Cathedral dedicated to St. Mungo or Kentigern. Another party had started in the morning direct for the Roman wall at Bonnybridge, under the guidance of Mr. W. Jolly, H.M. Inspector of Schools. Here the first object of interest was the restoration, by Mr. James Russell, Longcroft, of a section, twenty-five feet in length, of the wall and ditch in Bonnymuir Wood. At this point the ditch and mounds had been particularly well preserved and clearly defined; and on the original stone foundation a rampart of turf and earth had been erected, ten feet and a half in height, fourteen feet eleven inches wide at the base, and nine feet wide at the top, and the ditch had been cleaned out. In the afternoon the two parties joined each other at Croy, where Mr. Jolly exhibited a collection of fragments of Samian ware and some carved stones, discovered in the Croy Hill camp, probably the largest on the whole line of the wall. The various sections made across the line of the wall, and particularly that at Barr Hill, were next examined, and at Croy Hill, where the ditch was carried along the base of a cliff from twenty to fifty feet in height. The expedition terminated at Dullatur Station.

On Monday, August 17, the members of the Institute drove to Roslin and examined the collegiate church of St. Matthew and the castle there, a very interesting lecture on their architectural features being delivered by Mr. T. Ross, who afterwards guided the party over Borthwick Church and castle and Crichton Castle.

In the evening the annual meeting of the Institute was held in the Scottish National Portrait Gallery. Sir Talbot Baker, Bart., presided. After proposing a vote of thanks to the Society of Antiquaries of Scotland, coupled with the names of Dr. Munro and Sir Herbert Maxwell, he went on to comment on the unsafe condition of the tower of Borthwick Castle in consequence of the amount of vegetation on its top; and after some discussion, it was resolved, on the motion of Mr. Albert Hartshorne, seconded by Mr. Micklethwaite, "to suggest that steps should be taken without delay to remove a growing evil that is tending so rapidly to the destruction of this historic monument." Prof. Clark, of Cambridge, moved a vote of thanks to the readers of papers and the guides, and to the Glasgow Archaeological Society, and Mr. E. Green made a similar motion with regard to the delegates from foreign societies.

On Tuesday, the 18th, the members visited Dunfermline Abbey and Palace, under the guidance of Mr. George Robertson; and later in the day the fine Norman Church of Dalmeny and Craigmillar Castle were examined, the party being then conducted by M. Hippolyte J. Blanc, architect.

Wednesday, August 19, the final day of the Congress, was devoted to an inspection of the National Museum of Antiquities, the National Portrait Gallery, the National Picture Gallery, the Museum of Science and Art, and other places of interest in Edinburgh.

NOTES ON ART AND ARCHAEOLOGY.

THE late Sir Prescott Hewett, the celebrated surgeon, who was also a distinguished amateur artist, having expressed a desire that part of the collection of water-colour drawings which he had formed should find a home in the galleries of the South Kensington Museum, to which he had been a constant visitor, his only surviving children, Miss Prescott Hewett and Mrs. Hallett, have now given effect to his wishes by offering a selection of fifty of the best and most representative works by various artists—several of whom are at present unrepresented in the historical collection at South Kensington—with one of Sir Prescott's own drawings, to the President of the Council, by whom they have been accepted. The terms of the deed of gift are much the same as those under which the late Mr. Sheepshanks gave his celebrated gallery of pictures to found a national gallery of British art at South Kensington, in connexion with the Museum and School of Art.

W. P. FRITH'S, R.A., charming little picture, "The Sweetest Beggar," which is exhibited in this year's Academy, is being reproduced in pure mezzotint by Mrs. Gertrude Dale, who has so sympathetically rendered T. F. Dicksee's "Sweet Violets."

MR. PYKE THOMPSON'S little gallery at Penarth, near Cardiff—which is known as "the Turner House," and which is probably unique in the character of its contents—has received many additions, and has been rearranged within the last few days, and an enlarged edition of the privately-printed catalogue—with notes by Mr. Frederick Wedmore—has been issued upon hand-made paper. Entirely unlike most art museums, whether metropolitan or provincial, the Turner House contains "not a single oil picture of sensational value or attractiveness." It does contain a beautiful little Poelenberg, from the collection of Mr. Sackville Bale, and an exquisite Schudeken, from the Stovar collection; but what is meant, we presume, is that no concession has been made to popular taste. A gallery, accessible to the public at least twice in the week, is full chiefly of etchings by Rembrandt and Meryon; of more or less educational drawings by our elder English masters, such as Cozens and Girtin, Varley and Barret; of examples of only the most refined of contemporary water-colour painters—Sir James Linton, to wit (by whom there is the beautiful Mary Livingstone of the "Queen's Maries"), Thomas Collier, Albert Goodwin, and John Fulleylove—and of the porcelain of Sèvres and Worcester, Chelsea, Nantgarw, and Swansea, together with a few examples of European enamels, including one of noble old Limoges, and several of the famous Battersea fabric, which flourished during the third quarter of the eighteenth century, and on which the English collector has been declared to have "now wisely set his affections."

MR. JAMES RICALTON, writing of the wonderful old ruins of monuments and shrines at Anuradhapura, the City of the Sacred Bo-Tree

in Ceylon, says: "From the days of the mound-builders down to the Eiffel Tower, man has shown himself to be a monument-erecting being; the Christians have their cathedrals, the Mohammedans have their mosques, and the Buddhists have their shrine-tombs, designated differently in different countries as pagoda, tope, and dagoba. The pagodas of China are entirely dissimilar to those of Burmah, and the dagobas of Ceylon are quite unlike those in either country; yet all serve the one purpose of relic-sepulture. They are not altogether a thing of the past; they are still erected near the temples; but those of modern construction are small and unimportant when compared with those that have withstood biennial monsoons for two thousand years; even their half-buried ruins are stupendous."

THE march of improvement and the requirements of the present age have made it necessary that two of the oldest and most interesting houses in Fleet-street should be removed. For centuries they have withstood the tooth of Time, and have witnessed strange transformations in all their surroundings; but at length the safety of the modern Londoner demands that they shall be taken down, lest they fall to the ground without warning. These quaint buildings are numbered 184 and 185 Fleet-street. They are the last survivals of the Tudor style of architecture remaining in "the Flete," and are interesting alike from their architectural and their historical associations. They show the overhanging bay windows, the low roofs, the heavy eaves, and the pointed gables that distinguished the urban mansions of the sixteenth century. When the Great Fire of London was raging in 1666, its devastating career was stayed just before it reached these houses; and even then they were regarded as very old buildings. It is no extravagant estimate to place the date of their construction about 1500. They have recently shown such evident signs of decay that they have been condemned, and are soon to be removed and replaced by a more stately, though not more picturesque building.

THE British Association, which met at Cardiff on Wednesday, August 19, has this year elected to its chair Dr. Huggins, one of the foremost living exponents of astronomical science. The president in his address reviewed the progress of the science during the past thirty years, dwelling in particular upon those newer methods of astronomical research which had followed on the introduction into the observatory of the electroscopes and the modern photographic plate. It is already arranged that the next meeting of the association shall be held at Edinburgh, under the presidency of Sir Archibald Geikie, the eminent geologist, and an invitation has been received from Nottingham for the meeting of 1893.

SEVERAL very interesting bits of Roman remains have been brought to light in the course of excavations that are being made for building purposes at Twyford, near Winchester. About a month ago, a paved way, composed entirely of small red tiles, 6 ft. in width and extending probably a considerable distance (a length of 14 ft. was uncovered), was found while digging on the site for flints. The more recent excavations are 20 ft. west of this passage, and there is now to be seen, in a very perfect state of preservation, an oven or kiln with three openings. Five yards away from this is a chamber about 8 ft. square, paved with tiles, and the sides coated with a reddish plaster. On one side is a ledge 13 in. from the ground, extending the whole length of the chamber; on the floor is a sunk channel with an opening at the end for the water to escape. This chamber evidently represents the bath. Portions of the dividing walls of the different chambers have

also been discovered, together with various bones, teeth, horns, and ornaments, but very few coins. It is probable that an alteration in the plans of the house which was about to be built on the spot will be made so as to preserve all the more interesting features of these remains in the basement. These discoveries were made at a depth of only 2 ft. or 3 ft. from the surface of the ground, and are within about a quarter of a mile of other Roman remains which were similarly brought to light a few months ago.

MUSIC.

MUSICAL PUBLICATIONS.

Parsifal, The Finding of Christ through Art, or Richard Wagner as Theologian. By Albert Ross Parsons. (G. P. Putnam's Sons.) A very delightful little book, consisting of a lecture, a preface, and a very full appendix. The author, it may be mentioned, is president of the Music Teachers' National Association, New York and London. The book belongs to a kind not yet numerous enough, though fortunately rapidly increasing—i.e., to those partly metaphysical, partly artistic, partly ethical works which put new life into religious doctrines, and, at the same time, reveal the intimate connexion of art with our deepest and highest wants and activities. It is needless to say that Mr. Parsons belongs to a school of thought in direct conflict with the "Art for Art's Sake" theory. He has little or nothing to say about the technique of art, or about Wagner's innovations in form, &c. The Bayreuth master is here regarded chiefly as a great ethical and philosophical teacher, and his works as revealing and re-crystallising great vital truths which conventional habits have obscured in the religious systems of the day. The average reader will find the book hard reading; there are quotations from the great authors of the last two thousand years. The lecture, indeed, consists almost wholly of quotations, principally from Wagner's writings, arranged so as to prove, step by step, Mr. Parsons' thesis, viz., that Wagner was a deeply religious man, who though not a Christian in the narrower meaning of that term "had found the Christ, the Son of the Living God." Though dealing chiefly with the inner meaning of Parsifal, i.e., that redemption is to be sought in renunciation of self and the destruction of the will, Mr. Parsons discusses also the ethical meaning of Wagner's other dramas. His exposition of the Tristan drama and its lesson is very interesting.

Scottish Church Music — Its Composers and Sources. By James Love. (Blackwood & Sons.) The title is misleading, as the book deals not only with Scotch, but also with German, French, Italian, English, and other hymn tunes. Again the author deals with the music contained in seven Scotch collections, but that does not justify him in describing the contents of such collections as "Scottish Church Music;" as well might we call Hymns Ancient and Modern "English Church Music." Apart from this the book is likely to be very useful, and is certainly interesting. There is an alphabetical list of tunes with their numbers in the Scotch collections, and their composers or sources. Also biographical sketches of the said composers, with notes and illustrative examples; these last, in music type, both of staff and tonic sol-fa notation, are likely to be much appreciated, for they give variations of same melody as found in different collections. The biographies extend from pp. 55 to 313, and are about 500 in number, thus occupying the bulk of the book. The author claims to have corrected many wrong dates, and wrongly-attributed composers' names. The volume will be welcome not only to those con-

cerned in Church music, but also to book collectors.

The Light of Other Days seen through the Wrong End of an Opera Glass. By Wilbert Beale. 2 vols. (Bentley.) This work reminds one of "The Enterprising Impresario" by the same author, but it deals with a greater variety of personages, and contains more amusing matter. Mr. Beale gives many interesting details respecting the Regent-street firm founded by his father and Mr. Addison. J. B. Cramer, the fashionable pianist of his day was taken into partnership, and, as Mr. Beale puts it, "All London flocked to see the popular pianist selling music even as they were wont to do to hear him play." Fancy Pachmann or Padcrewski serving sheet music behind a counter; one may indeed say, "autres temps, autres mœurs." Among the celebrities who figure in these volumes are Balfe, Thalberg, Albert Smith, Blanchard Jerrold, J. L. Hatton, and a host of leading singers and performers of the past forty years. The fondness of the latter for pranks of all kinds furnishes Mr. Beale with a large store of anecdotes, some of which, however, are not new. Vivier, the famous horn-player, Thalberg, Balfe, and the eccentric, but simple-minded George Hodder, are the central figures of some of the most ludicrous. With regard to the more serious parts of the book, there are "appreciations" of Madame V. Garcia's "Orfeo," of Mario and others in some of their favourite parts, and there is a large amount of behind-the-scenes information concerning the innumerable operatic speculations and concert enterprises with which Mr. Beale has been connected. Mr. Beale was a great admirer of Thalberg both as a player and as a composer, but evidently disliked Liszt. "Compare," he says, "the fantasias on Mozart's 'Don Giovanni' by Liszt and Thalberg, and judge between them." It is scarcely necessary to judge at all now; both, happily, have become obsolete.

Voice Figures. By Mrs. Watts Hughes. (Hazell, Watson & Viney.) Chladni was the first to show the intimate connexion between sound and form. He set plates in vibration by means of a violin bow; Mrs. Hughes causes an elastic membrane to pulsate by means of the human voice, the delicate vibrations of which, as she truly remarks, "record and register themselves in several different ways, and with remarkably interesting results." She has not only obtained forms for the different notes of the scale, but has shown that these forms vary with the substance used for producing figures, with the quality of the membrane, and with the pitch, intensity, and so on, of the vocal note. She has made experiments with various musical instruments, but those with the human voice have proved the most wonderful; as regards pitch and maximum strength it may be limited, but "in every other direction its comparative powers are so great as to render it unique." By covering the discs with liquids (water or milk) instead of powder or sand, "regular crispations or wavelets" are obtained, and Mrs. Hughes, with, as it were, magic art, can produce geometrical patterns, or floral (daisy, pansy, primrose, buttercup, &c.) forms by thickening the liquid with powdered water-colour; a small quantity gives the former, a larger quantity the latter. Of these there are many illustrations in the pamphlet. Of the interest of these discoveries there can be no question, and mathematicians and physicists may possibly turn them to some practical account. Mrs. Hughes herself shows how the student of singing can study many points relating to voice production by watching the movements of *Lycopodium* on the disc. On one occasion she sang a note, and there was a wavering of the lycopodium; another attempt "left on the disc the figure I had looked for." And she

adds, "I notice, however, that the intensity of the last note was less than that of my previous efforts. I therefore concluded that the cause of the unusual commotion was the presence of overtones, through singing too loudly. Singing then the octave above, I at once saw before me the very figure which had been struggling for predominance with its companion octave below."

The Alexandra Gymnasium Music. By Howard Talbot. (Augener.) Music here occupies a subordinate place: it is merely an aid to marching, hopping, swinging, &c. As in dance music so here well-marked rhythms are essential, and in this respect all the pieces are satisfactory.

We have received from C. Woolhouse: *Twelve Songs for Children.* By Mrs. Liebreich. These are for one or two voices (*ad lib.*), and are intended for children from five to ten years of age. They are short, simple, and pleasing; but the part-writing for the pianoforte is not altogether immaculate.

Shelley-Album. Music by J. Cliffe Forrester. This is an interesting collection of nine songs. The music is clever, and everywhere the composer has sought to intensify the meaning of the words. To set Shelley to music is indeed a difficult task; there is so much music already in the poet's lines, that at times one resents any addition as an impertinence, or longs for strains of the most ethereal kind. Mr. Forrester is not always free enough in his choice of melodies and harmonies. The effect produced by his music is unequal, but the good predominates. "The World's Wanderers" and "Song on a faded violet" are the two which please us best.

Cupid's Mission. By Nilma. A light, and somewhat frivolous song.

Album Leaf, for violin, with pianoforte accompaniment by E. Moira Walsh, is a short, tripping piece. The opening theme, principally through its rhythm, reminds one of Rubinstein's Romance in F (in 6-8 time).

Polonaise, for violin, with accompaniment for pianoforte. By I. A. de Orellana. This piece commences with a slow introductory movement of interesting character. The Polonaise proper is brilliant, but the music is altogether conventional.

Serenade, Nocturne, Caprice, for violoncello and pianoforte. By W. Noel Johnson. The first is soft and graceful, and the second pleasing, though, perhaps, not altogether in keeping with its title. The third is a bristling little piece, and we do not care much for it. They are all effectively written for the 'cello.

Gondoliera, Marcia Funèbre, for pianoforte and strings. By Alex. S. Beaumont. The first is a quartet, the second a quintet. The writing in both is smooth, and they are of Mendelssohnian clearness with regard to form. All instruments are effectively employed, and they will be found useful pieces for ensemble playing.

Melodic Studies, for Pianoforte. By I. A. de Orellana. Books III. and IV. We have already spoken in favourable terms of the first and second books of this series. The new ones are both useful and pleasant. There is a capital study in thirds, another in octaves, another in arpeggio chords, &c.: the last, by the way, recalls a well-known study of Rubinstein's. The one at the end of Book IV. was evidently suggested by the Scherzo of Chopin's "Funeral March" Sonata.

Tarantella, by the same, is not over-interesting, but a good finger piece.

Pensée-Etude, for pianoforte, by Herbert F. Sharpe (Op. 55), is a quaint, flowing *morceau de salon*.

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LITERATURE.

A New English Dictionary on Historical Principles; founded mainly on the materials collected by the Philological Society. Vol. III., Part I. E—EVERY. By Henry Bradley, Hon. M.A. Oxon., President of the Philological Society.

WE are glad to see that this Dictionary is making such good progress. It has been known, for some time past, that the third volume of this great work was already in preparation; and no doubt a good deal of curiosity has been excited as to whether the new portion would fully sustain the well-earned reputation of those that have preceded it.

In justice to Mr. Bradley, we are bound to say that we cannot find any obvious indications that the work has suffered; though, if it had been otherwise, it would hardly have been surprising. A work of this character requires a vast amount of training, not only in philological principles, which are necessarily of the highest importance, but also in a great many practical and technical details, which can only be familiarly acquired by much practice. Hence it necessarily came to pass that Dr. Murray was at considerable pains to give his colleague a fair start, by means of such advice and such suggestions as he alone, by the nature of the case, was able to give; and Mr. Bradley acknowledges, accordingly, such valuable assistance. Nevertheless, Mr. Bradley is wholly responsible for the work in its final form, and we do not think that he need be at all ashamed of the result; and he is certainly well qualified, after his present experience, to continue the third volume without much further assistance from his generous co-editor.

It was fortunate, also, that the whole of the material for the letter E had been previously sub-edited in 1881-2, under Dr. Murray's direction, by the late Mr. P. W. Jacob, who took a great deal of pains with his task, and even revised it in 1884-5, at the same time adding much new material. It is also a great gain, that Mr. Fitzedward Hall has found time for reading all the proof-sheets of the part here issued; for he has contrived, as in former parts, "to furnish many hundreds of important quotations, carrying back the history of words to an earlier date, or exemplifying senses or constructions not sufficiently illustrated." There is probably no one man at present living who knows more, practically, of the history of English words than Mr. Fitzedward Hall, and the generous way in which he has exhausted his own store of

quotations (made years ago and single-handed), for the benefit of this great national undertaking, is a thing to be extremely thankful for. The gain from this source has been very great, and is deserving of full acknowledgment. As in the case of previous issues, many other scholars have lent their best aid; with the result that the present portion of the work is fairly on a level with the rest of it.

It is a remarkable fact, only known perhaps to compilers of dictionaries, that many of the words beginning with the same initial letter have a general family likeness, whereby the initial letter becomes—of course only in a vague and uncertain manner—an index to the character of the word. The letter A abounds with compounds; B is largely English, and abounds with monosyllables; all the labial letters, notably P, and in a lesser degree F and B, may be depended upon to give the etymologist a great deal of trouble; and so on. As regards E, it must be confessed that, initially, it does not shine, and that it is frequently lacking in interest, as compared with B or A. The great function of E is as a final letter; the famous "final e" haunts the student of Middle-English at every turn, and he will never know much of his subject till he becomes more or less familiar with its value and its powers. It is also well known that no English letter occurs with such frequency; the decipherers of cryptograms give it their first attention, and any inventor of a cryptogram who knows his business takes care to have more than one symbol for it. Its frequency, however, is mainly due to its employment as a vowel, both finally and medially, in preference to other vowels; but, in an initial position, the favourite vowel is rather A than E.

All this is only true on a wide view of the subject. On a closer inspection we shall find that there is really a large number of words in this part which have their peculiar value and interest; although, at the same time, we are enabled to understand why they are fewer than usual, rather than more. Some prefixes of considerable importance belong here, representing the Latin *e* or *ex*, the Latin *in* and *inter*, and the Greek *ἐπι*, *ἐν*, and *ἐξ*. Of these, the most important are the French forms of *in*, viz., *em-* and *en-*. There are several monosyllables of high antiquity, as *ear*, *earn*, *earth*, *east*, *eat*, *ebb*, *edge*, *ell*, &c., all of which require careful treatment, such as they certainly do not receive in other dictionaries, where it is the custom to neglect the native core of the language in order to ensure "completeness." An easy test of the scientific value of a dictionary, as a trustworthy guide to the actual usages of the language, is to test it by such a word as *each*; and we will test the "New Dictionary" accordingly.

Mr. Bradley's article on the word *Each* fills more than two columns and a half. The mere list of the many forms of this Protean word fills twelve lines, and includes spellings so diverse as *aleh*, *ilk*, and *uwilch*. We next learn a fact, never before clearly brought out, that "the historical forms inseparable from this word represent three distinct but nearly synonymous words in O. E." The

three O. E. words are *ælc*—i.e., *ā-ge-līc*, *gehwilc*, and *aghwilc*, i.e., *ā-ge-hwīlc*. The illustration of these forms (independently of the sense) fills half a column, and includes some fifty-three quotations, sorted under five heads, respecting which we can only say that it must have cost a deal of trouble to get them right. Next comes an account of the signification and uses, first, when used alone; secondly, when used with *a* or *an*; thirdly, when used with *one*; and, again, when used as an adjective, attributively, or absolutely, or distributively. We have also some account of *ever each*, better known as *every*, of *each other*, and of various phrases in which *each* occurs. To those who are anxious to know how the work is done, this article is decidedly reassuring.

The longest articles are those on *ear* (two pages), *earth* (two pages), *ease* sb. and verb (four columns), *east*, *Easter*, *easy*, *eat* (five columns), *edge*, *egg*, *elder* (two columns), *electric*, *element*, *elephant*, *elevate*, *elf*, *empty*, *en-* as a prefix (two pages), *end* (two pages), *enforce*, *engage* (four columns), *engine*, *English*, *enough* (one page), *enter* (two pages), *entertain*, *entire*, *entrance*, *entry*, *epoch*, *equal*, &c.

The numerous words connected with *electricity* are of high interest. Already in 1646, we find Sir Thos. Browne explaining that—"By Electrick bodies, I conceive such as, conveniently placed unto their objects, attract all bodies palpable." The explanation, in 1664, in Power's *Experimental Philosophy* (if that be the meaning of *Exp. Philos.*), that "the Effluvioms of an Electrick upon its retreat, pluck up straws" is one of those which, like Miss Cornelia Blimber's, do not absolutely blind us by the light thus let in upon our intellects. The number of allied words and compounds, especially of such as begin with *electro-*, is surprisingly large; from *electre*, used by Wyclif to signify an alloy of gold and silver, down to such new terms as *electro-technology* and *electrotherapy*. It is remarkable that some of them seem to be no longer in use; such are *electricalness* (a clumsy word given in Bailey), *electriferous*, *electrine*, and *electrizable*.

Like all the preceding parts of this great work, a very short search reveals a large number of most interesting details. It is impossible to notice them here, from mere lack of space. But it will probably interest many to know that, even in the department of etymology, Mr. Bradley has brought to light not a few good things. He has discovered, for example, that there was an Anglo-French verb, *aloper*, in use in the fourteenth century, which may very well account for our word *elope*, in which the prefix *e* has never before been satisfactorily accounted for. The difference between the singular form *enough* and the plural *enow* is well made out. Under *enthusiasm* we have this interesting note. "The word *ἐνθουσια* has been explained by Leo Meyer as for **ἐνθεουσια*, abstract sb. from **ἐνθεοῦν*, stem of the pres. part of **ἐνθεεῖν*, to be *ἐνθεος*—i.e. possessed by a god." *Entice*, from the O. Fr. *enticier*, is correctly stated to represent a Lat. form **intitiare*, originally to set on fire, from **titius*, with the same sense as the classical Latin *titio*, a firebrand. This is proved by comparison with the form *atlice*, already dealt with in a previous part. The history of

era is too long for quotation; and the same statement applies to *ermine*. There are important remarks upon *errant* and *arrant*; it is certain that two distinct O. Fr. present participles were here mixed up, representing, respectively, the vulgar Latin *iterantem* and the classical *errantem*; and it is also certain, contrary to what we might expect, that the factor *iterantem* is much the more important of the two. Thus a *justice errant* is, in Law-Latin, *justiciarius itinerans*, where *itinerans* is the equivalent of *errant* from *iterans*, not of *errant* from *errans*; just as a *justice in eyre* is *justiciarius in itinere*.

In noticing some words of this character, it will readily be understood that it is only possible to mention them at all by neglecting all account of others of equal, or perhaps of greater importance and interest. Thus, the difference in form between *emmet* and *ant* is well shown; and certainly we have never before seen so clear an account of the difficult and confusing verbs which gave us the past participle *embossed*.

A critic usually considers himself called upon to pick out some defects, as if to insinuate (what is almost invariably untrue) that he could do the work so much better himself—which of course he never does. I therefore point out that one misses, under *elephantine*, what some might consider the classical quotation for the word, from the immortal *Pickwick*, chap. 55: "The fat boy, with elephantine playfulness, stretched out his arms to ravish a kiss." For *Euripe*, an old form for *Euripus*, the earliest quotation given is from Holland; but it occurs in Chaucer's *Boethius*, Book ii., met. 1. The earliest quotation for *encouragement* is from Caxton; but it occurs in Lydgate's *Minor Poems*, ed. Halliwell, p. 27:

"Which friend of his was at last encouraged."

A quotation for *everly*, always, is given from Barbour's *Bruce*, ii. 58, although no such word occurs in that poem. We are told that it is in Innes's edition, 1856; but that edition is now before us, and the reading of l. 10 on p. 28, is—

"With ane clark with him anerly";

so that some one has blundered. Under *effectless*, a cross-reference might have been given to *feckless*, which is certainly the same word. *Embonpoint* might have been illustrated from Chaucer's Prologue, l. 200: "He was a lord ful fat and in good point"; for it is clear that Chaucer here attempts to translate the French phrase. The earliest use of *edify*, as an intransitive verb, is missed. It occurs in P. Plowman, C. x. 203: "Ac these eremytes that edefyen thus by the lye weyes"; where the word has a usage not noticed in the Dictionary (see also the same, xix. 162, xxi. 42). The same work would have furnished a good example of *evases*, the old plural of *eaves*; we have, however, a quotation for the form *cauisses* from Coryat. In illustration of the remark that *cave* now sometimes appears as the singular, a certain quotation about a *cottage-cave* might have been introduced; but perhaps it was as well to say nothing about it. It is certainly no loss to find that the celebrated "dram of eale" is as little noticed in the Dictionary as it is in Schmidt's

Shakespeare-Lexicon; for both rightly omit it. The adjective *espiritual* is given, but not the sb. *espirit*; for which see P. Plowman, xv. 27.

We notice these few points chiefly because whatever defects they suggest are not really due to the editor, but to those who "read" the books. Some readers do their work admirably; but there are others who can hardly be said to exercise common care, and it is impossible for the most "omniscient" editor to correct their blunders, and to supply their omissions.

Finally, we have nothing but hearty praise to bestow upon this instalment of the work. It were greatly to be wished that the number of purchasers could be increased tenfold. There is a great deal of insincerity in the current excuse as to not buying such a work as this "till it is finished." For it is rather a collection of excellent monographs than an ordinary lexicon; and the importance of monographs, in any other case, would be at once admitted. So prevalent is the ignorance of our own language, that but few people can give the plain reasons why this dictionary is superior to all others; and there must be thousands who would buy it at once if they could only grasp this fact.

WALTER W. SKEAT.

Bear Hunting in the White Mountains; or, Alaska and British Columbia Revisited.
By H. W. Seton-Karr. (Chapman & Hall.)

This is Lieut. Seton-Karr's second book on the north-west coast of America, and at the outset we may express the opinion that it is in many respects his best. For though of small dimensions—only one hundred and fifty-six pages in length—it contains a very graphic account of a little-known section of country. But the title of the volume is somewhat misleading. The White Mountains are not, as might be inferred, in New Hampshire, but in that portion of Alaska drained by the Chilcat River and its turbulent tributaries which fall into the inlet of the same name. No part of this wild densely-wooded glacier-dotted Alpine tract is in British Columbia. The portion of that province which Mr. Seton-Karr revisited was the country near the headwaters of the Thompson River on the eastern side of the Cascades. Neither area is very familiar even to well-tried travellers, though the last-mentioned is within easy reach of the Canadian Pacific Railroad. But the Chilcat country is so little known that, though gold prospectors are in the habit of passing across it from Dry Bay by way of the Altseik River, none of it was "laid down" with even approximate accuracy until Dr. Auriel Krause and his brother published an admirable map and description in the *Zeitschrift der Gesellschaft für Erdkunde zu Berlin* for 1883. But, though Mr. Seton-Karr's map is based upon that of Dr. Krause, or rather upon that of Dr. Dawson which embodies it, it is fair to our countryman to say that he never heard of the German's journey until his return home. Yet even then, so little explored is the region bounded on the north by the Copper River, on the east by

the British portion of the Yukon, on the west by the coast strip of Southern Alaska, and on the south by the upper portion of the Inland Passage, that the latest visitor has been able not only to correct the previous maps, but to embrace in the one attached to his book various mountains and streams not hitherto recognised by geographers.

Two laborious months were spent in the journey here recorded—tramping through a bush as thick as seven feet of annual rainfall can make it, poling up rivers which are little better than mountain torrents in all except their lower courses, and carrying loads of provisions which would make a Swiss guide nutritious to contemplate. The scenery is, however, very fine, and the country seems to swarm with wapiti, bear, moose, beaver, and various fur animals. Cariboo reindeer are numerous in the uplands, though now that the Indians have obtained firearms they are rapidly disappearing. Grouse, snipe, and ducks abound, and up every inlet salmon are still plentiful, in spite of the "canneries," which offer such profitable employment to the Indians that they demand extortionate wages to accompany any hunting or exploring party, and, moreover, are fast killing themselves by the vile whisky into which they convert their large earnings. The once truculent Chilcats seem, however, whether through rum or a wholesome respect for white men and their gunboats, to have become a harmless enough people, if still prone to lord it over the weaker septa around them. Yet they too have their enemies, and were formerly in the habit of crossing the Chilcat Pass to reach the Yukon instead of going over the Chilcote Pass, which was in the hands of another branch of the tribe, though the journey took twelve instead of three days by the other route. In this case, however, they used to descend the Takheena River, a muddy stream not difficult to navigate in canoes. Of this region Mr. Seton-Karr supplies a very interesting description, written in the most unassuming manner, his pages being entirely bereft of that dreadful air of condescending superiority which is the bane of the ordinary "Alpinist." His pages on the Thompson River country are naturally less novel, though equally well written; and in spite of such Americanisms as "pants," "packing," "crackers," "locate," "canned," and so forth, quite as agreeable. Here and there, however, we come upon a statement which the young author—but old traveller—would do well to consider before a new edition is called for. Thus (p. 18), Vancouver did not "discover the island which bears his name"; that honour is usually credited to Cook. In reality, Juan Perez, of the corvette *Santiago*, had visited Nootka Sound, and named it Port San Lorenzo as early as the year 1774. All that Vancouver did was to prove the insularity of the region hitherto supposed to be part of the mainland, and even this distinction must be shared with Galiano and Valdez, whom he met with in Admiralty Inlet engaged in an expedition sent by Don Quadra, the commandant of Nootka, to solve the problem of whether the country was separated from the continent of America.

This fact Vancouver acknowledged by calling the island jointly after himself and Quadra; though with an injustice, for which there is now no remedy, we have dropped the first portion of the title. Nor is it quite correct to aver that "the Columbia River is said to have been named by Captain Gray in the year 1792." There never was any doubt about it. Gray also entered the Strait of De Fuca—the Anian Strait of the old geographers—long before Vancouver, as also did Meares, Barclay, and other early fur-traders who followed in the wake of Cook.

Mr. Seton-Karr's zoology is a little weak. What bear is the "Silver tip"? (p. 6). Nor is the porpoise "a fish" (p. 21), and the cetaceans seen pursuing the whale must have been "killers"; the ordinary *Phocaena* of the North Pacific—which, judging from a skull I obtained in the Queen Charlotte Islands, is different from the Atlantic species—not being addicted to any such rapacious trait.

The Indians of the North would seem to have woefully altered for the worse since I first knew them; yet surely the old-fashioned "potlatch" or feast at which property is given away has not been decreed "unlawful" (p. 28) by a paternal government? And I can vouch for the fact that the "old-time boxes" (p. 29) in a native cemetery—tied unto trees, or raised on pedestals, or supported by carved figures—do not, among the Kwakiwits at least, contain "cremated remains," but the actual body squeezed into this narrow receptacle. I remember an instance in which an Indian confined in this way while in a trance actually forced the lid open and was helped out of the pine-tree in which he had been placed by a white hunter who was passing under it. Cremation is not practised by any of the tribes near Fort Rupert, a picturesque post which we learn with regret is no longer in the hands of the Hudson's Bay Company, or a place of the importance it was when the reviewer lived within its stockades, more than twenty-five years ago. Mr. Seton-Karr never heard of any white man who has hunted the wapiti "systematically." There were plenty who did so in my day, "elk meat" being commonly sold in Victoria and New Westminster, but I am not aware of the Northern end of Vancouver Island being its favourite haunt. Indeed, after crossing the island twice at this point, I never saw one, though we came upon plenty in the country between Nanaimo and Barclay Sound, then traversed for the first time by any man, white or brown. Mr. Seton-Karr is avowedly "fond of the Indians," and ought to be if he never yet found a full-grown one "who deigned to steal" (p. 74). After a much larger experience, when the people were in a more primitive condition, the reviewer cannot profess to have been so fortunate in his numerous aboriginal friends, who nevertheless were a good deal less thievish than the average Englishman.

These differences of opinion, inevitable when two travellers of different dates and different minds come to compare notes, do not, however, detract from the favourable opinion already expressed on Mr. Seton-Karr's volume. Like every book ever

written, it would be nothing the worse for revision (particularly in its natural history) and occasionally in its English. For example (p. 52), two American explorers of the same region as that examined by our author "found a long golden woman's hair in their canoe—some mysterious white prisoner, doubtless held captive by the Indians"—a very sweeping conclusion from a very slender premise, as women—"golden" or otherwise—could not long be held captive among the North-West savages without the news speedily becoming known. The illustrations from the author's pencil, though slight, are spirited, and the map—the same which appeared in the Geographical Society's *Proceedings* for February, 1891—is admirable in its clearness, though on too small a scale to admit of all the places described being marked on it. Alaska, when tracks—for roads must be in the far future—are made, will be the Switzerland of America. Its peaks surpassing any in Europe, and its glaciers discharging mimic icebergs, are already one of the sights of the Pacific coast. Tourists visit this region every summer, and before another generation passes away palatial steamers will carry the holiday makers along a coast which their fathers scanned from a cedar canoe, and grandiose hotels rise where the camp fires of earlier times was the only sign of civilisation for a thousand miles of fjord and forest, and rivers and mountains.

Meantime, Mr. Seton-Karr's volume, in spite of its lack of an index, will form a useful guide to those anxious to see a part of the world still unspoiled by the hand of man.

ROBERT BROWN.

The Fountain of Youth: a Fantastic Tragedy.

By Eugene Lee-Hamilton. (Elliot Stock.)

THE supernatural is, as a rule, dangerous material for drama. Even in the novel it can only be made interesting by association with incongruous conditions, as the author of *Thoth* knows how to make it piquant; or as the means of pointing some forcible moral, that of *The Strange Case of Dr. Jekyll and Mr. Hyde*, for example. If a background of modernity be not a necessity, that of humanity certainly is. A drama entirely of supernatural interests is impossible, for the breath of drama is complexity of character, and supernatural beings lack that kindly human quality; they are either colourless or self-coloured as the scarlet of Mephistopheles.

Now there is no figure more typical in supernatural story than the worn seeker for the *elixir vitae*, and to give him real vitality in art to-day the artist must needs find a very new background and surround him with personages of a very real flesh and blood. The only real figure, however, in Mr. Lee-Hamilton's drama is the historical Ponce de Leon himself, though his, as it was bound to be, is but the reality of a familiar stencil. All the other figures, including his daughter and her lover, are shadows, and the villain Agrippa fails to convince from very excess of villainy. He is like one of Marlowe's inhuman monsters.

All this says nothing except against Mr.

Lee-Hamilton's choice of a subject. His power as a poet is too well recognised to suffer from candour, and his possession of the dramatic gift has likewise been no question since his *Imaginary Sonnets*. But neither have a fair chance in this volume. The theme weighs them down. It had no inspirational interest for either. One seems to see the author in a struggle with it throughout, and it is not to be wondered at that the strain to be forcible by mere will, instead of impulse, should sometimes result in a treatment which out-Marlowes Marlowe, and occasionally "falls on the other side," in bathos. Indeed, in its piled up horror from beginning to end, *The Fountain of Youth* reminds one no little of "The Jew of Malta," while it does not lack the occasional lurid effectiveness of that play.

But, all this admitted, it was not possible that Mr. Lee-Hamilton should write a hundred and thirty-five pages without there being fine poetry on some of them. Here is an effective picture of the Wandering Jew:

"His great white beard, a yard in length and more,
Waved in the wind behind him. In his hand
He held a tall spiked staff on which were notched
The fifteen notches of his centuries.
His Syrian sandals, bound with dusty thongs,
Were made of hide of crocodile, to stand
The wear and tear of his eternal trudging;
His wrinkled gourd, less wrinkled than his face,
The minister of his eternal thirst,
Swung from his girdle, made of one great snake-skin,
With tai in mouth—the symbol of his life.
I barred his way; he started like a sleeper,
And shot a flame from out his sunken sockets.
'Why stopp'st thou me, Ephemeral?' he asked;
'Walk to thy grave, and let me go my way,
To make the earth another belt of steps.'
'Tarry,' I answered, 'but to tell me this:
Hast ever lighted, in thy endless journey,
Upon the thing they call the Fount of Youth?'
He paused a moment, while a frown of pain
Convulsed his brow. 'The Fount of Youth?'
he said,
Like one who slowly mutters in a dream;
'It bubbles up between the feet of Death,
In every land, in every plain and city,
And Death and I have nought that is in
common.'
And he passed on and vanished in the twilight."

Here, too, is a happy little lyric:

"The wild bee is humming,
The woodpecker drumming,
My sweetheart is coming
Through summer to me;
The nutters are nutting
Till summer-day's shutting;
And now he is cutting
My name on a tree."

The Choruses of Spirits have occasional good verses, such as this of the Spirits of Ago:

"With a little invisible chisel
We work on the stone of the brow,
Where the locks are beginning to grizzle,
And thinner and thinner are now:
And deeper we furrow and deeper
By day on the cheek of the reaper,
And by night on the cheek of the sleeper,
With a little invisible plough."

Mr. Lee-Hamilton is deft in this "Mid-summer Night's Dream" fancy, he knows "faerie" and the troll-folk intimately. I remember no recent poems of the kind more entirely charming than his two sonnets on the "Death of Puck," printed in the ACADEMY some few months ago. Indeed,

whatever else he can do well, he would not do ill in allowing his genius

“to be bound
Within the sonnet's scanty plot of ground.”

RICHARD LE GALLIENNE.

The Gild Merchant: a Contribution to British Municipal History. By Charles Gross. (Oxford: Clarendon Press).

THIS is a thoroughly good piece of work, for which students of English municipal constitutions must own themselves indebted to one of the rising school of historical inquirers in America. Dr. Gross is known to have been studying the subject for five or six years, and the appearance of his book will be hailed with satisfaction on both sides of the water. Since *English Gilds* in 1870 led the way, it is the first treatise that has attempted with any systematic method to deal with the place in mediæval civic life occupied by the trade-gilds. Ecclesiastical (with which we have little to do in England) and social gilds the author does not touch; the craft-gilds incidentally fall within his ken, and towards their story—which affords space for a battle-ground with Brentano and other writers—he has some luminous suggestions.

Gathering together a mass of facts, fresh or hitherto but little used, through their cumulative evidence he casts clear light on a difficult problem, the nature and functions of the old Gild-merchant, and unravels many passages in its previously obscure history. While keeping this main object in view his investigations enable him, not only as might be expected, to throw many side-lights on economic history and early commercial relations, but also to offer an important contribution to the elucidation of the growth and development of municipalities, especially in England and Ireland.

The plan of the work is sufficiently comprehensive. One volume is filled with “proofs and illustrations,” that is to say, a series of documents (many of them printed at first hand from original MS. sources), extracts from records already printed, and notices in local histories or topographies, giving facts as to the Gilds merchant and later mercantile companies in every town of England, Wales, and Ireland where research could discover their traces. These documents include charters, ordinances, or by-laws, rolls of members or entries of admission, oaths of the gildsmen, comptus accounts, &c., of much variety in detail, fulness, and application, relating to ninety-two different places, arranged chronologically under the alphabetical sequence of the towns. They form a most valuable body of material, many being individually of high interest, the importance of which cannot be gainsaid, however the opinions of some may differ from the conclusions the author has drawn. It is evident, however, that conclusions founded upon a careful and comparative study of the remains of so large a number of these institutions must be weighty and convincing.

To the account of the Gild merchant, which is discussed in the first volume, several essays are added by way of appendix,

ancillary to the main theme. The survey of Anglo-Saxon gilds in one of these reveals “no trace of a Gild merchant”; and the author combats the received theories as to their probable composition and number. Comparison is instituted between the Scotch Gild merchant or “Gildry” and the English institution, showing that the former “differs in two important points, namely, in the inimical relations between the crafts and the gild, and in the continuance of the Gildry as a separate but constituent part of the burghal administration down to the present day.” The whole sketch of the Scotch Gild and laws, differing from those of England, which affected Scotch municipal life, with points of contrast and of analogy, is well worthy of attention. It is shown that the famous statutes of the Berwick Gild of the thirteenth century (reprinted here from Cosmo Innes) must be assigned to the northern class of burghs, and cannot be claimed as the prototype of the English Gild merchant. The recognition of the essential differences in the early municipal growths of the two kingdoms would have secured recent writers from errors against which the present volumes appear a formidable indictment.

A short appendix cursorily treats of the Continental Gild merchant, comprehending documents of the twelfth to the fourteenth centuries, relating to a dozen places. The rarity of the Gild merchant on the continent compared with its frequency in England is used as an argument against what may be called the “germ” theory of the origin of continental boroughs. “If this fraternity was not the germ of the English municipality [as already proved], but only a potent factor in its evolution, it may be fairly presumed that the Gild's influence on the Continent was not greater.” The formation of the burghal polity “in most countries may be explained by a natural process of growth from the rural township. The Gild was only one of various elements that played a prominent part in this process of municipal development.” Here we touch upon a true principle for the inquiry into municipal history.

Perhaps, however, the most interesting of these subsidiary essays is that upon “The Affiliation of Mediæval Boroughs,” an enlargement of a paper which attracted attention when it appeared in the *Antiquary* in 1885. How the English towns rose up, here and there, one after another, both before and during the three centuries after the conquests, and, having each determined on the privileges it wished to secure, obtained a charter after the pattern of some already chartered borough; how, amidst the variety of special customs or specified rights desired, but a few chief towns were the original exemplars for nearly two hundred boroughs in Great Britain; how the daughters applied to the parents for exemplification of customs and information when in doubt as to their own constitution (e.g., as found by the present writer some years ago in Bristol) are capital points in the steady and orderly growth of the movement for borough liberties, never thus brought out before. The same kind of link existed between municipalities on the

Continent, but, owing to the different circumstances surrounding them, led to a much fuller inter-dependence than ever obtained in this country.

As to the actual origin of the Gild merchant, whether a reorganisation of older gilds, a spontaneous growth, or an introduction from Normandy, Dr. Gross has little to say, though he seems to favour the last hypothesis. The “earliest distinct references to this gild occur in documents of the end of the eleventh century; in the next two centuries the privilege becomes commonly, though not invariably, included among those enumerated in borough charters; it is even, sometimes as at Andover, the occasion of a special grant. A list of 170 towns in England, Wales, and Ireland, indicates how widely spread and prized was the gild, which was probably “one of the most prevalent and characteristic features of English municipalities.” No merchant gild is found in London or in the Cinque Ports, Exeter, Norwich, or Northampton, and elsewhere. The records of Ipswich give valuable testimony as to the organisation of a gild at outset, with its alderman and other officers who varied according to its needs or local custom. To the “hause,” and the “gild-hall,” or Tolbooth or Tolsey, the former bearing several meanings chiefly referable to a money payment, both especially incidental to this class of gild, the author devotes the attention befitting their importance; for, owing to derived meanings in the one case, and derived uses in the other, much confusion has arisen around them.

The essence of a Gild merchant in the first centuries was the exclusive right to trade freely, *i.e.*, without toll, within the borough. Strangers or “foreigners” coming into the town could not trade without paying toll or dues, unless they were admitted members of its gild, as was sometimes the case, or unless they were members of a merchant gild in their own borough which had obtained immunity from toll “per totam Angliam”; even this privilege had its restrictions. The duty of a gildsman was to be “in scot and lot” with the burgesses, otherwise to pay his share of their pecuniary burdens, “and to make up for the default of the borough.” Tollages and the “firmaburgi” due to the crown from the borough had to be met, and the merchant fraternity might be called upon for further help in case of deficiency. What was the early toll in boroughs all over the land from which the merchants could only be free by thus compounding for it, and to whom due, are interesting questions which, so far as we see, Dr. Gross does not touch, although he quotes the chapter of Magna Carta intended to free them from “unjust imposts” (§41).

The chapters of the work which are the most distinctive in their results are those on the “Distinction between Gild and Borough” and “Influence of the Gild upon the Municipal Constitution.” In these it is clearly proved that the Gild from the very beginning was a separate entity, not to be confounded with the borough. In Ipswich, for example, in the time of John, the officials of the town

“are manifestly distinct from those of the Gild

the alderman and his four colleagues. The laws of the borough and the statutes of the Gild are distinguished with equal clearness; they were to be entered in separate rolls for the guidance of the bailiffs and aldermen respectively."

Separate purses or treasuries, separate officers, separate government, all the evidence

"points to the conclusion that the Gild merchant of the twelfth and thirteenth centuries was not a body in which the general local government was centred—that it was a very important, but only a subsidiary part of the municipal administrative machinery, subordinated to the chief borough magistrates."

This point being established, Dr. Gross examines the theories of Brady, Thompson, and others on the constitution of a borough, and, far from being the original "germ," shows conclusively that the Gild merchant was only one of various valuable privileges comprehended in the expression *liber burgus*.

Much interesting information as to the Stapletowns appears in these pages, with accounts of the Mercers, Merchant Adventurers, and other mercantile companies which in later times took up the mantle of the old gilds with a difference. (The rolls of the Mercers' Gild at York, recently discovered, give an example of this kind.) It is a pity that the extracts relating to these in the second volume are not more clearly severed from those which illustrate the gild-life where they occur for the same town. A good index and a glossary add to the workable value of the volumes.

LUCY TOULMIN SMITH.

Poachers and Poaching. By J. Watson. (Chapman & Hall.)

SOME who remember Mr. Watson's book, published last year, *The Confessions of a Poacher*, might opine that the present work must be more or less of a *replica*. But it cannot be so characterised. The books have certain resemblances, and there are reminiscences in both of a poacher styled "Otter," evidently a portrait drawn from life. *Poachers and Poaching*, however, covers more ground and embraces not merely hints on the subject of its title, but pleasant sketches of wood-craft as well.

The essays which form the book are reprinted from magazines, and naturally show here and there some repetition, which is almost inseparable from this form of writing. Thus the account of the dotterel and its breeding places appears at least twice. It is difficult for an observer not to fall into the snare of repeating what has interested him in nature. Here and there, too, Mr. Watson slips into colloquialisms like "nearly never," "from even once being searched," "sound silence," and the like. With these exceptions lovers of nature may be assured that the rest of the book will supply them with a feast of delightful reading. The author evidently lives much in the northern part of the island, so the northern birds and animals are chiefly treated. He has a keen eye for the subtler traits in their life, and a poetical appreciation of the woodlands, waters, and moors which form their cherished haunts. Unlike many writers on nature,

however, at the present day, he does not descant on natural beauty or glide into rhapsodies about hills and rivers. His observations on animal life are made from actual wanderings by day and night, and possess the merit of coming direct from nature. Mr. Watson need not be flattered by being told that he is a Gilbert White or a second Richard Jefferies; but it is due to the careful watch he has kept over bird and beast, and the store of remarks which he has thus accumulated, to commend this book highly and to assure naturalists that they may dip into its pages certain that old stories and sapless anecdotes will not disfigure them. He must be a diligent student who will not find therein many a subtle touch to add to his own mental portraits of animal life.

Poachers possess generous, not to say romantic attributes in literature which scarcely belong [to them in real life. The "moucher" or skulking poacher, who traps, shoots and ferrets only when he has watched the keepers take another direction, is generally a lazy countryman; whereas the ruffians who combine, attack, and shoot keepers, if they venture to resist, are almost always townsmen who have hatched the expedition at some low tavern. A skilful keeper knows by a thousand small signs, which the uninitiated would not understand, when his game has been disturbed. Spring and summer are taken up in pheasant rearing, and shooting the enemies of the young birds, but he is ever on the watch against the "moucher," and by lying in wait when he notices a rabbit caught in a snare or the like, seldom fails, sooner or later, to capture the sneaking thief. A binocular glass is a great assistance to him on his rounds. He has an ingenious mode of baffling that class of poachers who net his hares. When a hare has once been netted, it is so terrified that it cannot again be taken in that manner. Consequently he is careful to net his own hares, and then turn them loose again. Mr. Watson thinks that rabbits are degenerating and becoming smaller, and that the introduction of some of the continental varieties would be useful. Doubtless this is the case when rabbits are confined in a warren or park, just as deer also fall off in size and excellence of horns when bred in and in too long. In many districts where no feudal regard exists for the squire's interests, farmers are more or less in league with poachers. The latter propitiate them by mysterious presents of game left at the farmhouse doors, by never doing any mischief to fences, by informing their owners of any mishap to the stock and the like. In short, a poacher or two exists in every parish. They have generally sprung from fathers who were fond of outdoor sports and lawless deeds, and form as real a constituent of country life as do the blacksmith or the shepherd. So long as game finds a place in rural districts, so long will poachers rise up against it.

Mr. Watson's notes on birds show much observation. We have never verified his assertion that intense cold has proved fatal to barn owls, but he has Keats at all events on his side:

"The owl for all his feathers was a-cold."

The story of the great auk is once more carefully narrated. Of the woodcock its habit of flying at dusk along certain definite rides and paths of the wood is remarked upon. Mr. Watson might have added that it was frequently netted in old days when flying down these paths, and that in many woods open glades cut on purpose to net woodcocks more easily are yet to be seen: these are in some localities called "cockshoots." Those who visit the Faroe Islands this summer to study the eider ducks may like to know that here will be found several interesting notices of the bird's economy in making its nest. A curious "fact for Darwin" is also given from the information of Prof. Newton. A red-legged partridge had been wounded and was picked up with a ball of hard earth adhering to it, which weighed six ounces and a half. This earth was kept for three years, but on being broken and watered and placed under a bell-glass, no fewer than eighty-two plants sprang from it.

A good chapter speaks of weather-lore in nature in which the author shows that he can rival the Shepherd of Banbury. Otters and polecats are not often seen at present, but their ways have also been carefully studied. Once when rabbiting, Mr. Watson found a brown owl, a stock-dove, and a shell-duck breeding outside the burrows. It were easy to put together many singular paragraphs from this storehouse of natural history, but readers will now know what to look for. It may be hoped that Mr. Watson will continue his observations, as not every naturalist possesses the opportunities and enthusiasm which have fallen to his lot. A volume of out-door lore, such as this book, is preferable to hundreds of the compilations on natural history which are now so popular.

M. G. WATKINS.

NEW NOVELS.

- A Moorland Idyl.* By Algernon Gissing. In 3 vols. (Hurst & Blackett.)
- Bonnie Kate.* By Mrs. Leith Adams (Mrs. R. S. de Courcy Laffan). In 3 vols. (Kegan Paul.)
- A Scotch Earl.* By the Countess of Munster. In 3 vols. (Hurst & Blackett.)
- A Divided Duty.* By Ida Lemon. (Warne.)
- Colonel Carter of Cartersville.* By F. Hopkinson Smith. (Osgood, McIlvaine & Co.)
- On Newfoundland River.* By Thomas Nelson Page. (Osgood, McIlvaine & Co.)
- Wednesday's Child.* By Miriam Alan. (Sampson Low.)
- A Minimum Wage.* A Socialist Novel. By Alfred Morris. (Cassell.)
- Darrell's Dream.* An Unexplained Romance. By Christopher Horner. (Ward & Downey.)
- Lippa.* By Beatrice Egerton. (Eden, Remington.)
- The House of Mystery.* By J. W. Nicholas. (Arrowsmith.)
- The Ayres of Studleigh.* By Annie S. Swan (Mrs. Burnett Smith). (Oliphant.)
- In Mr. Algernon Gissing's books there is

always a noteworthy presence of rough power and often an equally noteworthy absence of both intellectual and literary finish. He is not merely careless in his diction, which is often much more slovenly than it ought to be, but in the weightier matters of structure and form. As we read the first volume of *A Moorland Idyl*, we say "This is a very striking novel"; but when we close the third volume we are conscious of a feeling of acute disappointment. As studies for an impressively dramatic situation or series of situations nothing could well be more full of promise than the figures of Isabel Few, the untamed, picturesque maiden of the moorland, and David Heathpool, the young minister, with the passionate Bohemian impulses which he thinks have long since been strangled, but which are in reality only asleep, ready to be awakened when the right voice calls them to activity. The characters are realised, stroke by stroke, in the pictures of the relations of Isabel with her reputed father, with old Sandie Wear, and with the rascally lawyer, Redpath, and of the relations of Heathpool with Miss Notgrove and the gentle girl, Ailie Craig, until the reader's expectations of the impending action are strung up to the highest pitch of intensity; but when the crisis comes it seems to come prematurely, before the actors are quite ready for it, and the long-drawn *dénouement* has the character of anticlimax. In the early portions of the book which justify its title there are passages which even one of the Brontës would not have been ashamed to own; and yet the writer of these passages allows his "moorland idyl" to dwindle down into a comparatively commonplace novel. It is not often that the critic has to note such a combination of unusual strength and very ordinary weakness.

Bonnie Kate is certain to be popular at the circulating libraries, and its popularity will not be undeserved, though perhaps some of the judicious would enjoy it more unreservedly if Mrs. Leith Adams were rather less liberal with her literary appeals to the reader's emotions. She seems a little too anxious we should miss no single point of tenderness and pathos, with the result that some passages of really pretty sentiment show a tendency to degenerate into mere sentimentalism. This, however, is not a fault of the gravest order, and the virtues which atone for it are a good deal more obvious. The story of poor Kate's matrimonial troubles is freshly conceived and charmingly told; but though it has real interest of its own, it is mainly useful as an expedient for the introduction of certain subsidiary characters in whose portraiture Mrs. Leith Adams shows herself at her best. The Yorkshire relations to whom John Granger introduces his newly-made bride compose an admirable rustic group, and Melissa Sweetapple, who makes her most characteristic appearances in this early portion of the tale, is one of the most attractive of those candid heroines whose frankness is the terror of conventional parents and guardians. In Melissa the writer's humour is at its best, but the winning chapters devoted to the Quaker sisters and brother of Dromore prove that

she can be equally successful in portraiture which owes its charm to simple tenderness and grace. That *Bonnie Kate* is rather unduly sentimental here and there cannot be denied, but it is a very attractive story nevertheless.

Those simple-minded persons who are not unnaturally inclined to think that an English peeress must needs be an infallible authority upon the manners and customs of the "upper suckles" are hereby cautioned against reposing implicit and inclusive faith in Lady Munster's counterfeit presentment of the sayings and doings of the great. Thackeray is reported to have said that Sir Pitt Crawley was studied from life, and, therefore, it would perhaps be rash to deny a living original even to that illiterate and ill-mannered nobleman, the Earl of Invergordon; but as his wife, his sister, his daughter, and all the people in the story are not one whit more credible than he is, *A Scottish Earl* makes drafts upon our faith which soon compel a suspension of payment. Unfortunately, too, the novel, though absurd, is not absurd in an amusing way, so there really is nothing to be said for it save that it contains many "sentiments" of unimpeachable propriety.

A Divided Duty is a graceful and interesting story of an English girl's life in Paris, and Miss Lemon not only knows her people and localities well, but can turn her knowledge to good artistic account. The writer is not distinctively a humorist, but there is a pleasant suggestion of humour in the sketch of Miss Duckworth, the middle-aged governess who has become a painter, and has made up her mind to mould her conduct in accordance with the supposed requirements of the artistic nature. Her unconventional reception of the heroine, Leslie Mansell, strikes the key-note of a character, the consistency of which is maintained to the last; and, while Miss Duckworth is good in herself, she furthermore justifies her existence by brightening a story which, in her absence, would be somewhat sombre. Miss Ida Lemon is so successful in pleasant unpretentious realism that it is rather a pity she has chosen to hamper her tale with the melodramatic story of the murder of Leslie's uncle. The final chapters devoted to an explanation of the mysterious hints scattered up and down the narrative are not specially interesting in themselves, and they impair the artistic unity of a novel which is of more than average merit.

When I say that Colonel Carter, of Cartersville, is perfect, I refer to the man rather than to the book in which his portrait is drawn; but, as the man and the book are practically one, the epithet may serve for both. Mix together ninety parts of Colonel Newcome with five of Uncle Toby and five of Mr. Micawber, and make the compound into a Virginian gentleman of the good old times before the war, and you have the unworldly, unpractical, chivalrous, high-souled survival, George Fairfax Carter, who makes Mr. Hopkinson Smith's pages such altogether delicious reading. The finest humour and the finest pathos always display a tendency to melt into each other, and in

Colonel Carter of Cartersville the fusion is complete. There is no exaggeration in saying that nothing better of its kind is to be found anywhere than the chapter in which the Colonel receives the grocer who has called for the settlement of his account, but whose visit is supposed by the simple-minded gentleman to be one of friendly courtesy; and the grocer's subjugation is only one of a score of episodes every one of which might be singled out as a little masterpiece. It is a rare and delightful experience to find a creation of such unmistakable genius in a story of some two hundred pages.

On Newfound River is another American tale which suffers somewhat by being read immediately after the book just noticed, but it has genuine grace and freshness of its own. The structure of the story is on rather conventional, old-fashioned lines, and the action of the old man who conceals his existence for years from his only surviving relations is not provided with a sufficiently adequate motive; but the irascible wrong-headed Major Landon is a well-individualised study of a familiar type, and Bruce's courtship is a very pretty idyll. There is humour, too, in the book, especially in the scene where the muddle-headed Virginian magistrate is nonplussed by the unconditional surrender of the defendant to whom he had determined to give a verdict; and Mr. Page may be congratulated upon a story which, though in no way remarkable, is decidedly attractive.

There is, unfortunately, nothing in the least attractive about *Wednesday's Child*, which is a most dreary and depressing book. In justice to the author, it must be admitted that all persons who voluntarily read it are personally responsible for their own sufferings, as Miss Miriam Alan, in a long-winded preface, elaborately prepares them for what is coming, and so gives them a chance of escape. According to this preface the story has been written to denounce and expose "the practice of publicly and shamefully whipping girls," which practice, according to the author, was "rampant some years ago" in Irish Roman Catholic convent schools, and which she believes, with or without reason, to be "rampant" still. The experiences of Hester Steele and her schoolmates at Dragon Hall are certainly gruesome and disgusting enough; but less appetising material for a story could not well be hit upon, and the *ex parte* character of the book of course deprives it of all weight as an argument or impeachment. Once or twice, as in the author's description of the shameless woman who undressed her baby-boy in "mixed company," we have a touch of unintentional humour, but things of this kind are too rare to be worth taking into account.

A Minimum Wage is also a story with a purpose, as the sub-title witnesseth. The book resembles a certain once famous series of essays in didactic fiction, inasmuch as it is a tale "illustrative of the principles of political economy," as political economy is understood by the writer thereof; but, alas, Mr. Alfred Morris is not exactly a Harriet

Martineau. He has written something that might have been a fairly good socialist pamphlet if it had not been broken up by an irrelevant romance, or that might have been a passable love-story (though this is more doubtful) had it not been ruined beyond redemption by interjected pamphleteering; but, as it stands, his well-meant performance is neither fish, flesh, fowl, nor good red-herring. As Mr. Morris says that his story consists of "characters and scenes from real life," it must be remarked that he has been very successful in suppressing all internal evidence of their origin.

Mr. Christopher Horner calls *Darrell's Dream* "an unexplained romance." The significance of the epithet is not apparent unless it is meant that the existence of the book demands an explanation, and that such explanation is not forthcoming, in which case it must be pronounced most happily descriptive. Mr. Horner has invented a prophetic villain who foresees that if he can only hire another villain to fire a gun in front of the heroine's horse while the heroine is on his back the conduct of the horse will inevitably cause the heroine's death, and that he will be able to produce evidence which will apparently prove villain number two to have been the tool of the hero, who will forthwith be struck out of his uncle's will in favour of villain number one. Then the hero has his dream, but as the dream results in nothing but the discovery of an invalid and useless document, it might as well have remained undreamed; and finally the knot tied by one villain has to be cut by the knife of the other in order that the hero may come to his own. If this sounds incoherent, readers must charitably suppose that the mind of the critic has been temporarily unhinged by the study of Mr. Horner's plot and style.

Lippa has one virtue, the virtue of brevity. Miss Constance Egerton's volume contains only 196 pages, but the trail of the amateur is over them all. The sentiments are excellent; the story is thin, and at the close, when somebody's long-lost wife returns with somebody else's long-lost child, a little confusing; the numerous quotations are not distinguished by accuracy; the literary manner is not distinguished by anything; and this is all that it is necessary to say about *Lippa*.

Mr. J. W. Nicholas must really learn to be less lavish in his expenditure of melodramatic material, or his own invention and the intellectual digestion of his readers will collapse together. A perusal of *The House of Mystery* provides a new and rather uncomfortable demonstration of Bacon's remark that "reading maketh a full man," for while it is in itself only one shilling shocker, it contains the concentrated essence of half-a-dozen of those delightful productions. Mr. Nicholas provides us with hypnotism and burglary, and murder, and all kinds of mysteries in houses, churches, chambers, railway stations, underground passages, and all kinds of places, and is even good enough to let us have a moment's glimpse of that Eastern hero, Jack the Ripper. The purchaser who is not satisfied

with the feast of horrors provided for him must indeed be hard to please.

The cheap edition of *The Ayres of Studleigh* is sure of a welcome. The writer, who is still generally known as Miss Annie S. Swan, is a very unequal worker, but this is one of her best stories.

JAMES ASHCROFT NOBLE.

SOME CLASSICAL STUDIES AND TRANSLATIONS.

Aristotle on the Art of Poetry. By A. O. Prickard. (Macmillans.) In the form of a lecture delivered at Glasgow, Mr. Prickard has given a clear and agreeably written account of the chief points of the *Poetics*. It does not profess to be more than popular and short, but within the limits set to such a work it is adequately and even skilfully done. The original treatise bristles with difficulties; but most of these disappear under Mr. Prickard's treatment, and he presents us only with an outline of the first "Art of Poetry," supplemented by a few judicious and pleasant notes, containing references to ancient and modern writers, discussions of two or three obscure questions, and a list of editions and translations. It is not too much to say, he writes, that the whole of Aristotle's teaching on tragedy lies in the two words *Mimesis* and *Katharsis*, rightly understood; and to them accordingly he devotes considerable space. But we are not sure that his remarks on the first of the two, though good in themselves, will explain to the general reader why Aristotle held all poetry, or at any rate most poetry, to be "imitation"; and, as to the *Katharsis*, we are less confident than he is of the truth of what is commonly known as the theory of Bernays. Let us hope that Egypt may yet furnish us with a fuller text of the *Poetics*, and solve this long-disputed question. A point of much less interest, discussed in a note of some length, is a new interpretation of the "syllogism" by which *Electra* is represented as having in the *Choephoroe* inferred the arrival of her brother. According to Mr. Prickard, we are to understand it not in the usual way, but thus: Some one like *Orestes* has come: No one is like him but himself: Therefore *Orestes* has come. The present writer is not convinced. On the other hand, we are glad to find Mr. Prickard recognising that the second "natural cause" of poetry which Aristotle speaks of must have been "the charms of melody and rhythm." Unless Aristotle thought of poetry as quite unconnected with verse—and of this there is no indication but the imperfect and unintelligible sentence about *ἐποποιία* near the beginning—some such second cause must plainly have been specified. Mr. Prickard seems not to have noticed the objection that has been made to the common rendering of *αὐτὸς δὲ ποιεῖν* in the saying attributed to Sophocles. Is it really possible that without *εἶναι* before *δὲ* the words should mean "made men as they ought to be," and not "made men as he ought." But perhaps *εἶναι* should be inserted. In the lines from Timocles Mr. Prickard should hardly have accepted the un-Attic form *ἀνεύρατο*; and in his list of editions he has overlooked Vahlen's later text of 1885.

Supplement to Studies in Aeschylus and Notes on Euripides. By F. W. Newman. (Kegan Paul & Co.) Prof. Newman is always ingenious in emendation, yet by no means carries conviction in proportion to his ability. The reason is, we think, that his mind is unconsciously whimsical: e.g., in amending Aesch. *Eum.* l. 76, he proposes, for *βέβητ' ἐν αἰεὶ*, which he rightly pronounces corrupt, *βεβῆτ' ἀνατεί—α*

very possible reading—then he adds, "The sense is excellent":

"Who has traversed harmlessly the rogue-betrampled earth."

As if Aeschylus were Aristophanes! As if *Orestes*, hunted by the Furies, would be much relieved at not having his pocket picked by the way! On *Choeph.* 372-9, we feel the acuteness of the argument for a line having been lost; but the idea that it must have contained an explanation of the following *διπλῆς μαράγγης* seems to us quite arbitrary; while on *Suppl.* 979, scarcely could the ghost of Aeschylus himself persuade us that he wrote, with Prof. Newman, *καλοῦσα σὺ μένειν ἐρᾷ*. There is a good deal of the same unpersuasive ingenuity in the notes which follow on the *Rhesus* of Euripides; on v. iii. *νυκτὸς ἐν καταστάσει*, we incline to agree to Prof. Newman's rendering, but we apprehend that most people have already taken it as he does.

The Plays of Euripides. Translated into English Prose by Edward P. Coleridge. Vol. II. (Bell.) Mr. Coleridge is to be congratulated on the completion of his really formidable task. Those who wish to read Euripides in the form of alien prose can now do so in good print, and by the aid of scholarship which may be at once called adequate though not brilliant. Some of the choruses are rendered with force and skill. Here, e.g., is a specimen from the *Bacchantes*, ll. 105-118:

"O Thebes, nurse of Semele! crown thyself with ivy; burst forth, burst forth with blossoms fair of green convolvulus, and with the boughs of oak and pine join in the Bacchic revelry; don thy coat of dappled fawn-skin, decking it with tufts of silvered hair; with reverent hand the sportive wand now wield. Anon shall the whole land be dawning, when Bromius leads his revellers to the hills, the hills away! where wait him groups of maidens from loom and shuttle roused in frantic haste by Dionysus."

This is not faultless; the style here and there breaks and falters unpoetically—still, anyone reading it would understand in the main what the original was like. The same cannot always be said of Mr. Coleridge's management of the dialogue or the speeches. Here, for instance, the rendering of *Odysseus'* wrangle with *Hecuba* (*Hecuba*, ll. 389-401) must be pronounced very flat.

Ody. 'Tis not thy death, old dame, Achilles' wraith hath demanded of the Achaeans, but hers.

Hec. At least then slaughter me with my child; so shall there be a double draught of blood for the earth and the dead that claims this sacrifice.

Ody. The maiden's death suffices; no need to add a second to the first; would we needed not e'en this!

Hec. Die with my daughter I must and will.

Ody. How so? I did not know I had a master.

Hec. I will cling to her like ivy to an oak.

Ody. Not if thou wilt hearken to those who are wiser than thyself.

Hec. Be sure I will never willingly relinquish my child.

Ody. Well, be equally sure I will never go away and leave her here.

It is stiff; the pathos of *Hecuba's* utterances quite evaporates; in line 390, we dislike "wraith" for *φάντασμα*, preferring the word in its original sense of a "double," or spectral vision of a living person. The context (pp. 261-2) of *Eteocles* and *Polynices* is rendered with spirit, but "introduced that crafty Thessalian trick, having some knowledge thereof from his intercourse with that country" must be pronounced absolutely prosy.

Talks with Athenian Youths. Translations from the *Charmides*, *Lysis*, *Laches*, *Euthydemus*, and *Theatetus* of Plato. (David Nutt.) This anonymous little book, which is evidently of American origin, contains some very spirited rendering of Plato. Even if it be not always

perfectly accurate, readers will not quarrel with a presentation of the great thinker so bright and so lively. We must cry out upon "torpified" as an ugly new word, and remark that "behooves" is not a usual form. We cannot quite forget poor Xenophon when we read that the works of Plato are "our chief source of information concerning Socrates." But we can honestly wish, on all grounds, success to this little enterprise. Nothing but good can come of young English people being induced to read these talks with young Athenians. Socrates has as much to teach now as he had in his lifetime, and his original hearers may even set something of an example to later students. "The figures upon whom our attention centres belong to the flower of the Athenian youth, and bear that stamp of breeding which seems to have been a birthright of noble parentage."

NOTES AND NEWS.

DR. FURNIVAL is spending his holidays at Norwich and copying the earliest English wills, those of the Consistory Court, for a volume in the Early English Text Society. He hoped to find many instances of dialect and local trade and custom, but very few occur. As against the earliest English will at Somerset House, 1397, Norwich can show only a short English proviso, in a Latin will of 1427, shifting the testator's estate from one nephew to another, in case the first is not "of good gouernaunce and lycly persone to the wurd, and marie hym self bi the avys of the feoffees, the executors the forn seyd." The first complete English will was made in 1429, that of Sir Andrew Botiller, knight, and after this others came slowly till 1464. The first two registers have no English wills. "Surflete," the third register (1427-35) has the proviso mentioned above, and five English wills; "Doke," the fourth register (1436-42) thirteen such wills; "Wylbey," the fifth register (1444-48), only one English will; "Aleyne," the sixth register (1448-55), only four, though a Latin will of Robert Martham recites word for word a marriage settlement of 22 Henry VI., made by the testator on the wedding of one of his two daughters. The seventh register, "Brosiard" (1454-64), contains eight English wills, some of Norwich citizens, and among them one of John Goos, no doubt the ancestor of A. Goose, the publisher lately retired who issued Mr. Walter Rye's "Book of Nonsense." A pretty "qwetheword" for "devise or bequest" occurs in 1457; "þe ingate and outgate into y^e gardine" in 1458. In 1452 John Bulston bequeathed to the Church of Hempstede "j pyxte, to putte owre lord god in;" and there are several gifts of altarcloths, vestments, &c. For "shall" or "should," "xal" and "xulde" occasionally occur: "qwceh" is sometimes found for "which," and *wh* for *qu*: "y^e which xul be seld to a-wyhtt (acquitt, pay) my dettis" (1437). A few words seem special to the Eastern counties: "ij cadys of heryng, and xx *orgeys*" (1437), "fyve *lasers* barly" (1434). Gifts of a combe of barly, &c., to the "plowlot" (1435) were probably to the "plowlight." "A *farindell* of elys" (1435), "xij last of *trufys*, ij *Sahures* and a *dydale*" (1438) are puzzles at present. When enough material is got together for a volume, it will be edited by Mr. Walter Rye and Dr. Furnival.

WITH the co-operation of the principal librarian of the British Museum, Dr. Rutherford, the head master of Westminster, has been enabled to produce a First Recension of the newly-discovered text of Herondas (Macmillan & Co.), simultaneously with the issue, by the trustees of the Museum, of the Editio Princeps of the same text, contained in "Classical Texts from Papyri in the British Museum." The

learned editor also hopes to be able before long to publish a complete edition of the mimes, and perhaps also an English translation, with illustrative designs, from ancient works of art. Students of Greek literature will look eagerly for the fulfilment of this promise.

MISS AMELIA B. EDWARDS has, we are glad to learn, so far recovered her health as to be enabled to return to England after her lengthened sojourn in Italy. Her new volume, entitled *Pharaohs, Fellahs, and Explorers*, will be published in this country by Messrs. Osgood, McIlvaine & Co., and in America by Messrs. Harper Brothers early in November.

MR. RICHARD DAVEY's contribution to the forthcoming *National Magazine* is an article on *Woman's Life in Old Italy*; being the result of studies made among the archives of the old Genoese, Venetian and Roman families, which are little known and not easy of access. It will be very curious and interesting.

MESSRS. WHITTAKER & Co. will publish in September *A First Book of Electricity and Magnetism*, for the use of elementary science and art and engineering students, and general readers, by W. Perren Maycock, M.Inst.E.E. It purports to be a simple and easily understood introduction to the now most important science of electricity and magnetism suitable for beginners, young electrical engineering students, and general readers. It was designed primarily as an introduction to existing so-called elementary text-books; but will be found by teachers to cover the elementary syllabus of the Science and Art Department.

THE *Registers of the Cathedral Church of Rochester* (1657-1837), together with lists of the prebendaries, head masters of the King's School, minor canons, and organists, and such of the inscriptions in the cathedral and churchyard as are not included in Thorpe's *Registrum Roffense*, transcribed and edited by Thomas Shindler, M.A., LL.B., of the Inner Temple, Barrister-at-Law, are shortly to be printed by subscription. The price will be half a guinea a copy. Mr. Shindler's address is Hampton House, Chatham.

MR. EDMUND DOWNEY ("F. M. Allen") has just completed a companion volume to his *Voyage of the Ark*, now in its twenty-fifth thousand. It is entitled *The Round Tower of Babel*, and will be published immediately by Messrs. Ward and Downey.

MR. ELLIOT STOCK announces *A History of the Parishes of St. Ives, Lelant, Towednach, and Zennor*, in the county of Cornwall, by John Hobson Matthews, from the earliest times, founded largely on historic documents. The work will give copious extracts from original local documents, and will be fully illustrated.

LAMBETH Palace Library will be closed for the usual recess for six weeks from the 30th inst.

MESSRS. L. REEVE & Co. have in preparation a new work on the *British Fungi Phycomictes and Ustilaginacae*, by George Masseur, lecturer on botany for the London Society for the Extension of University Teaching; a work on the *British Hemiptera Heteroptera*, by Edward Saunders, F.L.S.; a new work on the *Lepidoptera of the British Islands*, by Charles G. Barrett, F.Ent.Soc.; and a new work on the *Physiology of the Invertebrata*, by Dr. A. B. Griffiths, F.R.S.E., F.C.S.

MESSRS. D. C. HEATH & Co., Boston, will issue this month Andersen's *Bilderbuch ohne Bilder*, an illustrated edition, with notes and vocabulary, by Dr. Wilhelm Bernhardt. Readers of this work will welcome an edition by this well-known teacher and editor. The same publishers announce also an early issue of *Folk and Fairy Tales in French for Young or Old Children*,

selected and edited, with notes and vocabulary, by Prof. E. S. Joynes, of the University of South Carolina. The edition will contain a number of favourite fairy tales by Perrault, Mme. D'Aulnoy, &c., offering easy and entertaining reading, with helpful notes and vocabulary.

OWING either to the prominence given to the subject of astronomy at the present British Association meeting, or to the extended interest taken by the general public in the subject, the new and revised edition, in serial form, of *The Story of the Heavens* has met with an even wider welcome than the original issue. The first large edition of Part I., published this week by Messrs. Cassell & Co., has been subscribed for by the trade in advance of publication, and a second edition is now in the press, which will be ready in a few days.

WHENEVER a complete history of the English stage is written, the part which the celebrated amateur Robert Coates took in the interpretation before the footlights of Shakespeare's "Romeo," Rowe's "Lothario," &c., can hardly be overlooked. Messrs. Sampson Low, Marston & Co. will publish early in the coming season *The Life of Robert Coates*, better known as "Romeo" and "Diamond" Coates, the celebrated "Amateur of Fashion," by John R. and Hunter H. Robinson.

THE unexpected death of Mr. Raikes lends a melancholy interest to the Account of the Celebration of the Jubilee of Uniform Inland Penny Postage, which has just been published by the Jubilee Celebration Committee, in whose proceedings the late Postmaster-General took so active and kindly an interest. Amid much that is merely formal and ephemeral, the volume contains not a little matter of permanent interest in connexion with the recent history of the Post Office and its present organisation, and these sources of interest are enhanced by the portraits and sketches with which it is illustrated.

UNDER the title *Pioneers of Science*, Professor Oliver Lodge, F.R.S., intends to publish, through Messrs. Macmillan & Co., in the course of the autumn, a volume of popular sketches in the history of astronomy, from the earliest time to the present day. The work will be fully illustrated and should prove a popular gift-book.

MESSRS. WELLS GARDNER, DARTON & Co. announce the publication, early in September, of a volume by the Lord Archbishop of York, containing Pastoral Letters written and Synodal Addresses delivered by him in the diocese of Lichfield during his episcopate, 1879-1891.

THE competition in connexion with Mr. E. J. Goodman's prize story *The Only Witness: What Did She See?* (Trischler) closes on September 1. On that day the sealed packet, containing the last chapter and the solution of the mystery, will be opened at the residence of Mr. George Augustus Sala, who has taken charge of it and locked it up in the safe presented to him by Mr. Henry Irving. The judges appointed to award the Prizes are Mrs. G. A. Sala, Mr. Joseph Hatton, and the Author.

ORIGINAL VERSE.

A NORTHERN SAILOR.

I SHALL slip my cable, Polly,
Some night when the sun sinks low;
When the tide is moaning, moaning,
Just between the ebb and the flow.

How can they rest at night, Polly,
Far away from the sound of the sea?
I could not die in my bed, dear,
If the waves they called not me.

They never have called in vain, Polly,
I gave to the great North Sea,
The best of all I had, child,
It has taken my heart from me.

I have never been able to rest, dear,
Nor safely bide at home,
For the sea was call'ng, calling,
And I must breast the foam.

And once when I came back, Polly,
They told me my wife was dead,
Her eyes were as blue as the sea, child,
That spring-time that we wed.

Ah, Polly, I loved her dearly,
But she hated the wild North Sea,
She saw not its glorious beauty,
Strong, cruel, but oh! how free.

I have sometimes wondered, Polly,
If it heard the words she said,
When I told her I could not leave it,
Till the day that I was dead.

"You should not have married a wife then,
You can love naught else save the sea,
You had better stay with it for ever,
You never have cared for me."

Was it in anger, Polly,
That it rose so high one day
And drown'd both my little lads, dear,
That were playing down there in the bay?

It was hard, hard on me, Polly,
To tell their mother the sea
Had taken them from us for ever,
She turned her face from me,

And answered, "The sea has heard me,
Because of the words that I said,
It has taken my children from me,
Go! leave me to mourn my dead."

I left her alone with her sorrow,
And I sought the storm beat-shore,
Where my boys had played so often,
Where they should play no more.

And I told the North Sea, Polly,
That smiled so fair and blue,
I must always love her forever,
That in spite of all I was true.

And so it has ever been, Polly,
I have always given the sea
The best that I had to give, dear,
For it stole my soul from me.

And I know that I could not rest, dear,
In my grave, if away from the sea;
I shall still hear it calling, calling,
No matter how deep I be.

Ah well! I shall slip my cable
Some night, 'twixt the ebb and the flow,
I shall hear the great sea calling,
And I shall arise and go.

FLORENCE PEACOCK.

MAGAZINES AND REVIEWS.

A VERY pleasant picture of rural labour is given in the article "Among the Straw-Plaiters," in *Good Words* for September. The writer sketches the history of the industry from its first introduction into England by James I. between 1603 and 1625 down to the present day. A capital paper, too, is Mr. Dow's "Genoa," which is copiously illustrated with many beautiful woodcuts. The author of that fascinating Shetland romance, "Britta," contributes the first half of what promises to be a powerful little story. Biography is supplied by Dr. George Smith, whose article on Charles Grant, the first, and in many respects the greatest, of Indian philanthropists, should not be missed. A fine, full-length engraving from the painting by Raeburn at Inverness Castle accompanies the article. Archbishop Magee's posthumous sermon on "The Christian Ideal of Human Life" is an eloquent and characteristic piece of writing, and cannot fail to impress those who read it. Bristling with anecdotes is Mr. Walker's "Ye Mariners of England," and those who take a pleasure in telling dinner-

table stories will find some good things here. Mr. Cuthbert Hadden contributes a short paper on "Our Lady Hymn-Writers." "The Little Minister" and "The Marriage of Elinor" are continued, and Mrs. Oliphant's numerous admirers will be delighted with the happy vein running through the story by that popular authoress. In his "Questions of the Christian Life," the Bishop of Winchester brings to a close a number of more than average interest, with suggestive thoughts on "Usefulness."

THE September *Sunday Magazine* contains further instalments of the two serial stories, "Godiva Durlough" and "On Lonely Hills." Archdeacon Farrar gives a glowing estimate of Whitefield's preaching, the good results of which he considers unparalleled since the days of Savonarola. Canon Talbot's interesting account of the "Fortunes of Hexham Abbey" will be read with much appreciation; and interest in the rise and vanishing away of these fine old homes of early English Christianity cannot fail to be stimulated by such sympathetic studies. Prebendary Harry Jones concludes his description of Miss Steer's Homes, and of the great work which these excellent institutions are doing. Dr. Samuel Cox's many friends will be pleased to see his able discourse of "The Potter and the Clay" in this number. The Rev. J. Reid Howatt is the children's preacher this month, and we feel very safe in leaving the little ones under his care during the September Sunday evenings. E. Robertson Croom supplies a capital little story, entitled "Saved by a Crutch"; and other miscellaneous papers, with two or three charming poems, make up a good average number. The illustrations are numerous, and maintain a high standard of excellence.

THE NEW ENGLISH DICTIONARY.

SPECIAL QUOTATIONS WANTED.

III.

WILL any one kindly send quotations for some of the desiderata in the following list, and so help us to complete the literary history of some of the words of the next Part? As in previous lists, when the date stands *before* a word, an earlier quotation is wanted; where the date *follows*, a later instance is wanted; if a century is mentioned, a quotation is wanted within the limits of that century; for words without a date all quotations will be welcome. The list contains many modern words and senses for which earlier quotations than those of the dates here given ought to be, and no doubt will be, found. Besides these, good quotations for words noted in ordinary reading are still welcome; and we often want instances of very common idiomatic phrases, verbal constructions, colloquial uses, and the like. Every quotation should be furnished with as full a reference as possible to date, author, work, edition, volume, chapter, page, &c., and sent to me addressed, "Dr. Murray, Oxford."

J. A. H. MURRAY.

- 1637 fash, *v.*
- fashionable (able to be shaped) 1630
- 1624 fashionist
- fast, *a.* (of colours) 18th c.
- 1562 fast (secure)
- 1600 fast (of sleep) 1750
- fast (rapid) 17th and 18th c.
- 1800 fast (living fast)
- fast, *adv.* (shut) 17th and 18th c.
- fast (earnestly) 1533
- fast beside 15th to 17th c.
- 1580 fast and loose
- fast, *v.* (to fasten) 1700
- 1793 fast (a short cable)
- fast-day 16th to 18th c.
- fasten, *v.* (fix firmly) 1750
- 1704 fastidious (hard to please)
- fastigated 1668

- fasting-day 1711
- fasting-spittle 18th c.
- fastingong (Shrove tide) 1530
- fastly (firmly) 18th c.
- fastly (quickly) 17th and 18th c.
- fastness (fixity) 1700
- fastness (security) 1710
- fastness (quickness) 1700
- fat, *v.* (to anoint) 1700
- fat up, *v.* 1608
- fat, *v. intr.* 1700
- fat-headed 1603
- 1678 fatalism
- 1650 fatalist
- fatalness 1663
- 1697 fate (lot)
- 1718 fateful
- father (ancestor) 18th c.
- 1800 father (head of a society)
- father (source or originator) 18th c.
- father (title of respect) 18th c.
- Fathers (of the Church) 1611
- Fathers (senators of Rome) 1742
- father (one who acts as) 1611
- 1611 The Father (as in the Trinity)
- father, *v.* (beget, produce) 18th c.
- father, *v.* (reveal parentage) 18th c.
- 1666 fatherer 1666
- 1556 fatherkin 1556
- 1641 fatherless (without a known author)
- 1618
- fatherlike 18th c.
- fatherliness 18th c.
- 1625 fatherling 18th c.
- fatherly, *a.* 18th c.
- fatherly, *adv.* 1689
- fathership 17th and 18th c.
- fathom, *v.* (to compass with the arms)
- 1800
- fathom-line 18th c.
- fathomable 1691
- fatidical 18th c.
- fatigate, *v.* 1652
- fatigation 1700
- 1669 fatigue, *sb.*
- 1693 fatigue, *v.*
- 1580 fatten
- fatten, *intr.* 18th c.
- fatty 18th c.
- fatuous 18th c.
- faubourg 17th and 18th c.
- 1876 faucal, *a.*
- fauces 17th c.
- 1807 faucial, *a.*
- 1832 faugh, *interj.*
- 1625 faughty (musty) 1625
- 1545 faul (yield of corn) 1545
- 1815 fault (*Geol.*)
- fault (loss of scent) 17th c.
- fault-finder 18th c.
- fault-finding 18th c.
- fault, *v.* (fail) 1612
- fault *v.* (be in the wrong) 1627
- faultful 18th c.
- 1849 fauna (the animals of a country)
- 1768 faunist
- 1744 fauteuil
- 1596 fautress 1706
- 1770 faux pas 1823
- favificous (making a honeycomb)
- 1670
- 1686 faviginous 1686
- 1682 favous (like a honeycomb) 1682
- 1769 favour (letter) 1801
- favour (appearance) 18th c.
- favour (*to curry*) 18th c.
- 1709 favour *v.* (facilitate)
- favour *v.* (spare) 1725
- 1650 favour *v.* (resemble) 1690
- favourite (of a prince, &c.) 1781
- 1690 favourite (of a lock of hair) 1753
- 1711 favourite, *a.*
- favourize, *v.* 1624
- favourless 1595
- favourous 1485
- fawn, *v. trans.* 1483
- fawn, *v.* (bring forth) 1688
- fawn, *s. b.* (flattery) 1633
- fay (faith) 1470
- fay (*by my*) 18th c.
- 1611 feaberry (gooseberry) 1726
- 1671 feague, *v.* (whip) 1691

feal (faithful) 16th and 18th c.
 1664 feal, *v.* (hide) 1664
 fear, *v.* (frighten) 18th c.
 fear, *v. refl.* 17th and 18th c.
 fearer 17th and 18th c.
 1591 fearless
 1772 fearnought (woollen stuff)
 1825 fearsome
 feasance (*Law*) 1741
 1621 feasant (*Law*) 1621
 feast (to make a) 1611
 feast-day 18th c.
 feast, *v.* (the eyes, &c.) 18th c.
 feast, *v. intr.* 1611
 feateous, featous 1554
 16. feather (in an arrow) 15.
 feather (kind, nature) 18th c.
 feather (curl on a horse) 1800
 1750 feather, *v.* (rowing)
 1865 feather, *sb.* (rowing)
 feather, *v.* (furnish with feathers)
 18th c.
 featness 1650
 feature (shape) 1660
 featureless 18th c.
 febrific 1760
 1852 febrifugal
 1677 febrifuge
 februation 1699
 fecund 18th c.
 1763 fecundify 1763
 federacy 18th c.
 1645 federal, *a.*
 federal, *a.* (*U. S.*) 1787
 1878 Federal, *sb.*
 1793 federalism
 1792 federalist
 1789 Federalist (*U. S.*)
 1884 federalize
 1808 federate, *a.*
 1671 federate, *sb.* 1675
 Federate, *sb.* (France) 1794
 1857 federate, *v.*
 1849 federation
 1689 federative
 1675 fedity
 fee (money) 1700
 feeable 1460
 1740 feeless
 feeble, *v. trans.* 1646
 feeble, *v. intr.* 1500
 feeblish, *v.* 1540
 feeblish, *a.* 16th and 18th c.
 feed, *v.* (grass, have it eaten) 1700
 feed, *sv.* (for cattle)
 1735 feed, *sb.* (allowance of food)
 1816 feeder (of cattle)
 1750 feeder (affluent)
 feeder (eater) 1718
 feeding (food) 1774
 feeding (pasturage) 1768
 1800 feel *v.* (one's way)
 1715 feel *v.* (warm, cold, &c.) 1715
 1800 feel *v.* (happy, strong, &c.)
 1709 feel, *sb.* (touch)
 1789 feel, *sb.* (sensation)
 feelable 17th and 18th c.
 1747 feeler (an organ of touch)
 1773 feelings, *pl.*
 1580 feeze, *sb.* (to take a) 1675
 feign, *v.* (form) 1607
 feignedness 1710
 1715 felicitate (congratulate)
 1635 felicitous
 1834 feline
 fell, *v.* (a seam)
 fell, *sb.* (a flat seam)
 fellow (equal, peer) 1701
 1680 fellow-christian 1680
 1812 fellow-countryman
 1704 fellow-creature
 1619 fellow-feel, *v.* 1641
 fellow-like 1632
 1820 fellow-man
 fellow-prisoner 1725
 fellowship (a company) 1775
 fellowship, *v. intr.* 16th and 18th c.
 fellowship, *v. trans.* 17th and 18th c.
 1651 felo de se
 1837 felonry
 1811 felsite
 1790 felspar, feldspar, -spat, -spath
 1601 felt, *v.* 18th c.

felter, *v.* (entangle, mat) 1610
 1628 felucca
 female, *sb.* (animal) 1700
 1598 feminist 1598
 1753 femality
 1574 femalize 1611
 feminity, feminity 17th and 18th c.
 fen (mud) 1567
 fence (sword-play) 18th c.
 1850 fence (repartee)
 1700 fence (receiver of stolen goods)
 fenceful 1800
 1583 fend and prove
 1570 fend, *v.* (parry) 1570
 fender (one who defends)
 1715 fender (before a fire)
 feneration 1650
 1835 fenestrate, *a.* (*Bot.*)
 1828 fenestrated
 1864 fenestration (*Archit.*)
 1870 fenestration (*Zool.*)
 1820 fenks (refuse of blubber) 1826
 1844 fenner 1844
 fennish, *a.* 1651
 fent (slit in a dress) 1571
 1878 fent (a crack, flaw)

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 MORGENSTERN, G. Oddr Fugrskinna Snorra. Leipzig: Gräfe. 1 M. 60 Pf.
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CORRESPONDENCE.

"TO" EXPRESSING MOTION.

London: August 21, 1891.

Mr. Gollancz suggests (*ACADEMY*, p. 117) that in the phrase "the terme that he to schude" *to* may be a preposition indicating motion.

Does not this sense lie rather in the auxiliary *shall*? Compare the following passages from Bale's *Kyng Johan* (*Camden Soc. ed.*, pp. 13, 27):

"I know hym not, I, by the waye that my sowll to shall."

"Now welcum, cosygn, by the waye that my sowle shall to."

P. Z. ROUND.

SCIENCE.

Bush Friends in Tasmania. By Louisa A. Meredith. Executed by Vincent Brooks, Day & Son. Last Series. (Macmillans.)

It is now more than thirty years since Mrs. Meredith published *Some of My Bush Friends in Tasmania*, a volume which was received with warm appreciation by all lovers of flowers in the northern hemisphere. Nothing further having appeared in England of late years from the pen or pencil of this genial and charming naturalist, the recollection of her name has perhaps begun to fade from the memory of the present generation, and it is a pleasant surprise to have to chronicle the appearance of her second and—as the author, now nearly eighty years of age, pathetically adds—"certainly last" volume upon the subject. The work under notice follows, in respect of arrangement, the lines of its predecessor—which, it may be remembered, derived special interest from its illustrations of Tasmanian *Orchidaceae*—without, however, devoting attention in this case to any one order in particular. The climate of Tasmania is only so slightly warmer than our own, and the cultivation of exotics has become so all-embracing of late years, that the botanist in examining the twelve beautifully executed plates of Mrs. Meredith's book will find only a few specimens which are not already familiar to him, either as grown under glass, or flourishing—indigenously in some cases, and in others by importation—in the warmer parts of our own islands, such as the South Wales and Cornish sea-boards, and more especially in Scilly and the Channel islands. Thus, if the *Carex fascicularis*, or corn-eared water sedge, of the title-page is a comparatively unknown specimen, the "sea-shore group" of pl. 2, on the other hand, introduces us at once to several familiar friends, the *Acacia sophorae*—known at the antipodes under the native title of "Boobyalla"—being found in the greenhouses at Kew and elsewhere, as is also the *Stylidium graminifolium*, well known for the property possessed by its central column of springing from side to side of the flower, while several species of *Brachycome*, notably the *iberidifolium*, are reared here, and the *Correa alba* grows in the open air in Scilly. All the hollies of pl. 2, viz., the *Acacia verticillata*, or prickly acacia, *Indigofera australis*, and *Coprosma hirtella*, are to be found at Kew; several species of *Plagianthus* flourish in Scilly, and so does the *Anopterus glandulosa*, or Tasmanian laurel, which the author incidentally mentions as being likely to thrive without artificial shelter in the Southern or even Midland counties of England. *Priornotes cerinthoides*, or climbing epacris, does not appear to have yet reached this country; the plant is described as "a very beautiful one, climbing up and over trees, stumps, and trunks, enrobing them with its luxuriance of small glossy leaves and rich crimson bells, forming exquisite masses of colour." Other species of *epacridae*, such as the *Epacris impressa*, *myrtifolia*, &c., are extensively reared here, and sold in quantities at Covent Garden. The *Eurybia glandulosa*, or daisy tree, is a species not much

cultivated in England, though some are common, the *Eurybia Gunnii*, in particular, blossoming freely in open gardens, and others against sunny walls. Only three specimens of ferns—*Lomaria discolor*, *Lomaria fluviatilis*, and *Asplenium flabellifolium*—are given; these are comparatively common forms, well known in English conservatories, and some of the rarer species of a family in which Tasmania seems to be especially wealthy would have been acceptable. The *Solanum aviculare*, or kangaroo apple, is one of the sub-tropical bedding plants common at Kew and in the London parks, while the tea-tree (*Leptospermum nitidum*), is found growing as a bush to the height of thirty feet in the Channel islands and Scilly. In pl. 7 and the "poem-title" following it the only unfamiliar forms are *Agastachys odorata*, or mountain rocket, and *Anthocercis tasmanica*, both described as being rare even in Tasmania: the *Eucryphia Billardieri* of this plate has flowered at Kew recently for the first time, and an engraving of its blossom will appear in the forthcoming number of the *Botanical Magazine*. The *Luzula campestris* facing p. 42 seems to be the common British woodrush. Of the "mountain fruits" (pl. 9), *Decaspora thymifolia* is unfamiliar; and the cherry-fruited *Aristotelia* (*Ar. peduncularis*) is growing at Kew, but has not yet been observed in fruit; *Telopea truncata*, which faces p. 54, is also at Kew, but hitherto has not flowered; one species of the latter genus, the *Telopea speciosissima*, is interesting as having been adopted as the national badge of New South Wales. The musk-tree of pl. 11, described as *Aster argophyllus*, is now known as *Olearia argophylla*, according to Bentham and Hooker. The red grass tree (*Richca scoparia*), of pl. 12, has not yet reached us.

I am indebted for much of the above information to the courtesy of Mr. George Nicholson, curator of the Kew Gardens, whose ready recognition of the various plants, as plate after plate passed under his notice, is a testimony to the skill displayed in the drawing and colouring. In regard to this latter point, it may be noticed that the colour printing has lost tone in the case of *Blandfordia grandiflora* (pl. 7); while in that of *Tasmania aromatica* (pl. 11), and in the flowers of *Solanum aviculare* it is somewhat too accentuated. But, as a rule, both form and colour are fairly correct, and the volume is a triumph of executive ability throughout. The descriptive letter-press will also be found interesting. Of the accompanying poetry it may be sufficient to say that it is tasteful and sympathetic.

J. B. A.

SOME BOOKS ON SOCIAL AND ECONOMICAL SUBJECTS.

YET another series is announced by Methuen & Co., designed to treat social questions of to-day

"in a thoroughly sympathetic but impartial manner, with special reference to the historic aspect of the subject, and from the point of view of the historical school of economics and social science."

It is a pity that the opening volume, *Trade Unionism, New and Old*, by Mr. George Howell, should not have shown more of this promised

sympathy and impartiality. It would have been easy for him to bring out all the points of his argument without getting angry over the doings of the new Unionists; but he has allowed his dislike of the manners and opinions of the new men to get the better both of his temper and his judgment. In other respects, Mr. Howell has given a very good sketch of the progress of trade unionism and of the state of opinion among working men with regard to State control of labour. The unions are generally associated with strikes; but, as he shows, the conduct of strikes has been far from being their chief purpose. They have been, in fact, mainly provident societies. Fourteen of the chief unions have expended over £7,000,000 in provident benefits, while they have expended on strikes less than £500,000. The new unionists, on the other hand, show a disposition to develop the fighting side, and in this, says Mr. Howell, they are simply "progressing backwards" towards the infancy of trade organisations. On this point, however, it is unsafe to reason from trade unionism as it was when law and public opinion were hostile to combination, to what it should be now when the right of combination is more or less fully recognised and when public opinion is as often as not on the side of the employed. The fighting side of the unions, indeed, receives comparatively little attention from Mr. Howell, although a careful consideration of strikes, their cost, the circumstances in which they have succeeded, and those in which they have failed, would have lain within the scope of his work.

Problems of Poverty. An inquiry into the industrial condition of the poor. John A. Hobson. (Methuen.) Mr. Hobson's inquiry embraces the following matters:—the measure of poverty, the effects of machinery on the condition of the working classes, the influx of population into large towns, the sweating system, the over-supply of low-skilled labour, the industrial condition of women workers, the moral effects of poverty, socialistic legislation, and the industrial outlook of low-skilled labour. These topics raise some of the most difficult of social questions; and Mr. Hobson has done a very useful work in stating them briefly and impartially, in pointing out their gravity and difficulty, and in reviewing the solutions which are most in favour. He sums up by saying, we think very truly:

"The great problem of poverty thus resides in the conditions of the low-skilled workman. To live industrially under the new order he must organise. He cannot organise because he is so poor, so ignorant, so weak. Because he is not organised he continues to be poor, ignorant, weak. Here is a great dilemma, of which whoever shall have found the key will have done much to solve the problem of poverty."

Essays in Politics. By C. B. Roylance Kent. (Kegan Paul & Co.) The nature of Mr. Kent's essays (in which his aim has been to review from a constitutional and historical standpoint some of the political questions of the day) will sufficiently appear from their titles. "Some questions of Sovereignty," "Federal Government," "The Political Institutions of Switzerland," "The Progress of the Masses," "Socialistic Legislation in Anglo-Saxon Communities," and "Science and Politics." The analysis of the difficult idea of sovereignty leaves much to be desired, and, indeed, none of the essays is distinguished by much originality of view. But they contain the reflections of a serious-minded and well-read student. They show that Mr. Kent has power to do more systematic and extended work in the same field, and it is a field in which, in England at least, the serious workers are not very numerous.

The first volume of the *Transactions of the National Liberal Club Political Economy Circle* shows that the "Circle," which was founded in 1888, has been engaged in serious work, and to

judge from the published papers, it does not seem to have allowed itself to be biased by its political surroundings. The papers, several of which have already been published as magazine articles, comprise an introductory address by Mr. Leonard Courtney, on legislation with regard to the occupation of land; "International Migration and Political Economy," by Mr. J. S. Mann, who speaks on the effect of foreign migration on England with commendable freedom from panic; "The Report of the Gold and Silver Commission," by Mr. Alfred Milnes; "The Rate of Interest," by Mr. Sidney Webb; "Distribution as a branch of Economics," by Mr. J. H. Levy, the editor of the volume; and "The Migration of Labour," by Mr. Llewellyn Smith. The aim of the writers has been to submit economic doctrines to the test of facts, and they have done this in a spirit of healthy independence.

The Evolution of Property from Savagery to Civilisation. By Paul Lafargue.

"The essential condition of this form of property," says M. Lafargue, referring to capital, "is the exploitation of the free producer, who is robbed hourly of a fraction of the value he creates, a fact which Marx has demonstrated beyond refutation."

Any person holding this opinion is pretty sure, when he comes to trace the evolution of property, to say a good many new things; but it is a little difficult to understand what the preface to this translation of M. Lafargue's article means by referring to "the originality of the theory advanced" in them. That primitive property is collective and not private (a new edition, we may note, by the way, has appeared of M. Laveleye's book on this subject); that private rights have grown up by a long and gradual process; that in modern industrial society a new form of communism is developing, which differs from primitive communism in giving the produce not to the community, but to the parasitic capitalist; and that as the landed nobility have disappeared as a ruling class, the same fate awaits the capitalists—these are the points which M. Lafargue illustrates, and enforces with much vigour of argument. We have no doubt that those who are already convinced that the capitalist is of the profession of Barabbas will find their conviction strengthened by reading the volume.

THE ORIENTAL CONGRESS OF 1891.

A CARD of invitation for the opening of the Congress next Tuesday at the Inner Temple Hall has been issued to the members by the organising committee, which, in its way, is a triumph of the designer's and engraver's art. It represents, besides other allegorical devices, the sun rising over an Oriental scenery, with the motto "Sol oriens discutit umbras." A diploma of statutory membership, illustrating the history of the Congress since its foundation in 1873, will also be conferred on those who adhere to the original statutes, and various Oriental "sanads," such as are awarded to native Oriental scholars, have been illuminated by hand for the Congress in various parts of the East. Medals have also been struck to mark the continuity of the series of the Congresses since 1873.

Mr. Charles Leland has made a striking addition to folk-lore. He has discovered a cult of the Saligrana stone in Italy similar to that of the Saligrana stone in India. The analogies are more than coincidences, and may lead to prove an unexpected connexion. Among the new departures in philology may be mentioned the paper of Mr. C. Johnstone, B.C.S., on the necessity of ethnography to philological studies. This is a very different thing from any former attempt to connect ethnology or

anthropology with language, to which allusion was made at the British Association.

An entertainment, to follow papers on the science of oriental music, consisting of recitations, songs, and instrumental music, Japanese, Arab, Sanskrit, &c., is being arranged in connexion with the conversation of the members of the Congress on September 9. The banquet takes place on the 10th, and an excursion to Cambridge will follow a day or two after. There will be an exhibition of collections, illustrative of the various sections of the Congress, as also of books of reference regarding them, at the Examiners' Hall in Chancery-lane, and at the Oriental Institute at Woking, where Dr. Blau's Assyrian collection is also now deposited. Dr. Stapf will give an account of his discovery of a salt lake between Teheran and Yezd, and exhibit his Persian botanical collection and Persian medical drugs. Similar collections are on their way from India accompanied by an unique medical Sanskrit manuscript and accounts of the uses of native drugs by two eminent professors of the Vaidak system of medicine. A remarkable paper on the Hittite question has been specially prepared for the Congress by the Rev. Prof. C. A. de Cara, S.J. The number of papers in the various sections of the Congress now exceeds 150, including accounts of important discoveries in Eastern lands and literature. The chief London office of the Congress is at the Incorporated Law Society, Chancery-lane.

BRITISH ASSOCIATION GRANTS.

At a meeting of the General Committee, held on Wednesday, the concluding day of the Congress, Dr. Huggins in the chair, Mr. Vernon Harcourt read the following synopsis of grants of money, amounting in all to £1013, and appropriated to scientific purposes by the Committee.

Mathematics and Physics.—*Prof. Carey Foster, Electrical Standards (partly renewed), £27; *Lord M'Laren, Meteorological Observations on Ben Nevis, £50; *Mr. G. J. Symons, Photographs of Meteorological Phenomena, £15; *Prof. Cayley, Pellian Equation Tables (partly renewed), £15; *Lord Rayleigh, Tables of Mathematical Functions, £15; *Prof. G. F. Fitzgerald, Electrolysis, £5; *Prof. Lodge, Discharge of Electricity from Points, £50; *Sir W. Thomson, Seismological Phenomena of Japan, £10.

Chemistry and Mineralogy.—*Prof. Roberts-Austen, Analysis of Iron and Steel (renewed), £8; *Prof. H. E. Armstrong, Formation of Haloids from Pure Materials (partly renewed), £25; *Prof. W. A. Tilden, Properties of Solutions, £10; *Prof. Thorpe, Action of Light upon Dyed Colours (partly renewed), £10.

Geology.—*Prof. Prestwich, Erratic Blocks (partly renewed), £15; *Rev. T. Wiltshire, Fossil Phyllopora (renewed), £10; *Prof. J. Geikie, Photographs of Geological Interest, £20; *Dr. H. Woodward, Registration of Type Specimens of British Fossils (renewed), £5; *Prof. E. Hull, Underground Waters, £10; *Mr. J. W. Davis, Investigation of Elbolton Cave, £25; *Prof. R. Jones, Faunal contents of Sowerby's Zone, £10; *Dr. J. Evans, Excavations at Oldbury Hill, £25; *Dr. H. Woodward, Cretaceous Polyzoa, £10.

Biology.—*Dr. P. L. Sclater, Table at the Naples Zoological Station, £100; *Mr. E. R. Lankester, Table at Plymouth Biological Laboratory (renewed), £17; *Prof. A. C. Haddon, Improving a Deep Sea Tow-net (partly renewed), £40; *Prof. Newton, Fauna of Sandwich Islands (renewed), £100; *Dr. P. L. Sclater, Zoology and Botany of the West India Islands (renewed), £100.

Geography.—Mr. E. G. Ravenstein, Climatology and Hydrography of Tropical Africa, £75.

Anthropology.—*Prof. Flower, Anthropometric Laboratory, £5; Dr. J. G. Garson, Prehistoric Remains in Mashonaland, £50; *Dr. E. B. Tylor, North-Western Tribes of Canada, £100; *Sir W. Turner, Habits, Customs, &c., of Natives of India (renewed), £10; *Prof. Flower, New Edition of Anthropological Notes and Queries, £20; *Mr. G. J. Symons, Corresponding Societies' Committee, £25.

CORRESPONDENCE.

O.E. "EFEN(N)EHÖ(U)."

Ann Arbor, Michigan: July 20, 1891.

As stated in a recent communication to the ACADEMY, I anticipated and justified some such criticism as that made by W. H. Stevenson in the ACADEMY of July 4; and while I cannot accept any of Henry Bradley's arguments, in the same paper, for the "neighbourhood" theory, his criticism has led me to examine my own position more carefully and to change it somewhat.

Thus: *efenhéhah*, "equally high," would have as abstract† (*cf.* ACADEMY, June 27) *efenhéhö(u)* > *efen(n)ehö(u)* "that of which the various parts are equally high," "a plain." We have *efen-héhah*, we have the abstract *héhö(u)* belonging to *héhah*, and the only thing assumed is that in *efen(n)ehö(u)* we have the corresponding abstract of *efenhéhah*. The change of *efenhéhö(u)* > *efen(n)ehö(u)* is as given in the ACADEMY for June 27, in which Mr. Bradley challenges the step "*h* > *n*, or is lost." Mr. Bradley says the analogy of *on(n)ettan*, &c., "is not to the purpose, the gemination (or the assimilation of the *h*) being in that case accounted for by the obvious fact that when the word was formed the prefix bore the accent, so that the *n* was immediately preceded by a stressed vowel." Who discovered or formulated the law that *h* is assimilated after a stressed vowel? We are all familiar with the fact that *lack of accent or weakness of accent* often allows an *h* to fall out or assimilate to a neighbouring sonorous consonant (Sweet, *H.E.S.* §§ 500, 724; Sievers, §§ 217-218 and A¹; Kluge, *Paul's Gr. i.*, p. 847). That this, in the majority of cases, happens after an accented syllable should not make us blind to the real cause of the phenomenon, and lead us to deny its potency under less familiar conditions. Thus *h* is lost in M.E. *fosterhild* > *fosterild* > *fostriild*; *maðel-hild* > *maðelild*; Mn.E. *Waterhouse* > *Waterous* > *Watrous*, &c., for the same reason that it is lost in O.E. *efhát* > *eofot*; M.E. *kundhede* > *kundede*; Mn.E. *foreheud* > *fored*. So long as the unaccented (or weakly accented) element of the compound retains in other respects the form of the simple word, the influence of the simple word will often suffice to maintain the *h* in the compound, so we are not surprised at *efenhéhah*. But in *efenhéhö(u)* the second part of the derivative already differs from the primitive as regards the vowel, and the meaning of *efenhéhö(u)* was too remote from that of *héhö(u)* for it to be affected by that.

I am at a loss to explain Mr. Bradley's "the obvious fact that when the word was formed the prefix bore the accent." I have always understood that Germanic compound verbs were accented on the second member (Brandt, *Ger. Gr.* § 421; Kluge, *Paul's Gr. i.*, pp. 340, 890). Is it possible that Mr. Bradley was

* Re-appointed.

† I do know that abstracts "do not invariably retain their original abstract sense," and even that it is very likely that words with concrete meaning (denoting that which possesses the abstract quality) were sometimes formed on the model of abstracts thus used, without ever passing through the abstract stage, *cf.* Gothic *afgrundiþa* "precipice," *aupida* "desert," &c.

misled by the Modern German compounds of verb and adverb (so-called separable compound verbs) like *an'nehmen*? That *on(n)ettan* (< *on-hettan* < *on-hatjan*, *not < *on-hátjan*, as I, following Sievers, § 43 A¹, said in the ACADEMY for June 27; *on-hátjan* > *onhettan* in time came to be accented on the first syllable, is due to the fact that the simple verb *hettan* died out, and so *onhettan*, no longer felt to be a compound, fell under the influence of those verbs that had the ending *-ettan* (*rocettan*, &c., Sievers, § 403), and was accented as they were.

Mr. Bradley attempts to explain *efen(n)ehö(u)* as an abstract "from **efennéhah* (= *convincinus*, if I may imitate Etmüller's Latin). I am not aware that this adjective is recorded, but its existence is rendered probable by M.E. *efennerta* 'neighbour.'" Now, *efen* is compounded with substantives and adjectives, as well as with verbs; with adjectives it regularly has the force of "equally," with substantives that of "fellow-." Moreover, the adjective *efennéhah* occurs in Alfred's *Metra*, xx. 141 (recorded in Grein, *Bosworth-Toller*, &c.):

"ne hire on náfre ne móf néor þonne on óðro stówe gestæppan, striceð ymbútan ufane and neoðane efennéhah gehwæder"—

and means just what we should expect, "equally near," not "convincinus," which manufactured Latin, like Etmüller's "convincinia," could only serve as an ineffectual means of dodging the force of *efen*. An abstract formed from *efennéhah* would denote "equality in nearness," "that which is as near as other things, or that has all its parts equally near something else." Will it be easy to get this to mean simply "neighbouring district"? But what would be the meaning of a superlative of *efennéhah*, as Mr. Bradley apparently supposes *efennerta* to be? "the one who is) most equally near"! A moment's thought will show that *efen-nerta* is not the superlative of an adjective at all, but a compound noun made up of *efen* "fellow," and *nerta* "neighbour." The word occurs but twice, and in the same sentence, Old-English Homilies i. 17: *Gif þu agultest wið þine efen nerta unðonkes; bet hit þin þonkes hu se þu miht wið him for þon ic wat fulwe ðet þu miht agultan wið þine euen nerta*. The passage in the mind of the homilist (Matt. v. 23) has "brother" in the sense of fellow mortal. In biblical language *nerta*, like German *Nächster*, was common in the sense of "neighbour, brother, fellow man," and the strengthening of the idea of fellow dependence upon God by the addition of the prefix *efen* (as in M.E. *efen-cristene*, *-disciple*, *-eir*, *-servant*, *-workere*, &c.), is not even as striking as the similar strengthening of O.E. *gemacca*, "companion," into *efen-gemacca*.

GEORGE HEMPL.

THE NEW SANSKRIT MS. FROM MINGAI.

Dedham, Essex: Aug. 17, 1891.

The "Rain-charm," translated by Prof. Bühler (ACADEMY, August 15, 1891, pp. 138, 139), is certainly Buddhistic, but appears to conform, for the most part, to the North Buddhist type. The Mantra l. 1 contains a list of words which the translator thinks are the names of various plants to be used as ingredients for an oblation; but the Buddhists did not offer sacrifices and oblations.† These terms, therefore, may be merely magical or talismanic words, such as we often find in North Buddhist sūtras (see Lotus, ch. xxvi., Kern's Translation S.B.E., pp. 434-5), and are probably epithets of "Çiva's female counterpart Durgā." In the usual invocations we find these magical

* *Cf.* German *hetzen*, and see Kluge *sub Hass* and *hetzen*.

† In the Tantra ceremonies flesh and even ordure were thrown into the sacred fire.

SCIENCE NOTES.

terms in the vocative case; and perhaps *Dundubhi*, &c., are Prakrit vocatives for *Dundubhi*, &c. See *Megha-sūtra* in *J.R.A.S.* xii., pt. 2, p. 301 (1880).

Dundubhi, *Garjani* (thundering), *Varshani* (raining), *Hārini* (Harini), are the feminines of epithets that could well be applied to *Īva* as the representative of *Rudra*; and *Durgā* in the *Mantra* may be regarded as the *devi* causing thunder, lightning, and rain. Compare the use of *ṛālā*, *ukkā*, &c., as applied to the goddess *Durgā* in the *Lotus*, ch. xxi. (Kern's Translation, p. 372).

What "cucumber" is I cannot tell, as I have not the Skt. text before me; probably *jāli*, which is a Prakrit form of an original **jālī*, "flame," or *jālsū*.

Swāhā = "Durgā," is the usual ending of a N. Buddhist dhāraṇī. *Ilīkīsi* = "ilīk'si," is perhaps the vocative of a Prakrit *ilīkā + īsi* = "the earth-goddess."

The *Anumantira* contains a list of the *Ahīrājakulas* and *Nāga-rājas*,* which are those usually met with in North-Buddhist works. We may compare this list with that in the *Vardha-varsha-sūtra*, entitled in Chinese "The Great Cloud-wheel Rain-asking-sutra" (Beal's *Catena*, p. 420), the *Lotus*, &c. :

Mingai MS.	Chinese Sutra.	Lotus.	Southern Buddhist.
Dhītarāshtra	Dhītarāshtra	Dhītarāshtra	Dhātaraṭha
Nairāvāna	—	—	Erāvāna (?)
Virūpāksha	Virūpāksha	Virūpāksha	Virupakkha
Krishna	—	—	(Kambha)
Gautamaka	—	—	Gautamaka
Māni	—	—	Māni-akkhi (?)
Vāsuki	Vāsuki	Vāsuki	—
Dandapāda	—	—	—
Pūrṇabhādra	—	—	—
Nanda	Nanda	Nanda	Nanda
Upananda	Upananda	Upananda	Upananda
Anavatapta	Anavatapta	Anavatapta	Anotatta*
Varuṇa	—	—	—
Samhāraka	Sāgara	Sāgara	—
Takshaka	Takshaka	Takshaka	Tacchaka
Ananta	—	—	—
Vāsumukha	—	—	—
Aparājita	—	—	—
Chibbā-putra	—	—	Chabbyāputta
Manasvin	Manasvin	—	—
—	Mucalinda	—	Mucalinda*
—	Elapatra (Ela-pana)	—	Erapatha
—	Pindara	—	—
—	Tejasvin	—	—

1. *Dhītarāshtra* = the regent of the East; also a *Nāgarāja*.

2. *Nairāvāna* = *Vairāvāna* (Pāli *Vessavana* = *Kuvera*), regent of the North (?). It may be a misreading for *Airāvāna*.

3. *Virūpāksha* = the regent of the West, and also a *Nāga-rāja*. *Virūdhaka* = the regent of the South, is left out, because he was not regarded as a snake-king. *Erāpatha* is also omitted, though mentioned in the Chinese *Sūtra* and the Pāli *Jātaka*, &c.

4. *Nanda* and *Upananda* are mentioned in *Hardy's M. B.*, second edition, p. 313. These *Nāgarājas* assisted the *Devas* in a struggle with the *Asuras* (see *Jāt. I.*, p. 204; *Beal's Catena*, pp. 52-55).

5. *Anavatapta* is not mentioned as a *Nāgarāja* in Southern Buddhist works; but he was doubtless the guardian of the *Anotatta* dāha (lake), just as *Mucalinda* was the *Nāgaking* that guarded the *Mandākinī* waters. For *Mucalinda*, the seven-headed snake, see *Udāna*, p. 10.

6. *Samhāraka* is evidently a misreading for *Sāmgava* = *Sāgara*.

7. *Chibbā* = Pāli *Chabyā* or *Chabbyā*, seems to point to an original **chaviyā* = **chavikā* (see *Callavagga*, v. 6).

8. *Pūrṇabhādra* and *Aparājita* occur in the *Mahābhārata*; *Vāsumukha* = *Sumukha* (?). Of *Dandapāda* the legends are silent.

9. *Krishna* and *Gautamaka* are mentioned in the *Divyāvadāna* as two snake-kings.

R. MORRIS.

* In N. Buddhist Sanskrit writers we find about 80 *nāgarājas*; the Chinese *sūtras* have over 200.

VISITORS to the Royal Observatory, Greenwich, will hereafter miss the great cylindrical structure which has for a quarter of a century or more covered the largest telescope possessed by the Observatory. Notwithstanding its size, the Astronomer-Royal has now procured through the Lords Commissioners of the Admiralty a telescope more than twice as large as the old one. This step, long delayed at Greenwich, was absolutely required in the recent advances of astronomical science; and the optical peculiarities which the Astronomer-Royal has embodied in the new instrument will render it one of the three most powerful telescopes at present in existence. The glass itself has a diameter of twenty-eight inches, and is figured by Sir Howard Grubb to a focal length of twenty-eight feet. This relatively short distance of the focal plane specially adapts the objective to photographic requirements. The peculiar architectural feature of the building which is to shelter the new telescope is that its dome, of thirty-six feet diameter, will surmount a tower having a diameter of only thirty-one feet. Technically, the form adopted is the surface generated by the revolution of an involute of a circle. The general exterior effect will be not unlike that of the cupola of a Turkish mosque, and the requirements of the astronomer are easily met mechanically, the necessary lightness and rigidity being secured by a framework of iron and steel.

THE International Geographical Congress concluded its sittings on August 14 at Berne, as has already been briefly noticed in our columns, and its recorded transactions, shortly to be made public, will mark a distinct advance on its predecessors in the interest of the papers read, and in the ability with which they were discussed. The exhibition in connexion with the Congress was peculiarly rich in cartography and in the literature relating to climate and to atmospheric vicissitudes, in both of which departments, however, Great Britain was by no means so well represented as she was entitled to be. It is to be hoped that if the recommendation of the committee that the next place of meeting be London should take effect, a better show will be made of the geographical publications of a nationality which in many important respects has been a pioneer in maritime and inland exploration. *Au reste*, some interesting facts were made prominent in the exhibition. Swiss cartography, a really brilliant feature of the collection, owes its origin, it appears, to a physician, Dr. Conrad Fürst, of Zurich, whose map of Switzerland, constructed between the years 1495 and 1497, was the first ever made of the Helvetic country. From Fürstenau to Seekinggen, and from Bregenz to Lausanne, it gives an accurate view of the mountains and lakes, and is, on the whole, a surprising instance of correct cartography at a time when the art was but in its infancy. Curiously enough, the south is placed at the top of the map and the north at the foot—an arrangement reversed by the modern map-maker who, however, as was said at the Congress, has only convention, not science, to plead for his innovation. From good old Dr. Fürst's *testamen geographicum* to the magnificent coloured maps of the Siegfried Atlas now publishing by the Federal Topographic Bureau, and of which the instalments already issued were a chief attraction of the exhibition, there is a stride indeed. But there is a direction in which geography may improve even on this latest addition to the "mystery of map-making." A climatological atlas, giving the prevalent air currents and the other indications affecting the salubrity of the region, is still a desideratum, the supplying of which by his professional compatriots would be a worthy

tribute to the Zurich physician's memory, as exhibiting a legitimate development of the studies in which he was a veritable pathfinder.

FINE ART.

Autour des Borgia: Études d'histoire et d'art. Par Charles Yriarte. (Paris: Rothschild.)

THE present volume, from the pen of M. Charles Yriarte, is intended to supplement his work on *Caesar Borgia*, published two years since. He deals here with the monuments, the portraits, and the works of art pertaining to the Borgia family; and to obtain representations of these he has ransacked the museums and collections of Europe, with a patience and perseverance more usually associated with our notions of Teuton than of Gallic scholarship. The renaissance art of the fifteenth century is a field wherein M. Yriarte has worked diligently and successfully on former occasions; he comes, therefore, to the consideration of objects of doubtful or erroneous attribution with a trained eye and matured judgment, qualities especially valuable when the authenticity of portraits such as those found in foreign galleries, purporting to be members of the Borgia family, are in question.

Respecting the portrait of the head of the family, Pope Alexander the Sixth, there can be no doubts whatever. Pinturicchio has painted him in the fresco of the Resurrection in the first room after the Hall of the Pontiffs in the *Appartamento Borgia*, as he appeared in the year 1493 at the age of sixty-three. The individuality and character of the head show that the artist has succeeded in securing a likeness which can be accepted as entirely trustworthy. The joyous expression habitual to the pope, remarked by contemporaries, is not there; but then Pinturicchio's portraits are always characterised by a certain heaviness and absence of vivacity. Setting aside the grace of expression, we have the strongly marked features of Roderigo Borgia faithfully set forth by a man who was well skilled in all the technicalities of his craft; and this, from many points of view, is about the most desirable type of portrait of an historical personage that can be handed down to posterity. Another hitherto accepted portrait of the pope will be known to readers of Schmarsow's life of Pinturicchio: this is on a damaged panel in the Museum of Valencia. M. Yriarte gives a facsimile representation of the work, and, comparing it with the portrait of the *Appartamento*, arrives at the conclusion that the kneeling *donatore* is intended for the founder of the chapel in which the picture originally stood, Francesco Borgia, cousin of the pope, and not the pope himself. Further confirmation that the profile in the picture was not intended for the pope is furnished by a comparison with the medal of Alexander VI., which certainly has strong affinities with the Vatican fresco, and none with the Valencian panel.

Everyone who has visited the Borghese Gallery will remember the portrait of a

handsome young noble, attributed to Raphael, and said to be the portrait of Caesar Borgia, and every one having the most superficial knowledge of painting and Italian history will have rejected the attribution and denied the portrait. Yet, probably with regret, for the figure unquestionably personifies the popular ideal of the "*biondo e bellissimo*," Duke Valentino. The disappointment is the greater since some of the other so-called portraits, which M. Yriarte considers may have been copied from an authentic likeness, are absolutely intolerable from their utter absence of artistic merit. It is known that Caesar was painted by Pinturicchio in the series of frescoes at the castle of St. Angelo, but these were effaced, and probably the same fate befel the other portraits on the ruin of the family after the Pope's death, when every record of the Borgias was blotted out and destroyed. And there were many who had an interest in obliterating all remembrances of Caesar. The petty tyrants whom he had cleared out of the Romagna naturally hated him, and all, whether natives or foreigners, who desired to keep Italy split up into small states, dreaded the man who had visions of a united Italy. The separatists carried the day, and Caesar was handed over to the safe keeping of the country which had most profited by Italy's divisions. Among the portraits of Caesar in Italy, M. Yriarte is inclined to think that the one in the possession of Count Codronghi, of Imola, belongs to the period, and was painted from a genuine work. He suggests that it was one of the official likenesses of the ruler, set up in offices and guardrooms, in the same way that in Italy, at the present day, we see hanging in such places a lithograph of the reigning sovereign.

Lucrezia, more fortunate than her brother, still lives in the finely executed medal attributed to Filippino Lippi, and which has for reverse the charming design of Love bound and tied to a laurel tree. Here the hair is represented free and flowing, another medal shows it confined in a net, and with a jewelled fillet across the forehead. Both are admirable examples of the medals of the Italian renaissance. M. Yriarte discusses the various Lucrezias attributed to Titian, Dosso Dossi, and others, and agrees with Gregorovius that they must be rejected. He finds, however, two paintings, each of the head and bust of a lady in rich attire, and both inscribed "Lucrezia Borgia," to have strong claims to authenticity, not as original works, but as contemporary copies. The one is at Ferrara, the other at the Museum of Nimes, bequeathed by an Englishman, the late Mr. Gower. They have no claim to regard as works of art, but in general likeness and in the details of ornamentation there is considerable resemblance to Lucrezia's portrait in the medals. Again, M. Yriarte cites two other canvases, belonging to Mr. Spence, of Florence, and Signor Gugenheim, of Venice, as having strong affinities with the Nimes and Ferrara pictures. But it is probable that those for whom the personality of Lucrezia of the "*dolce ciera*" has an abiding fascination will always prefer remembering her as she

appears in the authentic image of the living bronze.

One of the most interesting sections of the volume is that giving the history of Caesar Borgia's sword, now belonging to the Duke of Sermoneta, its sheath, as it will be remembered, being one of the choicest treasures of South Kensington Museum. The sword is an example of those picturesque weapons commonly known as a *langue de boeuf*, but more correctly termed a *cinque dea*, and bearing ornamentation highly characteristic of a certain phase of early renaissance Italian art. In the present instance the upper portion of the blade is covered with elaborate compositions of figure subjects, divided by bands of foliated ornament and medallions, all having reference to the owners or his family. The dramatic scenes represent events in the career of Julius Caesar, as his Triumph, and the Crossing the Rubicon. Other subjects are purely allegorical, based on classical motives, the whole interspersed with a profusion of Latin inscriptions, as "Jacta est alea," "Cum numine Cesaris omen," and at least, on one occasion, remembering the ownership, with somewhat dubious propriety; "Fides prevalet armis" is scarcely the device one would expect to find on an object belonging to Duke Valentino. The figures are almost invariably represented in a state of nudity and in vigorous action; the female figures are posed in the conventional attitudes of the late Greek sculptors, working in Roman times, and sometimes, it must be confessed, this studied elegance lapses into affectation. The backgrounds of pseudo-classical buildings are similar to those we are accustomed to find in the paintings of the period. Indeed, the motives of design and ornamentation are distinctly reminiscent of the frescoes of the *Apartamento Borgia*. There is an equally close relationship with the woodcut illustrations produced at the end of the fifteenth century at Venice, the execution in both cases being in the same decisive outlines and simple shading. That the artist of the sword could carry the execution further is shown by the delicate modelling of the figures and acanthus ornamentation in the South Kensington sheath.

The sword is signed *OPVS HERC.* The problem M. Yriarte set himself to solve was—who was the artist using this signature? Commencing his search in the various museums of Europe, he found another sheath of a *cinque dea* at the Musée d'Artillerie, at Paris, with analogous ornamentation, and signed *OPVS HERCULIS.* Then at the Berlin Museum M. Yriarte lighted on a *cinque dea* bearing the word *FIDELI*, which suggested that the artist might be Ercole da Fideli, goldsmith to the Duke of Ferrara. Without entering at length into the reasons which induced the author finally to assign the sword to Ercole, we may leave him to state his conclusions:

"On a défini au cours de cette étude le caractère de ce genre d'œuvres, la manière et les tendances de l'homme qui, probablement, a été le traducteur, des inventions d'artistes supérieurs, dont il a gardé l'empreinte. Hercule de Fideli évoquait de grands souvenirs et des idées hautes; il était tout imprégné de l'idée antique

et s'étant frotté aux humanistes, il se dégagéait de ses œuvres un parfum littéraire; aussi au milieu de productions de pacotille destinées au commerce et de bijoux et colliers, a-t-il laissé quelque compositions d'un goût si élevé et des fourreaux d'épées d'une architecture si noble, qu'ils sont dignes de figurer à côté des œuvres des grands maîtres de la Renaissance. L'orfèvre avait le goût des inscriptions, il les empruntait aux poètes et aux historiens de l'antiquité, et souvent aussi aux dictons en langue vulgaire. Parfois il les estropiait, soit qu'elles fussent abandonnées à des grossiers ouvriers qui ne les comprenaient pas, soit que le patron de la bottega n'en connût pas lui-même le sens. Ce maître Hercule représente bien, par ses facultés multiples, un tempérament du temps de la Renaissance; quand il se met à la disposition du passant, il fabrique sans passion et met en œuvre, sans ordre et sans discernement, les éléments qu'il a empreints à l'antiquité. Ondoyant et divers, il est *aurifer*, et tenant boutique dans un *spalerialia* de Ferrare, il travaille pour qui le paye et ses fils travaillaient avec lui et prennent sa manière. Mais quand il a l'honneur d'être appelé par une grande personne ou un de ces princes souverain qui ont laissé dans l'histoire un sillon sanglant ou lumineux comme César Borgia, François Goncague ou Este, Hercule se redresse, et il parle haut."

Around the Borgias contains, among other matters, a detailed examination of the decoration of the *Apartamento Borgia*, copiously illustrated. So also is the entire volume, which, besides chromo-lithographic reproductions of paintings, is full of artistically rendered text illustrations.

HENRY WALLIS.

CORRESPONDENCE.

SOME INSCRIBED STONES IN THE NORTH.

Oxford: Aug. 1, 1891.

The other day I visited some of the inscribed stones of Scotland, and examined them with various degrees of success. In one or two instances the result is worth communicating to the readers of the ACADEMY.

When at Edinburgh Dr. Daniell and I visited the Catstane, near Kirkliston, which I had on a previous occasion read *IN OC TV | MVLO IACIT | VETTA F[ILIA] VICT. . .* We were now inclined to think that we detected traces of the A of F[ILIA]; but we were puzzled as to the latter part of the last vocable. In any case we felt certain that the reading is not *VICTI*; there is too much at the end to be explained by an *I*: in fact, it looks rather like a part of an *R*, followed possibly by an *s*; nor is that all, as there seems to be a horizontal stroke over the *R*. This would give *VICTRS*, which suggests *victis*, with *s* for *r*. That is, I know, desperate, and I only mention it in the hopes that the stone will be scrutinised by somebody with better eyes. At any rate, I hope this inscription will not be habitually passed over as if its reading had been made out beyond all doubt. The stone is No. 211 in Hübner's *Inscriptiones Britanniae Christianae*.

The next I would mention is Hübner's No. 209, namely, the Yarrow Stone, well known for the difficulties presented by its letters in their weathered state. Dr. Hübner gives four readings, not one of which will construe. The best is Smith's, which runs thus:

hic Memor iaceti | Loin[ris]ni . . . princ(i) | pes [C]nudi | Dumngeni hic iacent | in tumulo duo fili | Liberali.

The lettering is very irregular and frequently

debased. The last *e* in the first line is a capital, but in every other instance, I think, the lower part only is that of a capital, the upper part having its top bar bent downwards to join the middle bar, which is made long. The *s* is of the perpendicular kind, resembling *L* upside down. The *R* occurs in various stages of debasement, and so do *l* and *v*; while the *VM* of *tumulo* and *Dumnogeni* are conjoint. Lastly, *d* is always a minuscule.

At first the whole thing seemed to me hopeless, and it was not till I had gazed at the stone repeatedly for three days that I satisfied myself that the following is the reading:

HIC MEMORIA LETI
[BE]LLO INIGNIFIIMI PRINCI
PEI · NVDI ·
DVMNOGENI · HIC IACENT
IN TVMVLO DVO FILII
LIBERALI

The first ray of light came with my discovery that the *c* of Smith's *Memor iaceti* is an undoubted *L*. Then I reasoned that *memoria leti* meant in some sort of way "happy or fortunate in their memory." My friends who know Latin tell me that it is all wrong, that *leti* does not stand for *laeti*, used loosely for *felices* or a happier adjective, but the genitive of *letum*, a poetic word for "death." Be that as it may, in my ignorance I construed *memoria laeti*, and concluded that . . . LOIN . . ., a highly improbable combination, must be severed, and the *LO* regarded as the end of an ablative, followed by an adjective beginning with *IN*. What the word ending in *LO* could be was a mere matter of guessing, as a piece of the top of the stone is gone long ago. *Periculo* would be too long; besides, I persuaded myself that I saw traces of an outer *L*, so that one had *LLO* as indicating *bello*. The next question was to read the adjective beginning with *in*; this was the chief difficulty, as the letters are small and, for some unaccountable reason, very crowded. At first I seemed to make out *INTIM* with a doubtful sort of *m*, the latter part of which was a perfect *N*. Then I had visions of a very questionable adjective *intimidi*, but, after long puzzling over it, and changing my point of view, I discovered that it ended in a very small but perfect *IM*. Then I ought to have had *intimisimi*; but I was labouring under the difficulty that I had no clear specimen of an *s* to judge by; for the one I guessed as the final of *principes* had a perpendicular stem, but it was so far gone that one could hardly guess the exact shape of its ends. However, I remembered that I was not quite satisfied with the *T*, as the top stroke was not quite horizontal, and the space left for the left half of it was suspiciously small; this exactly suited a straight *s* somewhat like *L* upside down. Then my questionable *M* analysed itself into *GN*, with a very small *G* of the shape of a reaping-hook, and like the bigger *G* of *Dumnogeni*. This completed my reading of *insignisimi*, the second *s* of which I must admit to be still only a guess. Here must be added that not only are the letters of this word *insignisimi* comparatively small and crowded, but they run somewhat out of the proper direction of the line, so that the word ends in close proximity to the *o* of *memoria*, which is a small letter. The *R*, however, is larger, so the first *P* of *principes* begins lower. In fact, the bottom of the *MI* is almost on a level with the top of the *P* following. The rest of the line consists of larger letters, namely, *PRINCI*, but the last two are very faint; in fact, I am not certain that I could trace the *CI* quite correctly, and it is even possible that the spelling here is *PRINCCI*. In that case the line would end exactly opposite the end of the first line. Before and after *Nudi* I noticed a point, and another after *Dumnogeni*. Lastly, the *c* in *iacent* is so faint

as to be difficult to trace; without a drawing or photograph it is impossible to give an exact idea of the spacing and size of the letters on the stone. The *II* of *fili* seem to me certain, though I should have expected *fili* as the more probable spelling in this kind of inscription; and I think that *Liberalis* never had its final *s* written on this stone. Similarly I would regard *Nudi* and *Dumnogeni* as standing for *Nudis* and *Dumnogenis* to be construed as nominatives. I need scarcely say that I have all along regarded the princes in the first part of the epitaph as being the same persons as the two sons of *Liberalis* in the latter part, and that accordingly I was led to interpret the whole somewhat freely as follows:

Here *Nudis* and *Dumnogenis*, princes of happy memory and pre-eminence in war,
Here the two sons of *Liberalis* lie in the barrow.

As my interpretation of the inscription may have influenced my reading of some of the letters, I have thought it but right to give the former at length, but I must warn the readers of the ACADEMY that the Latinists whom I have consulted are inclined, as already suggested, to treat *leti* as the noun. I do not feel sure that I have quite accurately understood how they would construe the rest. But one of my friends would construe *principes* as *principis*, and translate thus:

Here is the memorial of the death of a prince most distinguished in war, *Nudus Dumnogenus*.
Here lie in the barrow the two sons of *Liberalis*.

A word now as to the persons commemorated. The names *Nudi* and *Dumnogeni* would in Modern Welsh be *Nüð* and *Dyvnien*, and the former is familiar in the pedigrees of the Men of the North; but there it has the epithet *Hael*, which is exactly the Welsh for *Liberalis*. Here, however, one cannot possibly read *Nudi Liberalis*. I should rather suppose that *Hael* or *Liberalis* was a standing epithet or surname in *Nüð*'s family; in fact, Dr. Skene, who has associated this stone with it in his *Four Ancient Books of Wales* (i. 169) gives three *Haels* of the same generation, namely *Rhyðerch Hael*, *Mordav Hael*, and *Nüð Hael*. The family was descended from a *gwledig* called *Ceredig*, who was doubtless the *Coroticus* of St. Patrick's famous letter. The name *Dumnogeni* or *Dyfnien* does not occur so far as I can remember anywhere else, but it is quite in harmony with that of one of the ancestors of *Nüð Hael*, namely *Dywnwal*, grandson of *Ceredig*; for *Dywnwal* restored to its early form would be *Duninwal* with the same element *dumno-* taking the lead in the compound. Dr. Skene has called attention in this connection to a remarkable legend preserved in the MS. of the Venedotian version of the *Laws of Wales*, which is to the following effect:

"Here *Elidir Mubenuaur*, a man from the North, was slain; and the Men of the North came here to avenge him. These are the men who came as their leaders, *Clidno Eydin*, and *Nud Hael* son of *Senillt*, and *Mordav Hael* son of *Servari* [read *Servan*], and *Retherc Hael* son of *Tudauwal Tutclit*; and they came to *Arvon*, and, because of the slaying of *Elidir* at *Aber Meuhedus* in *Arvon*, they burnt *Arvon* as an addition of revenge. And afterwards *Rud* [read *Run*] son of *Maelcun*, with the men of *Guinet* following him, went on a hosting to the banks of the *Forth* in the North, and there they were a long while disputing who should take the lead in crossing the *Forth*."

It is remarkable that a Taliessin poem obscurely associates *Rhün* with *Nüð* and *Nwython*. I think that the passage may be rendered thus, though a very different translation is given in Skene's *Four Ancient Books of Wales* (i. 338):

"The host of *Rhün* refused equality
Of rulers' rank with *Nüð* and *Nwython*."

Nwython is a name which decidedly belongs to the North in the Old Welsh sense, and I fancy the bearer of it to have been a Pict in alliance with *Nüð* and his *Cumbrians* against *Rhün*, who is supposed to have succeeded his father *Maelgwn*, and to have lost considerable portions of his dominions. *Maelgwn*, far the most powerful of the kings of the line of *Cunedä*, is supposed to have died in the year 547—at any rate that is the date given in the *Annales Cambriae*. Possibly *Rhün*'s war with the Men of the North occurred soon after his father's death, and so *Nüð Hael*, as one of the leaders in that war, would date about the middle of the sixth century, or at any rate not long after. Our *Nudi* may have been that very *Nüð*, but if not he doubtless belonged to the same princely family, and I should guess that our inscription dates some time in the latter half of the sixth century.

Let it, however, be understood that I mention these surmises merely in order to give some idea of the interest attaching to the *Yarrow Stone*, and in the hope that they may induce others to inspect the inscription far more thoroughly than I have been able to do, and examine much more closely the historical allusions which may have a bearing on it.

Lastly, my special thanks are due to two gentlemen in the neighbourhood, to the Rev. *Malcolm Carment* of the Free Church manse for his generous hospitality and ready help in a variety of ways, and to *Mr. Lindsay*, on whose farm of *Whitehope*, belonging to the Duke of *Buccleugh*, the stone stands: *Mr. Lindsay* had kept the stone covered since last spring with a mixture of soil and stable manure, so that when it was uncovered for me the other day the lichen could be washed off with the greatest ease. Owing to his forethought the stone is now cleaner than it has been perhaps for centuries, and it is owing to this advantage that I have been able to make what progress I have in the matter of reading the inscription.

J. RHYS.

THE ROMAN INSCRIPTION AT WEST PARK.

London: August 23, 1891.

One of the few Roman inscriptions which has intrinsic importance is a dedication to the Emperor *Severus*, now preserved at *West Park*, near *Fordingbridge*. A copy of this inscription has been published, from my readings, by *Prof. Mommsen* in the *Ephemeris* (v. p. 250), and the supplement to the third volume of the *Corpus* (n. 6580). I have since found a copy of the same inscription among the papers of the Society of Antiquaries, and append here a few readings where the copy—made by "*Gen. Wolfe, Bombr. R.A.*" in May, 1801—seems to preserve more lettering than is now on the stone:

1. *Spectator's Left.*

18. ITTIDIANA
25. VITALIS
26. IOL
27. POL

2. *Spectator's Right.*

1. GIVRANA
23. ALEXAN
24 end. Add C (*astris*)
25 end. ,, II
27 end. ,, C
32. PHILADELPIA C
35 init. C end. CASTR SI
36. end. PA
37. RAVILLIVS
40. init. M; end. MARCVS
42 foll M. ATILIVS. M. F. COL. MVRICI
C IVLIVS. C. F. POL. SE
C IVLIVS. C. F.
L VALERI

Most of these additional letters have been lost, no doubt, by the cutting of the stone to fix it into its present position.

F. HAVERFIELD.

NOTES ON ART AND ARCHAEOLOGY.

"AN Alphabetical Account of the Nobility and Gentry which are (or lately were) related unto the several Counties of England and Wales. As to their Names, Titles, and Seats by which they are, or have been, generally known and distinguished according as they were received from the hands of Divers Persons, experienced therein in each County by their Public Offices or otherwise. The like never before Published. Printed 1673." The above is a copy of the title-page of a rare work of much genealogical interest and utility, which it is intended to reprint. It is a work well worthy of being thus perpetuated, containing records of a period subsequent to the discontinuance of the Heralds' Visitations. The names recorded therein are over 7400 in number; alphabetically arranged in double column under each county of England and Wales, including Monmouthshire and the Isle of Wight. The status of each individual mentioned is indicated as "nobleman," "esquire," or "gentleman." At the end of the book will be added a return of "The Names of Certain Gentlemen that tarry at Home in every Shire," made in the reign of King Edward the Sixth, and never previously printed.

MUSIC.

MUSICAL PUBLICATIONS.

"THE GREAT MUSICIANS."—*Cherubini*. By Frederick J. Crowest. (Sampson Low.) "No apology, therefore, is needed for this brief monograph of Cherubini." Thus writes the author in his preface; the "therefore" referring to a previous paragraph in which he thinks the character and works of musicians deserve to be recorded "equally with those of potentates, warriors, and ecclesiastics." We cannot quite agree with Mr. Crowest, and think that some of the careless writing, and some of the opinions expressed, decidedly call for apology. As a specimen of the writer's style let us quote two sentences. Speaking of the opera *Démophon* he says:

"The finished detail, the majestic form, the brilliant instrumentation, the lofty style, the beautiful chorus music, all was of a new order, new from the composer, new to the public who listened to it. Failure that it was, contents and non-contents alike looked forward to a next opera with surprising anxiety."

Here there is faulty grammar, redundancy, anti-climax. Again, why does he write "librettos" on one page, and "libretti" on another?

Then we find it stated that Cherubini went to London in the autumn of 1784, and on the next page that he was present at the Handel Commemoration Festival in July of that year. But now let us come to some of the opinions expressed. In the preface Mr. Crowest tells us that Cherubini was "one who lacked a great faculty, namely, poetry and fancy." Yet on p. 10 he speaks of the "richness of fancy" in Cherubini's dramatic compositions, and on p. 41 the master is described as one "gifted with a rare and keen sense of what is poetic and beautiful." From this Mr. Crowest does not seem to have a settled opinion with regard to Cherubini's merits as a composer. In fact, he is constantly quoting some authority or other, as if distrusting his own judgment. He

tells us that the Mass in G "would alone be sufficient to win for its composer an enduring fame as a master in this form of composition." The sentence is redundant, but let that pass. He has previously described works of less import at considerable length, and here one would naturally expect to find further comment. Mr. Crowest merely remarks: "The lengths of the several movements in this Mass are as follows:—Kyrie, 101 bars; Gloria, 503 bars," &c. Our author admires Cherubini for following the example of Gluck, and aiming at dramatic truth.

This admiration is sound. But what does he mean by describing Cherubini as a giant harmonist, "able to gather together the ruins of German, French, and Italian dramatic art-forms, and restore them in reasonable and more rational mould than did Wagner"? Is that a reasonable way of describing the art work of the Bayreuth master? Mr. Crowest, indeed, is unfortunate in his remarks on Wagner. On another page Tannhäuser is spoken of as "persevered recitative." There is another sentence in the preface which calls for mention. It is as follows: "As a composer, Cherubini does not rank with Bach, Mozart, Beethoven, or the last of the Titans of music—Mendelssohn." On page 78 he says that in his masses Cherubini "places himself on an equality with these masters of art." The "masters" are mentioned in the previous sentence; they are, "Mozart, Haydn, Beethoven." By the way, the masses of these masters are elsewhere described as "glorious contributions to sacred musical art," another remark which suggests that our author is not altogether a trustworthy guide.

There is one exceedingly amusing passage about Mendelssohn, the so-called "Titan." "Composers," says Mr. Crowest, do not "imitate him (Cherubini) in melodic turn and harmonic combination after the same fashion that hosts of workers have imitated Mendelssohn." Of course not: Mendelssohn was, to a great extent, a mannerist, and as Mr. Crowest ingeniously remarks on the very next page, Cherubini was remarkable for his "complete freedom from mannerism."

Mr. Crowest's book, in spite of its weakness, has points of interest. His appreciation of the composer is, on the whole, correct, and it is only when he begins to compare him with other composers, that he fails to do justice either to him or to them. The volume concludes with a useful catalogue of Cherubini's works.

The Organist's Quarterly Journal. Part xci., Vol. xii. (London Music Publishing Company.) This number includes a long Fantasia in F by Edwin H. Lemare, organist of the parish church, Sheffield. It opens with an *Allegro maestoso* of an introductory character, in which the composer shows that he has caught the spirit of Wagner's music. It is followed by a melodious theme with variations; of the latter there are five, all cleverly written, though somewhat mechanical. In Var. 2 chromatic notes are introduced to an alarming extent: Mr. Lemare seems to be trying to out-Spohr Spohr. The Finale Fugato shows skill, but unfortunately there is anticlimax, for the first part is better than the last. A solemn march by Walther H. Sangster is simple; the trio is not over refined.

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LITERATURE.

The Origin and Religious Contents of the Psalter. By T. K. Cheyne. (Kegan Paul & Co.)

It was an important sign of the times that a theologian of such known courage and independence as Prof. Cheyne should have been chosen to deliver the Bampton Lectures of 1889. But the autumn of the same year was marked by an event of perhaps even greater significance in ecclesiastical history—the publication of *Lux Mundi*. It is no secret that the astonishing success of that volume was chiefly due to Mr. Gore's Essay on Inspiration, and that Mr. Gore's essay itself was chiefly remarkable for its very candid concessions to the demands of recent Old Testament criticism. The protests of other High Churchmen went for nothing; it was felt that the president of Pusey House spoke with authority, and that English clergymen were now in practical possession of the liberty which had been legally given to them by the judgment of the Privy Council in the case of Dr. Rowland Williams and Mr. H. B. Wilson. Mr. Gore and his colleagues deserve whatever praise is due to the graceful recognition and assimilation of results to which their own school had contributed absolutely nothing; but in our admiration for the purple feats of Pusey House let us not forget who fished the murex up. The preface to Prof. Cheyne's new volume—an Apologia in little—comes opportunely to remind some of us, and to let others know for the first time, how great have been his efforts on behalf of a truly scientific exegesis, moving in harmony with the deepest religious spirit: begun under what difficulties, carried on with how little support, and rewarded by how little recognition, may best be ascertained from his own artless and touching narrative. That Prof. Cheyne should find it necessary at this time of day to prove himself "no fledgeling" in criticism speaks volumes for the stolidity of the religious public. It may be assumed that the readers of a journal which has been enriched during so many years by his contributions—contributions some of them specified in this autobiographical preface—will readily admit his competence, I may perhaps say his unrivalled competence, to deal with such a problem as the origin of the Psalter. It may be as well, however, to mention that the lecturer is not, like Dean Stanley, a mere populariser of German research. His analysis of the so-called Second Isaiah, published ten years ago in the *Encyclopaedia Britannica*, was an original contribution to criticism of capital

importance, and has since been confirmed as the result of independent inquiry by no less an authority than Kuenen; the conclusion of both scholars being that a much later date than that of the Exile must be assigned to certain portions of that anonymous prophecy.

The general drift of recent criticism has, indeed, been to detach large portions of the Old Testament from their ancient moorings and to lodge them much lower down on the stream of history; and when our author quitted, as he tells us, in 1871 the school of Ewald for the school of Graf and Kuenen, he fully committed himself to this tendency. It is, therefore, no surprise that he should now assign the whole Psalter to the post-exilic period, with the somewhat doubtful exception of Ps. xviii., which dates at the earliest from the reign of Josiah. Five lectures out of eight are devoted to establishing this conclusion in detail. Nothing but actual perusal can give any idea of the untiring patience, the ever ready scholarship, and the vigilant ingenuity with which Prof. Cheyne canvasses the whole Psalter, group by group, psalm by psalm—one may almost say, verse by verse. The headings, which once passed for being equally inspired with the text, are of no authority whatever. Psalms are attributed to David that David could not possibly have written, whether we consider his character, the circumstances of his life, or his religious standpoint. Nevertheless, there are certain external indications which, in the hands of the sagacious critic, may be used as clues to historic fact. The Psalter is, as is well known, divided into five books on the model of the Pentateuch. But the fourth and fifth books, while markedly separated from the third by a notice at the end of Ps. lxxii. stating that "the prayers of David, the son of Jesse, are ended," really form a single collection, the division between them being purely artificial. This collection is of later origin than the Davidic Psalter and differs from it in some important particulars. These are, "the paucity of authors' names, the almost complete absence of musical phrases in the titles, and the many distinct references to a congregational use of the Psalms—characteristics which presuppose, the first that the Psalms of Books IV. and V. are not much older than the collections themselves, the second that the temple music had undergone a radical change in (or near) the time of the collectors, and the third that, while the temple services had become more precious than ever, the older Psalms were found to be from a later point of view not in all points sufficiently adapted to congregational use" (p. 9).

Internally they are distinguished by a martial and jubilant tone, and by a complete disappearance of the old doubts of God's righteousness. Taken together, these indications suggest a period marked by a great influx of some foreign and higher civilisation, accompanied by a triumphant re-assertion of Israel's religion against a foreign oppressor—requirements satisfied by the Maccabean epoch, and by that alone. On examining Psalm cxviii. we find it just such a hymn as would have been indited to celebrate the victories of the heroic deliverer Judas (p. 17). But this Psalm is only one of a group, from which, on sound exegetical

principles, it cannot be separated. Thus the Maccabean psalms multiply under one's hands, including among others that glorious hundred and tenth, which, as Carlyle tells us, so filled the thoughts of Cromwell on his march to Dunbar field. The "priest for ever after the order of Melchizedek" can be no other than Simon the Maccabee, chief of the Jewish state and high priest in one. Even in the older collection Psalms of a precisely similar character, and therefore referable to the same period, are to be found. Prof. Cheyne supposes them to have been interpolated in their present places by a later editor; an assumption in which there is nothing arbitrary, as such editorial interpolations are proved on independent grounds to have been practised in the case of other Psalms. Altogether, the lecturer enumerates twenty-six Psalms, which he regards with more or less confidence as Maccabean (pp. 455-6). It may be observed in passing that Psalm cx. has been omitted from this final list, while by another oversight Psalm lxxxvi. is classified as Maccabean in the text (p. 119), and as pre-Maccabean in the appendix (p. 456). To some critics it may appear that Prof. Cheyne has, if anything, assigned too few rather than too many Psalms to the period of the glorious struggle against the Syrian monarchy.

No Psalms can be dated with such certainty as the group that we have just been considering, and none gain so much in freshness, interest, and power, by being exhibited in their true historical setting. Thus, both on scientific and literary grounds, the Bampton Lecturer did well to put them in the fore-front of his argument, and to work back from them to the earlier portions of the Psalter. The allusions, if any, to contemporary events in the hymnology of the Persian and pre-Maccabean Greek periods are few and indistinct. On the other hand, the purely literary evidence assumes greater prominence; and the many parallels offered to the later Isaian prophecies, to Job, and to Proverbs, serve to bring the Psalms where they occur into close connexion with other more or less certainly dated documents. Unfortunately, in view of recent criticism, it would be dangerous to assume that Job and Proverbs are not themselves works of the Hellenic period. It is much to have satisfied ourselves that the Psalms are all or nearly all post-exilic, that they breathe the very air of the Second Temple, of happy pilgrimages to Jerusalem, of the Diaspora, of the synagogues, of the Law as it was completed by Ezra, of a re-united Northern Israel, of cruel persecutions and of treason within the fold itself, but never of such idolatry or of such secularising politics as had been so common under the old monarchy. Moreover, the linguistic evidence, although not of itself decisive, is, so far as it goes, entirely favourable to the theory of a post-exilic origin of the Psalter. It will be found set out with the author's usual learning in the second appendix to this volume.

In two most remarkable Psalms, xlv. and lxxii., a king is spoken of in terms of the most rapturous panegyric. Prof. Cheyne thinks that in both instances the royal hero

is no other than Ptolemy Philadelphus. This hypothesis was, I believe, received with marked disfavour when first put forward at Oxford; and certainly there is nothing in the present volume more likely to provoke dissent and even ridicule. But it would be easier to smile at Prof. Cheyne than to refute him. It is less difficult to understand how such lyrics could be addressed to Ptolemy than how they could come to be dissociated from him, and regarded as divinely inspired prophecies of the Messiah. One cannot help feeling that another critic of equal learning and ingenuity might make out a still better case for (say) Alexander the Great. What light would be thrown on some phrases in Psalm xlv. could we believe that they were intended for the daughter of Darius! And when we consider the cruel oppression practised towards the close of the Persian period and, according to the lecturer, so vividly described in certain Psalms, it would be strange if the young Macedonian conqueror had not been welcomed with such another rapturous greeting as was addressed to Cyrus by the Second Isaiah.

There are many religious minds to whom the modern account of the Psalter will be profoundly distasteful, less as a break with the old tradition than for the very reasons that make it so delightful to the historical student. The better you explain a Psalm by the circumstances in which it was written the more you seem to take from its value as a prophecy of Christ. I do not say that Prof. Cheyne's later lectures will remove the difficulty felt by such pious and tender souls, but I do say that his apologetic method is at once the soundest and most effective of which the case admits. The Psalmists, then, he seems to think, did not indeed proclaim the advent of a personal Messiah; but their whole tendency is in the direction of what we know as the Christian faith; and the later we place them the closer is the connexion into which we bring that faith with the old religion of Israel: the more clearly do we interpret both as necessary phases of a single ascending evolution. First of all, each sacred singer speaks not for himself alone, but for the whole faithful congregation; it is not David or another that we hear, but the personified conscience of Israel, in passionate self-abasement, in urgent pleading for help, in piteous abandonment, or again in blissful security or triumphant jubilation. Thus the Church-nation anticipates the Church. And in this national consciousness the germ of a world-wide expansion was contained. The universalistic teaching of the Second Isaiah had not been forgotten. It is true that Jewish charity was chequered by periods of sullen and repellent self-isolation. The Psalms are not without expressions of savage vindictiveness, proving too clearly that the highest Christian standard had not yet been reached. But these were reactions provoked by the outrages of a Bagôses or an Antiochus Epiphanes; and when the clouds broke, the old missionary spirit re-asserted itself in opposition to the spirit of sacerdotal exclusiveness.

In the next place, side by side with the

Temple-worship of the psalmists, there are energetic protests against material rites and sacrifices—a proof that the teaching of Jeremiah was still maintained as a living tradition by his lyrical successors. Here, too, we have the promise of a purely spiritual religion, already recognised as such by St. Paul. In fact, the enlarged and purified conceptions of humanity which at that time were gaining currency corresponded to an enlarged and purified idea of God. The problem was how to re-unite these seemingly antithetic elements of religious thought; and the Psalmists are constantly feeling their way along different lines of mediating and self-revealing activity very subtly distinguished and traced out by the lecturer. They speak much of God's loving-kindness; they figure Him as a Teacher and a Shepherd; by a revived but no longer mischievous mythology, they conceive the great powers and processes of nature as the ministers of His will. The Law, the Scriptures, the everlasting covenant with Israel are yet nearer and dearer means of grace. But the gap still remains unfilled. The immanent dialectic of religion drives them on to confront the triumph of injustice on earth with the hope of a life beyond the grave. So at least Prof. Cheyne holds. It is certain that the author of Daniel believed in a resurrection. A few Psalms contain some more or less enigmatic expressions pointing in the same direction. They date from a time when Israel lived in close contact with the pure and lofty religion of Zoroaster, in which the doctrine of rewards and punishments after death forms an integral part. Read in the light of the Avesta, those doubtful psalm-passages are no longer doubtful. The germs of such a belief pre-existed in old Israelitic legends and more recent prophecy; but they could only be brought to maturity by the influence of a fully developed faith. "Iran and Israel were pre-destined fellow-workers in the cause of religion" (p. 362).

Such in its barest outlines is an argument the like of which for breadth and candour was probably never heard before from the pulpit of St. Mary's. Prof. Cheyne's lectures carry our knowledge of the subject to the furthest point it has yet reached, and mark, or ought to mark, a new epoch in English Psalter-criticism.

ALFRED W. BENN.

Further Records. By Frances Anne Kemble. In 2 vols. (Bentley.)

MRS. KEMBLE has been encouraged by the success of her *Records of a Girlhood* and *Records of a Later Life* to produce what may be called another instalment of her autobiography. In these volumes we have a collection of letters written to intimate friends between 1848 and 1883, mostly from her home in the United States. Taken as a whole, the work is somewhat less substantial than its predecessors, but is not inferior to them in closeness of observation, skill of narration, and a certain unstudied grace of style. That it has been prepared with due care we are scarcely able to assert. No strict chronological order is observed in

the arrangement of the letters; passages obviously calling for explanation or correction are passed by in silence, and several references to persons still living are of a kind that ought to have been omitted. In the revision of her proofs, too, Mrs. Kemble has overlooked a rich crop of errors. Handel is credited with having composed a "Sampson," and many of the scraps of French to be found in her pages are inaccurately printed.

Little is said by Mrs. Kemble of the Civil War, but that little is not without interest. In the autumn of 1861 she writes from Lenox:

"Our daily talk is of fights and flights, weapons and wounds. The stars and stripes flaunt their gay colours from every farm roof among these peaceful hills, and give a sort of gala effect to the quiet New England villages, embowered in maple and elm trees, that would be pretty and pleasing but for the grievous suggestions they awake of bitter civil war, of the cruel interruption of an unparalleled national prosperity, of impending danger and insecurity, of heavy immediate taxation, of probable loss of property, and all the evils, public and personal, which spring from the general disorganisation of the government and disruption of the national ties. . . . Of the ultimate success of the North I have not the shadow of a doubt."

Here is a little sketch of the condition of the country soon after the cessation of the conflict:

"The activity, energy, wealth, and material progress are something amazing. The country has made a wonderful start forward since I went away six [*sic*] years ago; and the check which its prosperity received by the four years' Civil War seems only to have accelerated its vigorous action now that the people's energies have returned to their accustomed channels. I perceive, however, an enormous change in one respect, which was probably operating upon the country before I left it, but which now, after several years' absence, strikes me more than anything else. The country is no longer English. New England may be so essentially still, but out of New England the English national element has died out almost entirely. When first I came here, thirty-four years ago, the whole country was like some remote part of England that I had never seen before, the people like English provincial or colonial folk; in short, they were like queer English people. Now there is not a trace of their British origin except their speech about them; and they are becoming a real nation, and that nation will be German in its character and intellect more than English. Our language is and will be theirs, and the foundations of their laws will be English law; but the people will be more like the great Teutonic people of the continent of Europe, and not like us, their Anglo-Saxon ancestors. Even in Philadelphia the Quaker element, which was really one of English conservatism, has died out, and the whole tone of society and manners has changed."

It should have been pointed out in a note that the prediction hazarded in the foregoing extract has not been fulfilled.

In the letters written between 1874 and 1877 there is a good deal about American life and character as shown during that period. Especially does Mrs. Kemble dwell upon the total absence of devotion to public affairs that the best class of men evinced.

They had already come to hold a political career in outspoken contempt:

"Their own private concerns absorb all their energy. They would have to resign the engrossing pursuit of indefinite wealth for a settled small stipend as members of Congress if they adopted the government of the country as their business; and they are quite content to give that over to a class of men whose intellectual qualities and general capacity are at once stamped as of an inferior order by their being what is technically called 'politicians'—a term which in this country not unfrequently means a low, ignorant, unprincipled man, who, being quite unequal to the successful management of his own private affairs, undertakes those of the nation. . . . There are no men of leisure; the men of wealth are all money-makers, devoted to that supreme 'industry'; the gentlemen (of whom there is no class) are professional men—lawyers, physicians, bankers, merchants—with a sufficiently thorough knowledge of their own peculiar business and a superficial smattering of general non-technical education; and they keep absolutely aloof from politics and politicians, as they would keep aloof from dirty work and dirty people."

American women do not find unmixed favour in Mrs. Kemble's eyes. While recognising their beauty as a race, she holds them to be deficient in the charm of sensibility, to have a dryness and coldness of manner which distinguish them from any others she has seen. They are more remarkable for good looks than good manners. In railway carriages they will accept seats from men "without so much as a word, a look, or a bow of acknowledgment." And their extravagance, especially in dress, has long been a byword:

"I knew one woman—I was going to say lady, but I retract that—who, wearing during the summer exquisite linen dresses made for the American market, and light and cool for the heat, never had one washed, but as soon as it had lost its first crisp freshness threw it away. Another lady of the same stamp paid fifteen dollars—three pounds—for the ironing of a flounced dress that was rather tumbled. The head of one of the first lace establishments in Brussels told me that she had received a commission from an American gentleman, for a New York lady, for a flounce which was to cost not less per yard than a sum so extravagant 'that,' said the great lacemaker, 'I did not know how we could contrive to make anything in size, pattern, or fine texture for which we could honestly demand such a price.' The gentleman insisted nevertheless, as that, he said, was the condition his female friend affixed to the purchase of her flounce, wishing only that its price should exceed that of an acquaintance of hers."

Formerly it was an affectation among young ladies in the States to hold rank in but slight esteem. One of the Prince of Wales's partners at the New York ball in 1860 was afterwards asked whether she had not laid up in lavender the satin shoes she wore on the occasion. In reply she shrugged her shoulders and laughed, at the same time admitting, with a patronising air, that he was a "nice little fellow." But this affectation has long since died away; at the present time, as all of us know, the fair American will "condescend to marry even the son of an English duke."

Mrs. Kemble has something to tell us of many interesting people—Lord Tennyson, Thackeray, Longfellow, the Carlyles,

Miss Frances Cobbe, Henry Ward Beecher, Charles Greville, Margaret Fuller, Frederica Bremer, James Spedding, Bret Harte, Lord Houghton, Prescott, Motley, Emerson, Lowell, Oliver Wendell Holmes, and Richard Chenevix Trench. Once we get a glimpse of Carlyle at his house in Cheyne-walk:

"He is pleased to be visited by his friends and acquaintances, and I sat with him an hour, and sang him the Scotch ballad of 'Lizzie Lindsay.' He was very eloquent, and very severe in his denunciations of our present government, and far from cheerful in his prognostications of the future of England."

Between Mrs. Kemble and Mrs. Carlyle no love appears to have been lost:

"I do not know whether I am singular in not endorsing very heartily the enthusiastic admiration of his wife's genius bestowed upon her after her death by Carlyle. In my personal intercourse with her she seemed to me a bright, clever, intelligent woman; but as to any comparison between her mental powers and those of the two great geniuses of our day, George Sand and George Eliot, it was really absurdly inadmissible. She either had caught from Carlyle, or was naturally endowed with, a fine general contempt for the intellects of her acquaintance; and in her letters, I think, displays an *effort* at brilliancy and point quite destructive of its effect. A very small instance of this with reference to myself will illustrate this tendency. 'Mrs. Butler paid me a visit,' said she, 'with a riding whip, I suppose to keep her hand in.' I was dressed in my habit, and just going out on horseback, and necessarily carried my riding whip, which I am not aware of ever practising (keeping my hand in the use of) with any creature but my horse. The desire to write something *smart*, such as this observation of hers exhibits, seems to me unpleasant, and unsuccessfully and frequently apparent in Mrs. Carlyle's letters. I wish clever people had a higher and juster respect for simple stupidity."

During a visit paid by Mrs. Kemble to Lord Houghton and his wife at Frystone, their place in Yorkshire, there occurred an incident which, as she says, might figure with good effect in a novel:

"One evening, when I was dressed for dinner before anyone else, and was sitting alone in the drawing room, I overheard old Mr. Milnes, the father of my host, who was very little acquainted with me, questioning my many-years kind and attached friend, James Spedding, about my career and fortunes. They were walking up and down an adjacent room, of which the door was open; and I heard a story that I should have pined if told of another woman, related in the compassionate voice of the gentleman who had known me from my girlhood, and been my brother's school and college friend and companion. Plunged in very sad reminiscences, it was some minutes before I perceived that I was sitting, quite unconsciously, opposite a very good portrait of Lord Houghton, with the tears streaming down my face, apparently at its contemplation. What any of my fellow guests, or my charming hostess, might have thought of such an apparent indication of feeling has often made me smile. Luckily I recovered myself before anyone came to misinterpret it."

Archbishop Trench would have wished to bury one part of his early life in complete oblivion. On the appearance of Mrs. Kemble's *Records of a Girlhood* he

"expressed himself displeased and hurt at my

mention of his participation with John Sterling and my brother in their Spanish adventure and sympathy with the unfortunate revolutionary attempt of Torrivos. . . . I found to my extreme astonishment that Dr. Trench had made such a complete secret of his part in the affair that until the publication of my book his own family and children knew nothing of that episode in his life; and my full reference to it was an absolute revelation to them, and caused them considerable amusement, and him, I am sorry to say, much annoyance. A curious circumstance of rather a comical nature occurred to my daughter, who, dining at the Deanery in Westminster with Dean Stanley and Lady Augusta, found herself, to her great pleasure, seated next to the Archbishop of Dublin, of whose early friendship with her uncle and partnership in the romantic Spanish expedition she had often heard me speak. When, therefore, Dr. Trench said courteously, 'I think on these occasions it would be an advantage if neighbours at table were furnished with a sort of conversation *menu*, slight hints of the subject by which they might interest each other.' 'Yes,' said my daughter, with smiling acquiescence, little suspecting on what unwelcome and forbidden ground she was treading in appealing to her neighbour's youthful recollections; 'for instance, my lord, your early Spanish adventures.' Dr. Trench was dismayed and *not* delighted with the young lady's familiarity with that carefully, silently-suppressed Spanish secret, and much surprised at it till he found out who she was and how she became acquainted with it."

One of Bret Harte's experiences in the savage and lonely western wilderness, through which he travelled as agent for some Eastern Express Company, is thus related:

"He had arrived at night at a solitary house of call on his way, absolutely isolated and far distant from any other dwelling—a sort of rough road-side tavern, known and resorted to by the wanderers in that region. Here he was to pass the night. The master of the house, to whom he was known, answered his question as to whether anyone else was there by giving the name of a notorious desperado, who had committed some recent outrage, and in search of whom the wild justices—the lynchers of the wilderness—were scouring the district. This *guest*, the landlord said, was in hiding in the house, and was to leave it (if he was still alive) the next day. Bret Harte, accustomed to rough company, went quietly to bed and to sleep, but was aroused in the middle of the night by the arrival of a party of horsemen, who called up the master of the house and inquired if a man they were in pursuit of was with him. Upon receiving his repeated positive assurance that he was not, they remounted their horses and resumed their search. At break of day Bret Harte took his departure, finding that for the first part of his journey he was to have the hiding hero of the night (thief or murderer probably) for his companion, to whom, on his departure, the master of the house gave the most reiterated, detailed, precise, and minute directions as to the *only* road by which it would be possible that he could escape his pursuers, Bret Harte meanwhile listening to these directions as if they were addressed to himself. They rode silently for a short time, and then the fugitive began to talk—not about his escape, not about the danger of the past night, not about the crime he had committed, but about *Dickens's last story*, in which he expressed such an eager and enthusiastic interest that he would have passed the turning in the road by which he was to have made his escape, if Bret Harte

had not pointed it out to him, saying: 'That is your way.'

In this book, as in her *Records of a Girlhood*, Mrs. Kemble is at the pains to disparage the profession to which she formerly owed so much. Her view is that "a life of incessant excitement and factitious emotion is unworthy of a man, and that a calling which involves public exhibition is unworthy of a woman." It is permissible to ask whether Mrs. Kemble would have regarded the stage with so much dislike if her career upon it had been more brilliant than it was. Not until the author of the *Métromanie* had failed to win a place among the learned forty in Paris did he write the well-known epitaph upon himself—

"Ci-git Piron, qui ne fut rien,
Pas même Académicien;"

and Mrs. Kemble, according to all appearance, is illustrating the story of the fox and the grapes in a similar way. Her early triumph as an actress was due almost wholly to the interest excited by the spectacle of a girl coming forward to save her father from grievous embarrassment, if not absolute ruin. After an interval of about thirteen years she reappeared on the boards, though only to find before long that her hold upon the town had virtually gone. In a note she speaks of this as the natural decrease of her attraction and popularity; but why such a decrease should have occurred in the case of a woman only thirty-eight years of age, as she then was, is inexplicable except upon the hypothesis that she had not the talents to achieve a lasting success. It is difficult to resist the suspicion that had the mantle of Mrs. Siddons descended upon her she would have worn it as long as possible.

FREDERICK HAWKINS.

An Irish Wild-Flower. By Sarah M. B. Piatt. (Fisher Unwin.)

NEARLY a thousand years ago it came into the mind of a poet to write a poem which should be complete in fourteen lines. Poems of fourteen thousand lines were written in those days, and the friends of the poet laughed at his whim. He let them laugh and wrote. No one had told him what we have all been told—that brevity is the soul of wit; it had suddenly come to his thoughts that it was the heart of poetry. Since then the world has been flooded with work based on this theory. There is scarce a poet, scarce a rhymester in England who does not to-day write sonnets. It will be to some a disappointment and to some a pleasant surprise to find that in the little book of poems which Mrs. Piatt has just given to the world there is not a sonnet. This is the more remarkable because it is in short poems that Mrs. Piatt excels. The one which gives its name to the book, "An Irish Wild-Flower" (suggested by the sight of a barefoot child by a castle), is complete in eight lines:—

"She felt, I think, but as a wild-flower can
Through her bright fluttering rags, the dark,
the cold,
Some farthest star, remembering what man
Forgets, had warmed her little head with gold.
Above her, hollow-eyed, long blind to tears,
Leaf-cloaked, a skeleton of stone arose
Oh, castle-shadow of a thousand years,
Where have you fallen—is this the thing that
grows?"

This seems to me absolutely perfect, the loveliest Irish growth of this sad summer.

The eight-line poem offers great difficulties, and the danger of obscurity lies always near. Mrs. Piatt sometimes—not often—succumbs to it. In the pretty bit of pathos called "By an Ancient Mound," the octave is not taken quite cleanly, as a musician would say; but "Wayside Courtesy," to read which is to visit Ireland, is beautiful, marred only by one tripping line. The picture-poem—if this word may be used—is one in which French poets and women poets of all countries excel. It is the harvest of a quiet eye. A German woman-writer, too little known in this country—she is not a queen—has produced a little masterwork in this species of poem, "Das Haus in der Heide." Finest, if not most beautiful, among Mrs. Piatt's octaves is the one called "A Reproach," addressed to Ireland. The Shan van vocht is a shameful name for Ireland's sons to have given her. Walt Whitman has made perhaps the best that poet could make of it in his metreless, rhymeless, most unmusical, but most powerful and pathetic "Old Ireland"; but Mrs. Piatt has done better in treating Ireland not as a lonely beldame, but as a mother "beautiful, cruel," and, I dare think, young, with her wild brood about her feet.

It would be impossible for one unacquainted with this poet's nationality to divine what it is from her booklet. A young Irish girl reading it lately exclaimed at intervals, "She's Irish!"—"No, she's American!" (with disappointment)—"She's Irish!"—"No, she isn't; what is she?" and shut the book with some annoyance. The allusions to America in it are indeed many and loving, and that contained in the poem called "A Funeral on the Lee" is beautiful. The book has no political colouring, and is the work of an artist, not of an "orator." This makes it not only gracious, but timely. Its prevailing tone is sad, but not desponding, and now and then a laugh rings out. It has not always the right Irish tone in it; but once it is heart-full of Irish mirth and mischief, and the mirth is most infectious. I allude to the poem called "Last of his Line." The last of his line is a young donkey looking through the ruined window of his family castle:

"In his grey garments, with the ivy blown
About his serious face,
He muses, in the sunrise bloom alone,
On his romantic race."

The donkey's musings merit reading, and Mrs. Piatt merits thanking. So does Mr. Fisher Unwin, who has bound up her wild-flowers charmingly.

ELSA D'ESTERRE KEELING.

Calendar of Ancient Records of Dublin. By J. T. Gilbert. Vol. II. (Dublin: Joseph Dollard; London: Bernard Quaritch.)

MR. GILBERT is by no means an ideal editor; but it would be a scurvy return for the many valuable services he has rendered to the cause of Irish history were we to allow his shortcomings to weigh heavily in the balance against his many merits. Good paper and good printing in the case of a book intrinsically interesting cover a multi-

tude of sins, and go far to secure immunity from criticism for an editor whose marginal references and occasional footnotes are not unfrequently miracles of ineptitude.

The documents in the present volume would furnish ample material for an interesting sketch of civic life in Dublin during the reign of Elizabeth; but I must here content myself with briefly referring to one or two points which may serve to elucidate their general character. The Municipal Council of Dublin, consisting of the mayor, aldermen, council of forty-eight, and council of ninety-six, used to assemble at the Tholsel four times a year, viz., on the fourth Friday after Christmas-day, Easter-day, Midsummer-day, and Michaelmas-day. The members were summoned together by the ringing of the Tholsel bell at nine o'clock in the morning, and all sat together in one room where the debates were held. The proceedings were marked by a good deal of irregular and disorderly conduct; and in 1602 it was found necessary to institute certain fines for the punishment of those who neglected to be in their places at half-past nine, who quitted the assembly any time during the day without permission, or who interrupted the orderly progress of debate by speaking more than once to the same motion. The present volume is chiefly occupied with the record of their proceedings from 1538 to 1610. The citizens of Dublin have always been famous for their hospitality; and as their magistrates have naturally been expected to maintain the reputation of the city in this respect, the office of mayor has not always proved an unqualified honour, "yt being ofte tymes sene that severall persons supplying that offyce falleth after to great decaille by reason of the chardge." More than one instance occurs in the present volume in which refusal to take office was followed by disfranchisement and even by fine and imprisonment. But Mr. John Shelton, who was elected mayor in 1604, appears to have been the only one who disqualified himself from serving by refusing to take the oath of supremacy, whereby as having brought the liberties of the city in danger he was fined £300. Matters affecting the trade of the city, intercourse with foreigners, regulation of prices and wages, appointing of times and places for the sale of certain commodities such as fish and meat, punishment of fraudulent dealing and breaches of the guild laws, formed of course a very important part of the business that came before the Council, in connexion with which I will merely quote the following curious order respecting the sale of seeds:—

"Wheras inconvenience dailie groweth unto such ignorante people as dothe bye sedes without warrantise, and that the same dothe not growe to perfection, it is agreed that if any citizen of this cittie shall henceforthe beye any sedes to be sold agayne, and that the same do not growe with them that bye the same, the partie that sold the said sedes shall recompence the bier accordinge his hindrance and shall pay as a fyne to the tresory of this cittie xl.s."

Then, again, the city walls, the bridge, the river, and the harbour demanded constant supervision. Colman's brook, too, which joined the Liffey just outside the west wall,

was a continual source of trouble, and many were the orders passed, with but little success, to prevent it becoming choked up with filth and rubbish. In order to provide against fire, which the narrow streets and thatch-roofed houses rendered an imminent cause of peril, it was forbidden to build furze or faggot ricks within the city or suburbs, while a special contribution of £24 was levied in order to provide

"threskore bucketes, six lathers of xxx. fote long apece or therabouts, two crookes with their chaynes and ropes, and to repayre the two crookes which at this present we have."

The money was speedily raised, but complaint was made long afterwards that the "bucketes" had not been bought. It would be hard to say whether the beggars or the swine that infested the streets and open places were the greater nuisance. The latter certainly seem to have been the more dangerous, if we may judge from the following petition towards the close of Elizabeth's reign, complaining that the ancient laws against swine were not put into strict execution

"by reyson whearof great danger groweth therby, as well for infection, as also the poore infanties lying under stales and in the streetes subject to swyne, being a cattill much given to ravening, as well of creatures as of other things and alsoe the cittie and government therof hardlie spoken of by the State wherin they required a reformation."

The reference to the danger likely to arise from infection reminds us that twice during the period covered by this volume Dublin was visited by the plague. The first time was in 1575. The summer had been extraordinarily dry and hot. From May 1 to the beginning of August not a drop of rain fell; and the state of Dublin, with its wretchedly inadequate water supply, its filthy streets and still filthier ditches and open sewers, can be more easily imagined than described. The plague broke out in July, and as we read

"dyd growe in this cittie chieffie by meane that the inhabitauntes whose howses was or is infected with the same disease de keape the same secrete, and soo their neighbors or outhers repayinge to them are trapped in the same disease or seyckness onely by that meane."

Crowds of well-to-do citizens fled terror-stricken into the country, carrying the infection with them wherever they went, and "leving noe sufficient menn to keape the howses and doors open, to be aunswerable to watche, warde, and cesses, necessarie for the keapinge and saufe garde of this cittie," for which offence scores of them were disfranchised, and only readmitted on payment of heavy fines. The name of Dennis Collier, however, "physician and surgien," who for that he "adventured his life in this contagious tyme of plague," was admitted to the freedom of the city, deserves mention as of one who remained faithful to his post. The second visitation occurred in 1604; but this time the plague seems to have assumed a much less virulent form, though one of its victims happened to be the Mayor, Mr. William Gough, of whom it was observed that he "died the soner for that he was soe carefull and ventrose of himselfe in the government of this cittie in

these dangerous daies of infection." Hardly less disastrous than the plague was the explosion on March 11, 1597, of a large quantity of gunpowder in process of being transported from the Quay to the Castle. Nearly two hundred persons lost their lives by this accident; twenty houses in the neighbourhood were completely wrecked, and scarcely a house or church in the city, and few in the suburbs, that did not receive some damage in the "tylynges, smaale tymbers and glasse."

The question of public morals was, of course, one that intimately affected the welfare of the city, and the orders of the Council in this respect were many and varied. But it was a sign of the times when, in 1606, after noticing that there had sprung up among the 'prentices certain new vices, "especiallie the wearing of long haire fashioned lyke ruffins, an unmeet thing to be permitted in any civil cittie," they should have attempted to suppress it by ordering any 'prentice who persisted in the offence to be publicly flogged by two porters in disguise.

The annual muster of the citizens at Cullenswood on Easter Monday, or Black Monday as it was called, in memory of a terrible disaster that once befell them there at the hand of the "mountain enemy"; the ringing of a bell "in tyme of greate tempest and storms, to thend that every well-disposed citizen may be remembered to pray for ther neighbors which be in danger upon the seas"; the keeping of "a solemn light" on the eve of the Nativity of St. John the Baptist by the butchers of the city, and of a fire and light by the fishmongers on St. Peter's Eve, are among the most curious of the ancient customs alluded to in the present volume.

There are several other points to which I should have liked briefly to allude, such, for example, as the foundation of Trinity College, the effect of the debasement of the coinage at the close of Elizabeth's reign, the occurrence of many curious words and phrases; but enough, I think, has been said to illustrate the general nature of the contents of the volume. And in expressing my thanks to Mr. Gilbert for the pleasure it has afforded me, I would merely venture to add an earnest hope that the concluding volume of the work will contain, what for working purposes is absolutely indispensable, a full and complete index *nominum et rerum*.

R. DUNLOP.

NEW NOVELS.

The Witch of Prague. In 3 vols. By F. Marion Crawford. (Macmillans.)

The Trial of Parson Finch. By Somerville Gibney. (Ward & Downey.)

The Fountain of Youth. By Erasmus Dawson. (Chatto & Windus.)

Zadoc Pine, and other Stories. By H. C. Bunner. (Gay & Bird.)

Felicia. By Fanny N. D. Murfree. (Boston: Houghton, Mifflin & Co.)

Captain Lanagan's Log. By Edmund Downey. (Ward & Downey.)

Lord Arthur Savile's Crime, and other Stories. By Oscar Wilde. (Osgood, McIlvaine & Co.)

A Curious Case. By Sidney Sime. (Digby & Long.)

MR. MARION CRAWFORD is the most notable living instance to prove that an author may be prolific without deteriorating. He has, on the contrary, gained more and more mastery over his art since he first won wide repute by *Mr. Isaacs*. The present writer has read all and reviewed several of Mr. Crawford's novels; and now, having just read *The Witch of Prague*, he finds his admiration of its author's brilliant and exceptionally varied literary faculty enhanced in no slight degree. There is no living British novelist who can compete with Mr. Crawford in range and variety; and though these qualities are not everything, nor even, from the point of view of art, the main thing, they generally concur with a charm that is sufficiently rare to be always welcome and delightful. Of course, something more than wide range and variety of subject is meant; for art lies in the manner rather than the matter, if the two can fitly be dissociated at all. No doubt something is apt to be lost in the gain of wider scope and freer movement, but that any forfeiture of this kind paid by Mr. Crawford is to the serious detriment of the high quality of his work will not be imagined by those who have read romances so notable in literary power, and so varied in kind, as *Mr. Isaacs* and *The Tale of a Lonely Parish*, *A Roman Singer* and *Zoroaster*, *Marzio's Crucifix* and *To Leeward*, *A Cigarette-Maker's Romance* and *The Witch of Prague*. His latest book is almost defiantly handicapped; for surely no one, save a master confident of his craft and of his audience, or else an amateur sinning in ignorance against the public taste, would venture to publish a novel wherein the hero is never once named, but always alluded to as "The Wanderer"; where the heroine is "Unorna" and, to echo Poe's Raven, "nothing more"; where one of the protagonists is called Keyork Arabian (as though such strange nomenclature were as natural as "John Smith"); and where the co-heroine is so shadowy and unreal a personage that one is almost indifferent whether she be the vision imagined by Unorna or the veritable living daughter of a still more shadowy and unreal father, also never named, though by inference the reader is aware that Beatrice's father is a Mr. Varanger. In addition to this, there is a wild and, from the general standpoint, most improbable plot, with a background as remote from the ordinary reader's knowledge as it is gloomily impressive. Finally, this strange romance is sent forth under as unattractive a title as could well be chosen, unattractive at least to the class of readers to whom Mr. Crawford's books appeal. It means much, therefore, that in the face of this heavy handicapping *The Witch of Prague* is so remarkable a book as to be certain of as wide a popularity as any of its predecessors. The keenest interest for most readers will

lie in its demonstration of the latest revelations of hypnotic science. Mr. Crawford has not rummaged among old and recent books for striking incidents, at the cost of verity: he is a scholarly and acute student who has brought to his purpose a familiarity with the esoteric aspects and revelations of hypnotism which is far beyond that of most of our physicians, even of the newer school—the men who of all others ought to be acquainted with one of the most remedial factors as well as most obvious perils for mind and body within the scope of human knowledge. But *The Witch of Prague* is not merely a striking exposition of the far-reaching possibilities of a new science; it is a romance of singular daring and power. It would be useless to give here any digest of the plot, as the book will be read independently of any critical signposts. But it may certainly be added that this novel is written with a power which shows a growing and not a waning maturity of talent—an admission which may be freely made, though, for his part, the present writer is of opinion that Mr. Marion Crawford reaches his highest level, not in semi-mystical romances like *Mr. Isaacs* and *The Witch of Prague*, certainly not (for all their charm and even power) in imaginative exercises like *Zoroaster* and *K'halel*, but in acute and vivid revelations of life more within the scope of his individual experience, in books of the kind in which *To Leeward* stands pre-eminent.

When a novel begins thus:

"The birthday of the year 1754 was smiled on by the sun. There was not a cloud in the sky to mar his greeting—a smiling greeting, but lacking warmth. Jack Frost, &c., &c.: the very breeze, &c., seemed to have no power to toy with its accustomed playthings (and so forth, including 'the fragile jewels' with which novel-readers must now be so woefully familiar)"

—when a novel begins thus, the reader who is wary will rather turn to Thomson's *Seasons* at first hand, or at least seek mental recreation elsewhere. The plot of *The Trial of Parson Finch*, however, is a fairly good one; and the story, as a whole, might be entertaining, were it not in other respects conventional to a wearisome degree. However, what is wearisome to one may very well be pleasant to another; and it is only fair to the author to add that he has produced a book which is no doubt quite capable of affording welcome distraction to many readers.

There is a fount of youth in the human heart, which is the cause of our insatiable craving for excitement and daring adventure; and no happier title could be had for a book of the wildest adventure than that chosen by "Erasmus Dawson," or, rather, Mr. Paul Devon. The fountain of youth that is nominally sought for is not that situate in Heine's "wondrous isle of Bimini," nor is any one of the "heroes" the least like the dauntless Ponce da Leon. Those who would hear of the actual quest of that impossible ideal should turn rather to another recent book bearing the same name, the remarkable dramatic poem by Mr. Eugene Lee Hamilton. I say "nominally sought for," because the strange quest of Erasmus

Dawson and John Luttrell and the most irreverend Rev. Zachary Scutcher is really for a mysterious metal named Dianite, whose powers and capacities are nothing short of miraculous; though the voyage is assumed to be undertaken at the instance of an enormously wealthy but weak-minded nobleman, for no other purpose than a search for the fabulous Waters of Eternal Youth. The story is so good, the narrative is, indeed, such an enthralling one, that it can afford to suffer that disparagement which is also its due. In the first place, the introduction of "the funny man," in the person of Barnabas Geach, is altogether unnecessary, and, from first to last, is a source of irritation to the reader as well as of weakness to that air of verisimilitude which is the most potent charm in narratives of this kind. He is Holly out-Hollied. Several of the incidents, too, are markedly drawn after the originals by Mr. Rider Haggard, and even Mr. Stanley's recent African experiences are laid under too obvious contribution. The first two-thirds of the romance is much the better portion; the real or imagined necessity to introduce a love episode rather spoils the closing chapters. But with all its faults and shortcomings, even with all its obvious inspiration by *King Solomon's Mines* (down to a profusion of bloodshed, which at times make a chapter seem a kind of literary shambles), *The Fountain of Youth* is one of the ablest and most entertaining stories of adventure which has been published for a year or two past. That touch of what a French critic of M. Jules Verne paradoxically calls the magic of the possible-impossible enhances its fascination.

Mr. H. C. Bunner is well known in America both as poet and romancer. These short stories do not seem to me to adequately represent his powers, though they are good of their kind, and "Zadoc Pine" itself is in every way admirable. "The Zadoc Pine Labour Union," to give it its full title, and "Squire Five-Fathom," are the most striking of the six tales: though all are more than ordinarily readable, and only one, "Natural Selection," is too long for that artistic effect which is, or should be, the justification as well as the aim of the short story or episode.

Miss Fanny Murfree (not, be it noted, the author of *The Prophet of the Great Smoky Mountain* and other Tennessee tales) is fond of such sentences as "by way of accomplishing this purpose she proceeded *per ambages*"; "had written of his pretensions much as if they were *un fait accompli*"; "Fred will be entirely *au fait* by the time he gets home"; and, worst of all, "her husband regarded her *au grand sérieux*." It is a pity that *Felicia* is spoilt by these and other unfortunate tricks of style or blunders of inexperience, for there is much in the book that is creditable in accomplishment as well as notable in promise. The effort to be "powerful" is sometimes too emphasised: the author is on safe ground as long as she is on the highway.

Naturally there is humour as well as "go" in a story by Mr. Edmund Downey, better known perhaps as F. M. Allen.

These "passages in the life of a merchant skipper" are entertaining, and their interest is enhanced by the illustrations. *Captain Lanagan's Log* has the great merit of being suited to "old boys" as well as to youngsters.

Lord Arthur Savile's Crime, and its three companion stories, will not add to their author's reputation. Mr. Oscar Wilde's previous book, though in style florid to excess, and in sentiment shallow, had at least a certain cleverness; this quality, however, is singularly absent in at least the first three of these tales. Much the best of the series is the fourth, the short sketch entitled "A Model Millionaire," though even this brief tale is spoilt by such commonplace would-be witticisms as "the poor should be practical and prosaic," "it is better to have a permanent income than to be fascinating." There is much more of this commonplace padding in the story that gives its name to the book, e.g., "actors can choose whether they will appear in tragedy or comedy," &c., "but in real life it is different. Most men and women are forced to perform parts for which they have no qualifications," and so on, and so on, even to the painfully hackneyed "the world is a stage, but the play is badly cast." This story is an attempt to follow in the footsteps of the author of *New Arabian Nights*. Unfortunately for Mr. Wilde's ambition, Mr. Stevenson is a literary artist of rare originality. Such a story as this is nothing if not wrought with scrupulous delicacy of touch. It is, unfortunately, dull as well as derivative. "The Sphinx without a Secret" is better. "The Cantervile Ghost" is, as a story, better still, though much the same kind of thing has already been far better done by Mr. Andrew Lang; but it is disfigured by some stupid vulgarisms. "We have really everything in common with America nowadays, except, of course, language." "And manners," an American may be prompted to add. A single example may suffice:

"The subjects discussed were merely such as form the ordinary conversation of cultured Americans of the better class, such as the immense superiority of Miss Fanny Davenport over Sara Bernhardt as an actress; the difficulty of obtaining green corn, buckwheat cakes, and hominy, even in the best English houses . . . and the sweetness of the New York accent as compared to the London drawl."

It is the perpetration of banalities of this kind which disgusts Englishmen as well as "cultured Americans." One should not judge the society of a nation by that of a parish; the company of the elect by the sinners of one's own acquaintance. Mr. Wilde's verbal missiles will serve merely to assure those whom he ridicules that another not very redoubtable warrior has bestirred himself in the camps of Philistia.

Mr. Sidney Sime's *Curious Case* is a sufficiently sensational return for the shilling demanded for it. It is, indeed, better than most books of its kind; and the social problem involved in Dr. Hart's ethically justifiable if legally reprehensible and punishable action is one that is all the better for being brought before the attention of thinking men and women in all manner of ways.

WILLIAM SHARP.

SOME BOOKS ABOUT JAPAN.

Noto: an Unexplored Corner of Japan. By Percival Lowell. (Boston and New York: Houghton, Mifflin & Co.) Noto is certainly a suggestive name, and it suggested to Mr. Percival Lowell womanliness and will. Why this should have increased his desire to go there is not so apparent; but luckily it did, and he went. Luckily, that is, for those who like his book, as many will; not luckily altogether for himself, for Noto was not much of a place, after all, viewed in the light of an unknown goal for a sentimental journeyer. What must have been a greater disappointment was to find that an enterprising European, perhaps himself a sentimental journeyer, had been there before him. Alas! unbeaten tracks have become scarcer in Japan since the voyages and travels of Miss Bird. But Mr. Percival Lowell is a traveller whose disappointments are taken with a light heart; for his pleasure consists so much in seeking, that it is comparatively independent of what it finds. On what he calls the two great principles, "that pursuit is itself the prize, and that the means justifies the end," he was content to have made his journey, even though Noto was not quite so unexplored or quite so unlike other places as he had fondly hoped. At all events the excursion was new to him, and he has made it new to his readers, by the freshness with which he has preserved his impressions, and the felicitous language in which he often expresses them. Noto, indeed, though not unknown, was sufficiently out of the way and difficult of access to make a visit romantic and worthy of record. It lies on the west coast of Nippon; and the journey from Tōkyō is long and has to be performed by every variety of conveyance, including railway, horse railway and jinrikisha, with passages of pedestrianism. The way traverses ranges of high mountains, some of which strike sheer into the sea, and have to be circumvented by giddy roads sliced on the face of the rocks. If on the whole the journey outward proved uneventful and the goal insignificant, the former was not without pleasant incident, nor the latter without food for reflection. The fine and strange scenery, the experiences of the different inns and tea-houses, the old ladies watching the fish-traps on the inland sea of Noto, the charming manners of male and female, and the odd fellow-travellers in their strange variety of costume between European and Japanese, variegate Mr. Lowell's pages with life and colour. Moreover, if the spirit of adventure was somewhat disappointed in going, it had its revenge on the return. Here the traveller, to the temporary distress of himself, but the permanent delight of his readers, got into real difficulties and dangers on the snow mountains, and narrowly escaped being brought back to Tōkyō in custody of the police. All these troubles Mr. Lowell appears to have borne with an equal mind. Clearly what has happened in the day vexes not over much the soul which can take comfort of its imagination. Many of the passages in the book remind us of Robert Louis Stevenson, as when Mr. Lowell writes:

"Twilight is the time of times to arrive anywhere. Any spot, be it ever so homely, seems home-like then. The dusk has snatched from you the silent companionship of nature, to leave you poignantly alone. It is the hour when a man draws closer to the one he loves, and the hour when he most shrinks from himself, though he wants another near. It is then the rays of the house lights wander abroad and appear to beckon the homeless in; and that must be, in truth, a sorry hostelry to seem such to him."

Throughout, this little book is well written and in excellent taste. It is various, too, vivid description alternating with epigram, and shrewdness with poetical feeling. Indeed, Mr.

Lowell bursts into poetry itself now and then, though his verse is not of so high a quality as his prose. The book can be safely recommended to all those who love Japan, or literature, or both.

Japanese Girls and Women. By Alice Mabel Bacon. (Gay & Bird.) The Japanese cannot complain of any want of interest on the part of Western nations as to themselves and their country. It is true that their fascinating art has had, perhaps, the lion's share of attention; but, nevertheless, their history, their religions, their habits and customs, their industries and their literature, the geography and natural history of their country, have undergone a not less thorough scrutiny by travellers, men of science, and philosophers of Europe and America. So true is this, that a book like the present, which, to a certain extent, covers new ground, and adds not a little to our previous knowledge of the Land of the Sun, is a welcome surprise. It cannot, indeed, be said that Japanese girls and women are entirely unknown to us. We are very familiar with their outward appearance; we know their beautiful costumes to a hairpin, and their various types of beauty, from the Daimio's wife to the inn-keeper's daughter. Even those who have never left London or Paris can picture to themselves with confidence the charming manners of the tea-house girl and the blandishments of the *geisha*. Nor can anyone have read the many translations of Japanese stories and dramas without knowing something of the character of Japanese women, especially in the days of old Japan. But of the domestic life of the Japanese woman of to-day, of her education, her principles, and her fortunes, we have little or no knowledge. Why this particular plot of the Japanese field should have remained so long untilled, it is not difficult to divine. It required the hand of a woman; and few Western women, with the necessary opportunities and inclinations for the study, have resided for sufficient time in the country. The author of this little book appears to have been the first to have set about the task with the necessary qualifications. In accepting as authoritative accounts of Japan by persons foreign to the country, one may be pardoned for a little scepticism, especially when they purport to divulge the secrets of the inner life. The reader is very much at the mercy of his instructor, and experience has shown the danger of implicit confidence. But in the present case there is little cause for caution, and our suspicions are, to a great extent, disarmed by the modesty of the preface, in which the writer tells us that this work is by no means entirely her own, that it is largely the result of interchange of thought with Japanese ladies, that it has been carefully revised and criticised by Miss Umé Tauda, teacher of English in the Peeresses' School in Tōkyō, and by Mr. Griffin, the author of *The Mikado's Empire*. But the book has little need of such credentials. The Japanese girl, like everything else in Japan, is in a state of transition. She has her high school, and she likes it, finding in the discipline less restraint than in the gentle round of home duties and ceremonies; and it is a sad day when she has to resign such comparative liberty of thought and action. Another fear on leaving school is that of marriage; for though a Japanese girl is not forced to marry against her will, she is "expected" by the family to take little time in making up her mind, so that she may be off her parents' hands at the age of sixteen or thereabouts. It often happens that she takes leave of her school-fellows to be immediately mated with a man of whom she knows little, and for whom she cares nothing, and enters on a doubtful career, with no prospect at the best of any but a humdrum future as wife and mother. It is evident that at present the "higher education" is not so

suitable for her future as that simple but in many respects beautiful one, of music, and tea-making, and flower painting, and etiquette, and other pretty and domestic accomplishments, which sufficed under the old conditions of Japan to make her life happy and contented. Already we learn that she looks upon her lessons in etiquette as the least interesting of all, and not without feelings of ridicule. Let us hope that some means may be found of modifying the too great ceremony of Japanese manners without destroying their charming ideal of politeness and grace. At all events, no one reading this book can help feeling a more than common interest in the future of Japanese girls and women; but it is not only they that will have to change, but their lords and masters, before the discordance between the old and new civilisations in regard to their position is satisfactorily arranged.

Utamaro. Par Edmond de Goncourt. (Paris: Charpentier.) Utamaro or Kitagawa Utamaro (which is as though we called Titian, Vecellio Titian), is a name now well known among the collectors of Japanese chromo-zylographs. He belongs to the palmy period about the beginning of this century, when the art of printing with coloured wood blocks reached a point of beauty and technical perfection unattained elsewhere. Utamaro's exquisite taste in the arrangement of delicate colour, the decorative charm of his compositions, the freedom and elegance of the lines of his drapery, and the grace of his poses, make his works objects of desire to the collector. He belonged to what is known as "the popular school of Japanese art." He had the same master as Hokusai. He illustrated novelettes; he was a marvellous draughtsman of birds and flowers and insects; but his chief speciality was in depicting the manners and appearance of that class of women who dwell in the "maisons vertes" of Yedo. A book which consists of a "Catalogue raisonné," accompanied by a biography which is little more than a critical account of the different works of a Japanese artist, is of interest to a comparatively small class; and it is not a little remarkable as a sign of the ardour with which the study of Japanese art has been lately pursued in Europe that this volume should have already reached its second thousand. Part of this success may be due to the popularity of the veteran author, Mr. Edmond de Goncourt, who, though past the age of seventy, has entered with a light heart upon an undertaking which might daunt a younger man. The author of so many books on the arts of his own country in the eighteenth century proposes to write (if fate allow him) a series of no less than thirteen volumes on "L'Art Japonais du XVIII^e Siècle," of which this is the first. It will be the wish of all that he may live to complete the task.

NOTES AND NEWS.

THE most interesting announcement for the coming season that we have as yet heard of is a volume of poems by Mr. W. E. H. Lecky, which Messrs. Longmans have in the press.

FOR some time before his death, Mr. William Blades was engaged on a History of Printing, which was intended for publication in the "Book Lovers' Library." The work grew under the author's hands till it became too large for this series. The volume was practically completed before Mr. Blades's death; but it will be edited by Mr. Talbot B. Reed, who will now add to the volume a memoir of the author, and a list of his contributions to literature on the subject of printing. The work will be published by Mr. Elliot Stock, in crown quarto size, and will be copiously illustrated.

MESSRS. LONGMANS will publish, at the end of the present month, the third and concluding volume of Mr. S. R. Gardiner's *Student's History of England*, covering the period from 1689 to 1885. Soon afterwards they will have ready a companion Atlas of English History. In addition to historical maps of the British Isles, and plans of battles and sieges, it will contain maps of foreign countries which have been the scenes of events connected with English history, while the colonial development of the race also receives recognition. Some of the maps have been specially prepared for this atlas; and all have been carefully revised, and in some cases corrected, by Mr. Gardiner himself.

MESSRS. SWAN SONNENSCHNEIN will shortly publish a *History of Titles*, by the Rev. H. W. Clarke. The volume, which takes Selden's classical work of the same title (1618) as its chief authority, will contain some trenchant criticisms on Lord Selborne's book, and for the first time publish important statistics of the gross aggregate amount of the revenues of the Church of England, derived from the new parliamentary return compiled in the office of the Ecclesiastical Commissioners.

A REPRESENTATIVE collection of stories of all ages and all countries is about to be published by Messrs. Cassell & Co. under the title of *The World of Romance*, edited by "Q." and illustrated with original engravings. Part I. will be issued with the October magazines at the end of this month.

WITH the issue for October, which commences Vol. III., *The Expository Times* will be enlarged to double its present size. An arrangement has been made with Mr. Pinches, of the British Museum, to write a series of articles dealing with the Old Testament and the Cuneiform Inscriptions. He will go over the whole field of discovery in this department, incorporating and correcting Schrader's latest edition, and adding the new material which has been made available since it was published. Prof. Sayce will write upon "The Higher Criticism and the Monuments," the first article appearing in October. The same number will contain an article by Prof. Caspar René Gregory, of Leipzig, dealing with the teaching of theology in that university. Arrangements have also been made for articles upon English literature in its religious and ethical aspects: Prof. Henry Jones, of University College, North Wales, will write on Browning, and Miss Woods, of Clifton High School, on Milton.

MR. HODGES has nearly ready for publication *Narcissa Brendon*, a romance in two volumes, by Mr. Edward Peacock.

DR. GEORGE MACDONALD'S new novel, *The Flight of a Shadow*, will be published by Messrs. Kegan Paul, Trübner & Co.

MESSRS. HENRY & Co. will publish in October a new novel, by Mr. George Moore, in one volume, entitled *Vain Fortune*, with illustrations by Mr. Maurice Grieffenhagen.

MESSRS. FREDERICK WARNE & Co. will publish next week a new sensational story in their "London Library," entitled *Sir Ralph's Secret*, by Mr. James Maclaren Cobban.

MESSRS. WARD & DOWNEY have a new work by Mr. Fogerty in the press, called *Mr. Jocko*, after an educated ape, around whom are grouped a number of curious characters, chiefly connected with a travelling circus. The story is intended to illustrate the teaching of Darwin, and is written from an agnostic point of view, recognising "Mr. Jocko" as an amiable member of the great human family. The book will be published simultaneously in America under the new copyright law.

MESSRS. CHATTO & WINDUS will publish shortly a volume of poems by Miss Mathilde Blind, entitled *Dramas in Miniature*.

A THIRD series of poems for recitation by Messrs. Aylmer & Gowing, entitled *Ballads of the Tower*, will shortly be published by Messrs. Griffith, Farran, Okeden, & Welsh. The book will be dedicated to Sir Edwin Arnold.

THE next volumes of the "Social Science Series" (Sonnenschein) will be *The London Programme*, by Mr. Sidney Webb, dealing with the water and gas companies, markets, docks, tramways, hospitals, poor law, housing of the poor, police, ground rents, and like topics; and *The Modern State in Relation to Society and the Individual*, by M. Paul Leroy Beaulieu.

MESSRS. DIGBY & LONG have now ready, under the title of *Up Stream and about Town*, the humorous reminiscences of a boating man, containing character-sketches of his companions and persons he has met.

WE are informed that the sixth edition of Mr. Joseph Hatton's *By Order of the Czar* was sold within a fortnight, and that a seventh edition is now in the press. Mr. Hatton is one of those whom the new American law will benefit; for, while no less than three pirated editions were brought out of *By Order of the Czar*, he has already arranged for the copyright of his new novel, *The Princess Mazaroff*, which will appear both here and in New York early in October.

MR. FRANK MURRAY, of Derby, Leicester, and Nottingham, has now ready for issue to subscribers a little volume of prose by Mr. R. Le Gallienne. The edition is limited to 250 copies, all of which, we hear, were taken up before publication.

SOME interesting information respecting the life and works of Miss Olive Schreiner is given in the September number of *Beauty's Queens*, together with a portrait.

THE English Dialect Society has sent out three of its publications for 1891, viz., *Rutland Words*, by the Rev. Christopher Wordsworth; a supplement to the *Sheffield Glossary*, by Mr. Sidney O. Addy; and an essay on *Alaut in the Modern Dialects of the South of England*, translated from the German of Dr. Karl Bülbring by Mr. A. W. Badham. A fourth volume will be issued later in the year.

MR. R. S. SMYTHE, the Australian manager, and Major Pond, of New York, sailed from England last week to return to their respective countries. Mr. Smythe carries away with him contracts with Mr. Henry M. Stanley (for October 1891 to April 1892), and with Max O'Rell and M. Paderewski (for May 1892 to May 1893). Major Pond has engaged Sir Edwin Arnold and Max O'Rell for the forthcoming season (1891-1892) in the United States and Canada. Max O'Rell, who is engaged by both managers, will sail for Australia from San Francisco on March 31, 1892.

THE Duchess of Albany has consented to open the new buildings forming the extension of the Printers' Almshouses at Wood Green, N., at an early date in October.

THOSE who have been unable to obtain a copy of Mr. William Watson's little volume of poems entitled *Wordsworth's Grave*—which won such unusual praise from Mr. W. D. Howells in *Harpur's Magazine*, and from Mr. Grant Allen in the *Fortnightly Review*—may be glad to know that Mr. Fisher Unwin has just published a new edition of it in his "Cameo Series." For the benefit of the biographer of the future, we add that two pieces, both of a somewhat personal nature, which appeared in the first edition, are now omitted; while four new ones are added—"In Laleham Churchyard," "The Glimpse," "A Child's Hair," and "Ireland." At the same time the number of Epigrams has been increased from twenty to forty-seven, by

larger drafts upon the volume of one hundred Epigrams which was published at Liverpool (Gilbert G. Walmsley) in 1884.

ORIGINAL VERSE.

WEAL AND WOE.

THE tide has ebb'd, and we a little band
Are left alone upon the silent sand:
Why are these sad dark rocks of waves bereft,
And storm-tossed weeds as spellbound seamarks
left
To show where once the eager waters spread?
The vigorous life is gone—we softly tread,
Now touched with awe, our careless laughter
stilled,
By the stern grandeur of the bare rocks chilled.

The tide has ebb'd, and we who saw it flow
Lamenting ask, "Ah, wherefore dost thou go,
Old ocean, hiding in thy southern caves,
While all the north laments thy ebbing waves?"
And far-off whispers from th' horizon come,
From flying winds that hither, thither roam.
"Children of men, 'twixt heaven and earth ye go
In this strange fate of wandering to and fro,
Now drawn to good and now to evil deed,
Until from earth's vibration ye are freed.
Why wonder Ocean has its ebb and flow,
While Man alternates still 'twixt Weal and Woe?"

BEATRIX L. TOLLEMACHE.

OBITUARY.

SYDNEY WILLIAMS.

IT is with much regret that we record the death of Mr. Edmund Sydney Williams, in whom liberal studies—alike in theology, in philosophy, and in orientalism—have lost a devoted supporter. For three years (1871-73) he was the publisher of the ACADEMY, and he always continued to be a friend to its interests. He died at his residence, Blackbrook, near Bickley, Kent, in the morning of Tuesday, September 1, in the seventy-fifth year of his age.

Mr. Williams was born at Beeston, in Nottinghamshire, on January 26, 1817; but in the following year he was taken to Hamburg by his father, who had been appointed English teacher at the Johanneum in that city. Here he was educated, and thus he acquired that knowledge of German which was afterwards to be so useful to him in his business. In 1836 he returned to England, and became a clerk with Messrs. Black & Armstrong, foreign booksellers in London. On the failure of that firm, he joined with Mr. Frederick Norgate as publishers and booksellers, under the style of Williams & Norgate, at 14, Henrietta-street, Covent-garden. The partnership terminated in 1864, when Mr. Norgate opened a house of his own in Bedford-street; and Mr. Williams has since carried on the business alone at the old address. A branch office was opened at Edinburgh in 1855.

As a publisher, Mr. Williams did much for the cause of liberal theology. Under the auspices of the Theological Translation Fund, he brought out translations of the most important works of advanced German theology, in thirty-eight volumes. Though supported at first by several prominent English scholars, before the series was concluded the sole responsibility rested upon him. Later, he was entrusted by the Hibbert Trustees with the publication of the works written under their patronage, including the valuable series of Hibbert Lectures. He also published most of the works of Miss Frances Power Cobbe. In philosophy, it is sufficient to say that he was the publisher of Mr. Herbert Spencer, and of the quarterly psychological journal, *Mind*. His own interest in education led him to issue a large number of school-books, chiefly for the use of teachers of

French and German. Among his recent books, we may specially mention Mr. Charles Booth's exhaustive studies of *The Labour and Life of the People*.

Mr. Williams had a wide knowledge of German literature, and also many friends in Germany. As a young man, he frequently wrote reviews of German books in the *Foreign Quarterly Review*; and in his old age he took pleasure in forming a valuable collection of books relating to "Reynard the Fox." He acted as agent for Baron Tauchnitz, and intermediary in his negotiations with British authors. Among his other German friends may be mentioned Prof. Pauli, the historian; Prof. Albrecht Weber, the veteran orientalist; and Prof. Th. Aufrecht, of Bonn.

As a man, Mr. Williams was very amiable and loyal in his friendships. Many will remember with mingled feelings the pleasant hours they have passed at his home. Though a keen man of business, he was always generous in his treatment both of authors and of his employees. While he lived in London he devoted much of his spare time to the affairs of the German Hospital at Dalston, of which he was a director, and in which he took a great interest all through his life.

He leaves a widow (a sister of Sydney Dobell) and a family of seven children. His two sons will continue the business.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOURGET, Paul. Sensations d'Italie. Paris: Lemerre. 3 fr. 50 c.
 BRIEFWECHSEL F. Lücke's m. den Brüdern J. u. W. Grimm. Hrg. v. F. Sander. Hannover-Linden: Manz. 5 M.
 RIVET, AUG. La législation de l'enseignement primaire libre. Paris: Larose & Forcel. 6 fr.
 ROSENBERG, M. 17 Blatt aus dem grossherzogl. Silberschatz im Schlosse zu Weimar. Karlsruhe: Bielefeld. 240 M.

THEOLOGY, ETC.

- BEISSEL, S. D. hl. Bernhard Evangelienbuch im Dome zu Hildesheim. Mit Handschriften d. 10. u. 11. Jahrh. in kunsthistor. u. liturg. Hinsicht verglichen. Hildesheim: Lex. 12 M.

HISTORY.

- MOLTKE, Graf H. v. Gesammelte Schriften u. Denkwürdigkeiten. 3. Bd. Geschichte d. deutsch-französischen Krieges von 1870-71. Berlin: Mittler. 7 M.
 QUELLEN zur Schweizer Geschichte. 10. Bd. Rätische Urkunden aus dem Centralarchiv d. fürstl. Hauses Thurn u. Taxis in Regensburg. Basel: Geering. 10 M. 40 Pf.

PHYSICAL SCIENCE.

- NOVAK, O. Revision der paläozoischen Hyolithiden Böhmens. Prag: Rávnac. 4 M.
 SCHLICHTENDAL, D. H. R. v. Die Gallbildungen (Zooeciden) der deutschen Gefässpflanzen. Zwickau: Zückerl. 2 M.
 WEX, G. Ritter v. Periodische Meeresanschwellungen an den Polen u. am Aequator. Wien: Spielhagen. 4 M.

PHILOLOGY, ETC.

- LIEBLEIN, J. Hieroglyphisches Namen-Wörterbuch. Genealogisch u. alphabetisch geordnet. Nach den ägypt. Denkmälern hrg. 3. Lfg. Leipzig: Hinrichs. 30 M.
 LOEPMAN, H. L'inscription anglo-saxonne du reliquaire de la vraie croix au trésor de l'église de St. Michel et Gudule à Bruxelles. Ghent: Clém. 2 fr.
 MEYER, W. Der accentuirte Satzschluss in der griechischen Prosa vom 4. bis 16. Jahrh., nachgewiesen. Göttingen: Deuerlich. 1 M.
 POLAND, F. Staat der Athener, übersetzt u. erläutert. Berlin: Langenscheidt. 70 Pf.

CORRESPONDENCE.

KYD'S "SPANISH TRAGEDY."

London: Aug. 31, 1891.

In the ACADEMY of August 22, Dr. A. Brandl calls attention to a copy of this play in the University Library at Göttingen bearing the following title-page:—

"The Spanish Tragedie, containing the lamentable end of Don Horatio, and Bel-imperia: with the pittifull death of old Hieronimo. Newly corrected and amended of such grosse faults as passed in the first impression. London, printed by Abell Jeffes [not 'Teffes' as printed throughout in Herr Brandl's note], and are to be sold by Edward White, 1594."

The title-page of the undated edition, printed by Alde, and reprinted by Hawkins in his *Origin of the English Drama*, is identical with the above, except in the imprint, which has:—"At London, Printed by Edward Alde, for Edward White."

This undated edition is conjecturally dated in the British Museum Catalogue, and by some bibliographers, as also of 1594; but if we follow the history of the play in the Stationers' Register we can, I think, pretty accurately determine the date of the Alde edition, and prove it to be much later than that of the Göttingen copy.

The play was entered to Abell Jeffes on October 6, 1592. When he first printed it, and how many editions he issued, we have no means of knowing: the 1594 copy at Göttingen is the only one that has come down to us. And note, that he did not print this edition for Edward White; in 1594 White merely acted as his salesman. Jeffes, indeed, retained his right in the play until August 13, 1599, when he assigned it to William White; and accordingly in this same year we have an edition with the imprint "At London, Printed by William White, dwelling in Cow-lane, 1599." The only other alteration W. White made in Jeffes's title-page was to refer to the faults of the former impression, instead of *first* impression. What connexion, either of relationship or business, there was between William White and Edward White does not appear; but some there must have been, for on August 14, 1600, Edward White, then warden of the Stationers' Company, directed the *Spanish Tragedy*, with other works, to be set over to Thomas Pavyer. It seems obvious, therefore, that at some time between William White's publication and the transfer of the play to Pavyer, Edward White must have obtained a right to it, and have got Alde to print an edition for him. We may then, I think, with some confidence date the Alde edition as of the year 1600. The earliest known edition of Pavyer is dated 1602; and in it appear for the first time the additions attributed to Ben Jonson. But for the earlier unadded-to editions it is clear that the Göttingen copy is the most important; and as it appears to be unique, it is to be hoped that our German cousins will favour us with a facsimile reprint of it.

P. A. DANIEL.

A REMINISCENCE OF LERMONTOFF.

Ballykilbeg: Sept. 1, 1891.

Among the memories of Lermontoff's life which have appeared in Russia, *à propos* of the fiftieth anniversary of his fatal duel on July 27, 1841, one story, the truth of which is vouched for by General Komaroff, is particularly interesting, as it gives a picture of Lermontoff rivalling the mad escapades of his own hero, Petchorin, among the gorges and cliffs of the Caucasus.

It will be remembered that, for a fierce attack on the Emperor Nicholas, in his verses on the death of Pushkin, Lermontoff was transferred from a regiment of the Guards in St. Petersburg to one of the companies serving in the Caucasus against the Cherkess mountaineers. The Russian camp was almost nightly attacked; and to venture outside the lines was to court capture or death. One day Lermontoff proposed to his brother officers—among whom were Pushkin's brother, and Gleboff, afterwards Lermontoff's second in the duel with Martynoff—to arrange a picnic beyond the lines, where their festivities would be out of earshot of the commanding officers. Though extremely dangerous, and contrary to express orders, the picnic was agreed to; and Lermontoff, as projector of the expedition, led the way to a ravine

in the mountains, out of sight of the camp. He pointed out a row of figures on the edge of the ravine, and explained to the party that they were Kayaks, whom he had placed there to watch against the Cherkess. A bonfire was lit, well-hidden from the camp, but perfectly visible to the Cherkess sharpshooters, who were hovering round. The officers feasted and made merry, and soon forgot the possibility of an attack. Lyeff Pushkin and Lermontoff, the best talkers of the party, vied with each other in brilliant sallies. Lermontoff overflowed with sparkling wit and epigram. All night the party carried on their revelry, happily unattacked by the Cherkess, till the first grey of morning creeping up behind the mountains admonished them that it was time to return to camp. Then Lermontoff showed his companions the sentinels on whose vigilance they had relied for the safety of their lives; and the officers saw that their faithful Kayak guardians were only old uniforms that Lermontoff had stuffed with straw, and that the whole party had really been at the mercy of the Cherkess all night.

CHARLES JOHNSTON.

"TALLYHO!" "HONNI!"

Faversham: Aug. 27, 1891.

In Achille Jubinal's *Nouveau recueil de Contes, Dits et Fabliaux* (1839) is "le Dit de la chace du don Cerf," in which, when the Huntsman's pupil is instructed how to speak to his dogs during the hunt, the following lines are printed:

"Et lor dois dire assez, non po (peu)
 Ra, ra, ra, ra, taho taho!"

Being struck by this, I referred to the original MS. from which Jubinal took it (now Bibl. Nat. No. 1593), and found that the second line distinctly is

"Ta, ta, ta, ta, ta ho, ta ho!"

which, as it seemed to me, gives us the genesis of *tayaut*—a word which Littré disdained even to mention. Even nowadays in France it is common to set on a dog by crying "Ta, ta, ta, ta"; and *ho* is the same as *hou*, which we have in the cry used in watering a pack of hounds: *houleau!* which is simply *ho! l'eau!*

Tayaut must thus be the combination of the two monosyllabic cries "ta" and "ho," with a liquid *y* inserted as copula by the organs of speech, which *y* became still more liquid as *ll* in the English "tallyho."

In the same Dit (p. 156) is the famous word *honnir*, but in an intransitive sense of "lying hid." The pupil is instructed how to take his dogs to where, from information received, he believes the stag to be concealed:

"Et puis faites chéaus mener
 Là on tu cuides, par avis,
 Que li serf doie estre *honnir*."

All the examples in Littré are of *honnir* as an active verb; but in this (unique?) instance the sense is intransitive, and perhaps an earlier meaning. Logically and etymologically "to be put to shame" and "to lie hid," as meanings of *honnir*, are not far apart in human nature. *Vener* retains a number of words in their oldest meanings, such as *gagner* (= "guadagner" = O.H.G. "waidanjan"); *paître*, "to browse."

It may be added that no less than sixty-two other misprints from the MS. were detected in the same Dit; and I have been informed by a distinguished French expert that Jubinal never had his proofs checked from the original old MSS. which he copied out, or had copied out for him. This may be a useful warning to others who may have to use his publications.

JOHN O'NEILL.

"EFENNĒHŠU."

London: Aug. 31, 1891.

Prof. Hempl's arguments do not convince me that the interpretation "plain" is possible, or that the interpretation "neighbourhood" is wrong.

First, as to the phonology. I never disputed, as Prof. Hempl seems to suppose, that **efenĥēhšū* might easily become *efenĥēhšū*. My objection was that the doubling of the *n* was not supported by any satisfactory analogy. The case of *omattan* is not parallel, if it be true that this verb had prefix-stress, because then there is a *vera causa* for the gemination in this case which does not exist in the other. According to Sievers's view of the etymology (which Prof. Hempl at first accepted), the stress on the prefix is vouched for by the shortening of the root vowel. And though Prof. Hempl now rejects Sievers's hypothesis, he admits that the verb at some period assumed prefix-stress through analogy. But on that supposition the doubling of the *n* in this word may be explained by the accent, and does not justify the assumption of a similar doubling in so weak a syllable as the second syllable of *efen*.

As to the meaning, I must admit that Etmüller's "in omni convicinia" looks like a rather sophistical evasion of the difficulty. The notion which he meant to express was, however, something like this: "in all the places that collectively form the neighbourhood." On this view the force of *efen-* would be the same as in M.E. *efen-nea*, though I cannot now defend the form of my previous remark with reference to this word. It still appears to me possible that Etmüller was perfectly right. But perhaps we should rather compare *efenĥēhšū* with such later expressions as *even now*, *even here*, *even at hand*, *even by* (= close by).

The positive objections to Prof. Hempl's view, on the ground of meaning, he does not attempt to answer. I think most persons will feel that "even-height" is unlikely to have been used for "a plain," and that the sense "on every plain" is not very appropriate to the context. On the other hand, if it had happened that words had been used unequivocally meaning "in every neighbouring district," I do not think it would have occurred to anyone to find any difficulty in the passage. Mr. Stevenson thinks "barn" or "cart" is the word that would be expected; but he would hardly say that the abstract plausibility of either suggestion is so overwhelming as to justify its being accepted in the total absence of etymological support.

HENRY BRADLEY.

"TORPIFY."

Marlesford: Aug. 29, 1891.

In to-day's issue of the ACADEMY, p. 174, col. 1, *torpified* is spoken of as "an ugly new word." Certainly it is not beautiful; but *torpify* is hardly "new." According to Dr. Worcester's *Dictionary* (eds. 1846, 1860, &c.), it occurs in the *Edinburgh Review*; and I have at hand quotations for it from Landor, Southey, the *Saturday Review* of August 20, 1859, &c. Properly, its spelling is, of course, *torpify*. It seemed to me rather too common for insertion in a list of "Some of the Rarer among Old and New Verbs in -fy, Miscellaneous lingually and in other respects, as regards their First Element," which I collected in the *New York Nation* of August 7, 1890.

F. H.

SCIENCE.

FICK'S COMPARATIVE DICTIONARY OF THE INDO-EUROPEAN LANGUAGES.

Vergleichendes Wörterbuch der Indogermanischen Sprachen. Part I. By A. Fick. Fourth Edition. (Göttingen: Vandenhoeck & Ruprecht.)

It is now more than twenty years ago since Prof. Fick created an epoch in the history of scientific philology by the publication of his Comparative Dictionary of the Indo-European languages. The work was a colossal one; and there was no other man who could have attempted it single-handed, much less have carried it out successfully. Since it first appeared, rapid strides have been made in comparative philology. The languages which had already been studied have been studied more profoundly, languages whose Indo-European character was still a matter of question have been minutely sifted, etymology has submitted to laws of increased stringency, old theories and assumptions have been overthrown, and a wholly new light has been shed on the hypothetical "Parent-speech." The third edition of Fick's dictionary has long been out of print—it is not surprising, therefore, that the fourth edition of it is, in many respects, a new work.

It is no longer possible, even for the author, to traverse the vast field of Indo-European philology by himself. In the Celtic languages he has had the assistance of Dr. Whitley Stokes, in the Slavonic languages of Prof. Bezzenberger; and in the Preface he expresses his regret that he has not been able to utilise the researches of Hübschmann in Armenian, and of Gustav Meyer in Albanian, as they deserved.

The volume just published contains a short Introduction, in which Prof. Fick sets forth, with the lucid conciseness of which he is a master, his views in regard to the chief questions raised by the study of comparative etymology. The table of different sounds possessed by the Parent-Speech is not as large as that which is found in the pages of Brugmann. Brugmann's neutral vowel, for example, is wanting, and Fick believes that the sonant *b* was unknown to the primitive Aryans. He regards the East-Aryan *ç* and *k* as more original than the West-Aryan *k* and velar *q*; and he still holds, in a modified form, to the theory of the independent growth of the several Indo-European languages, which was once the subject of so much controversy between himself and Johannes Schmidt. These languages, he considers, fall into three groups, Eastern, Western, and Intermediate, each group developing separately and without being influenced by another. If Schmidt's views were correct,

"the members of the Intermediate group would exhibit original linguistic formations, peculiar only to it and one or other of the two groups on either side of it. In the case of the Eastern group, the common stock of words would exist in Iranian and Slavonic, Greek and Phrygo-Armenian, Teutonic and Lithuanian. I find nothing in the common vocabularies of these languages which would indicate a continual and fruitful contact."

The Eastern branch will have been the first to separate itself from the mother-speech.

The Eastern or Iranian branch, Prof. Fick further argues, left the primitive hive before agriculture was known to the Aryans, or at any rate was developed to any considerable extent. But here I think he depends too much upon negative evidence. A nomadic life is not favourable to agriculture and the retention of agricultural terms in a vocabulary; and it therefore does not follow that such terms did not exist in the Parent-Speech, because the Iranian emigrants no longer possessed them when they first become known to us. Upon negative evidence only we should be obliged to maintain that the primitive Aryans were unacquainted with seas, lakes, or rivers; and yet the existence of a word for "boat" in both the Eastern and Western branches of the Indo-European family of speech shows that such a conclusion would be false. We must wait to see what light M. de Morgan will have thrown upon the subject by his excavations in the prehistoric tumuli of Northern Persia.

Prof. Fick does not touch upon the question, which has of late been so greatly exercising the minds of the anthropologists: who were the primitive Aryans, the original speakers of the Indo-European languages, and from whence did they come? Nor does he refer to Penka's suggestion, that the leading phonetic differences which mark off one Indo-European language from another are due to the inability of a conquered population to pronounce the language of their masters. Prof. Rhys has recently based an ingenious theory upon this suggestion in order to account for the transformation of *qu* into *p*.

I wish I could find space to reproduce Prof. Fick's words upon the nature of roots. But I must content myself with quoting a passage from the Hindu grammarian Bhartrihari, which shows that even in India protests have been raised against the grammatical system which Bopp introduced into Europe, and translated into the materialistic terms of European logic.

"The significant element in language is the sentence, not the letter or the word. Individual words have as little real existence as roots, stems, or suffixes; like these, words are the artificial creations of the grammarian, whose object is to assist the defective intelligence."

After this I find it difficult to understand Prof. Fick's attitude in regard to the primitive Indo-European suffixes; what proof is there, or can there be, that they were ever separable from the forms to which they belong, much more that they were ever independent words?

It is clear, however, that throughout his linguistic researches he has his eye fixed, not so much upon obscure questions such as these, as upon the great problems of anthropology, to which comparative philology ought to be a helpful handmaid. The late tendency of the science has been to forget the larger questions which occupied the thoughts of a former generation, and to dwell too exclusively upon minor points of detail. It is good to be reminded occasionally that this is not the whole duty of the linguistic student. Something more is demanded from him than a knowledge of phonology and an acquaintanceship with

the latest hypothesis as to the etymology of the Greek *áv*.

I must not omit to say that the volume of Prof. Fick's Dictionary just published contains three comparative vocabularies, one of the Parent-speech, another of the Eastern, and the third of the Western European periods of linguistic unity; and, in conclusion, I must express a hope that he will not object to my having used in reference to it the two expressions Indo-European and Aryan, the first to denote the languages of the Indo-Iranian and European family of speech, the second to denote their original speakers. The term "Teutarian," which he proposes in place of "Indo-European" or "Indo-Germanic," is excellent; but I am afraid that it is now too late to hope for its general acceptance.

A. H. SAYCE.

CORRESPONDENCE.

THE DISCOVERIES OF THE AMERICAN EXPEDITION TO BABYLONIA.

London: August 22, 1891.

In a letter from Constantinople, dated July 27, Dr. Peters, the enthusiastic chief of the American expedition to Babylonia, has communicated to me some of the important discoveries which he made in the course of his explorations. Dr. Peters having kindly given me permission to publish the contents of his interesting letter, I beg leave herewith to communicate the substance of the more important parts, with translations of the inscriptions quoted, and a few comments thereon, expressing to him my thanks for the privilege accorded.

Dr. Peters says:—

"The fact has already been published that we found at Niffer, during the first year of our work, a stamp of Naram-Sin. The second year I found another stamp of the same king, and two of Sargon his father. I also found three door sockets with votive inscriptions of Sargon of Agade. . . . At about the Sargon level we found several inscriptions of another king, apparently, therefore, of about the same age, who seems to be unknown. Here is one of his inscriptions on an alabaster vase from the temple of Bel."

Dr. Peters here gives a copy of an archaic Babylonian inscription which I read as follows:—

"Erimuš (or Urumuš)
king
of the earth" (or "the universe"),

in Babylonian: *Eri-mu-uš luḡal kiš*.

As is now well known, the date of Sargon of Agade (formerly read Agane) is generally accepted as being about 3800 B.C., his son Naram-Sin having reigned about 3750. Erimuš or Urumuš probably reigned, as Dr. Peters indicates, about the same period, and his name is a welcome addition to our knowledge. Dr. Peters's discoveries prove, moreover, that the city of Niffer was one of the most ancient in Babylonia, a fact which is also confirmed by the newly-found Akkadian (or Sumerian) story of the Creation, published by me in the ACADEMY, in which Niffer is the first city mentioned by name. The style of the inscription is the same as that of the inscriptions of Sargon of Agade already known.

Dr. Peters then continues:—

"Here is also a rude inscription found on several door sockets of about the same period. . ."

The text which he gives I translate as follows: "(To) Bel, his beloved king, Garde (?) has dedicated (this)" (*Ellilla, luḡal kiaga-ni garde munaru*). The text is in five lines, and seems to be perfect. The reading Garde,

though doubtful, is very probable. There is, however, no indication whether it is a royal name or not.

"Among the curious and interesting finds from the temple of Bel are a number of votive inscriptions, chiefly on lapis-lazuli, agate, and a chalk-like white stone, so soft that it had to be covered with a kind of enamel. These are all from one room, in a series of booths or shops before the temple, had all been contained in one box, and were in various stages of completion, showing, perhaps, that this was the shop of a vendor or manufacturer of 'objets de piété.' The inscriptions on the bulk of these belong to Kurigalzu, son of Burnaburiash, but the largest and most important of the series bears the name of a king. . . . He should be approximately of the period of Kurigalzu, and he bears the title 'king of Babylon.'"

The name which Dr. Peters gives I read Kadasman-Turgu (written *Ka-da-as-ma-an-tur-gu*), a variant reading of which (*Ka-da-as-man-tu-ur-gu*) occurs on a small lapis-lazuli tablet. Another similar name, Kadasman-Bel (*Ka-da-as-ma-an-(D.P.)Bél*), occurs on an agate tablet of the same series.

This find of Dr. Peters is most important, for it furnishes us with the names of two Kassite kings, one wholly, the other partially, new. The name Kadasman-Bel is evidently the same as that hitherto transcribed as Kara-Bel (by comparison with such names as Kara-Murudas, &c.). The reason of this misreading is that the first element of the name, as known before, was written differently, and was regarded as composed of two characters—*ka* and *ara* (?). Really, however, it consists of three, and is to be read Kadisman or Kadesman, the whole, Kadasman (Kadesman, Kadisman)-Bel, meaning "(my) trust is Bel." At present a precise date for these two rulers, Kadasman-Turgu and Kadasman-Bel, cannot be ventured on: but, as they were found along with a small tablet bearing the name of Nazi-Murutta (= Nazi-Murattas), son of Durri-galzu (about 1345 B.C.), they probably reigned about that time. Dr. Peters adds with regard to this series that "one very pretty agate amulet bore on one side a finely cut inscription of Dungi, king of Ur, and on the other side a less finely worked inscription of Kurigalzu (= Durri-galzu)"—a combination interesting from more than one point of view.

Dr. Peters then describes the inscriptions of Zur-Sin or Amar-Sin, which he found "in a small two-roomed construction before the great wall of the temple of Bel." They were on two diorite door-sockets, one at the outer and the other at the inner door. The bricks of the building also bear his name.

At Mugheir (or Mukeyyer) Dr. Peters found a brick "dedicated to the god (Ni-sum [?]), his king, by Kuri-galzu" (Durri-galzu), "restorer of En-lil-la," the powerful king, "king of Sumer and Akkad," &c. Dr. Peters then says:

"At Mugheir the natives had been digging out bricks for use either in building the new dam across the Hindiyeih canal, or for the purpose of building in Nasriyeh, opposite Mugheir, across the Euphrates. Lying on the surface I found a diorite door socket with a fine inscription of Ganil-Sin, which the Arabs had been trying to efface by backing away the surface. A larger inscription on a block of stone had been entirely destroyed. Four brief and identical inscriptions of (Ur-Bau), the same which occurs on the bricks of the Ziggurat, were in various stages of effacement. The Turkish law absolutely forbids you to carry off such objects for yourself; and the sad experience of explorers shows that if you attempt to have them placed in the museum at Constantinople you involve yourself in manifold difficulties and expenses, and at the end they may never arrive at

* It is not improbable that *kadasman* is really two words, noun and pronoun, in which case *kadaš* would mean "trust," and *man* "any."

their destination. In Irak inscribed bricks are as the sands of the sea for number; but you may not take them, and the government will not give them transport to Constantinople. It is altogether a sad spectacle of waste and destruction."

Dr. Peters seems to have had very fair success in his explorations, and is greatly to be congratulated on the important discoveries he has made. It is to be hoped that he will soon be able to give them to the world, as they are of more than usual interest and value.

THEO. G. PINCHES.

P.S.—The name of King Erimuš or Urumuš seems also to occur on some fragments from Sippara (Abu-habbah) which Dr. Jensen has lately copied; but, if so, the name must, Dr. Jensen thinks, have been written Erimusu (or Urumusu).

SCIENCE NOTES.

It may be remembered that in the spring of 1888 Prof. Oliver Lodge gave two lectures on lightning conductors before the Society of Arts, in which he promulgated several revolutionary views on the subject, and supported them by a series of direct experiments with Leyden jars. The experiments also branched off into a study of electric waves, a subject which was being simultaneously worked at in Germany by Hertz. At the British Association meeting in Bath that same year Prof. Lodge's views were goodnaturedly controverted by Mr. W. H. Preece, partly for the purpose of raising a discussion and partly because some of them were rather startling. Since then more complete communications from Prof. Lodge to the Institution of Electrical Engineers and to many scientific periodicals, and in particular a recent paper read before the Royal Society, are held to have fairly substantiated the new views. We understand that during the present year he has been engaged in welding together the principal portions of all this literature, with sundry additions, and that Messrs. Whittaker & Co. will issue it as a large volume of their "Specialist's" series in the course of the autumn.

A NATURAL HISTORY OF GLOUCESTER, by Mr. C. A. Mitchell, will shortly be published by Messrs. Kegan Paul, Trübner & Co.

THE executors of the estate of the late William B. Ogden, the first mayor of Chicago, have selected the University of Chicago as one of the beneficiaries. The gift, which will amount to from three hundred thousand to half a million dollars, will endow a separate department of the university, to be called the Ogden Scientific School, its purpose being to furnish graduate students with facilities for scientific investigation by courses of lectures and laboratory practice. The income of the money is to be devoted to the payment of salaries and fellowships, and to the maintenance of laboratories in physics, chemistry, biology, geology, and astronomy. A large share of the time of the professors in the school is to be given to original investigation, and encouragement of various kinds is to be furnished them to publish the results of their investigations, a portion of the funds being set apart for this purpose.

PHILOLOGY NOTES.

THE "statutory" International Congress of Orientalists held its first general meeting on Tuesday, September 21, at 11 a.m., in the Inner Temple Hall. In the absence of Lord Dufferin, an opening address was delivered by the Rev. Dr. Charles Taylor, Master of St. John's College, Cambridge. The reading of papers and other sectional work has since been going on continuously in the Inner Temple, and also in

the rooms of the Law Institution, Chancery-lane. Among the papers read we may mention two as of special interest: on a little-known race of dwarfs in the Atlas Mountains, Morocco, by Mr. R. G. Haliburton; and "Prehistoric Discoveries near Bellary, Southern India," by Mr. F. Fawcett. The latter was illustrated by a collection of stone implements, mostly of a distinct neolithic character, and also by a series of photographs of rock-drawings representing men and animals.

THE attempt to revive the old Oriental Translation Fund by donation and subscription having failed, it has been decided, with the sanction of the council of the Royal Asiatic Society, to bring out certain translated volumes under their patronage. The first volume of this series—a full and complete translation of the first two parts of Mirkhond's *Rauzat-us-Safa*, or Garden of Purity, containing the Histories of Prophets, Kings, and Khalifs—will be ready for delivery at the end of October. The volume contains the Moslem version of our Bible stories from the creation of genii before Adam up to the death of Aaron. Details concerning the proposed arrangements for the series will be found in the editor's preface. As only a limited number of this series will be printed, intending purchasers can have copies either of this volume, or of the entire series, reserved for them on sending their names and addresses to Mr. F. F. Arbuthnot, 18, Park-lane, London, W.

FINE ART.

GRAECO-ROMAN INFLUENCE ON THE CIVILISATION OF ANCIENT INDIA.

UNDER this title, Mr. Vincent A. Smith, of the Bengal Civil Service—already known to Oriental scholars for his Index to the Reports of the Archaeological Survey, and for his Catalogue of the Gupta coins—has published a paper in the *Journal* of the Asiatic Society of Bengal, which deserves attention alike for the abundance of the material collected, and for the ingenuity of some of its conclusions.

Mr. Smith starts with the proposition laid down long ago by James Fergusson—that the introduction into India of stone instead of wood for both architecture and sculpture was due to the influence of Alexander's successors upon the Mauryan dynasty of Chandra Gupta and Asoka. Indeed, he extends this proposition to other fields of civilisation:

"I do not know any historical problem more startling at first sight than that propounded by the sudden and simultaneous first appearance in India during the third century B.C. of long documents in two diverse highly-developed alphabets, of stone architecture, stone sculpture, chronological eras, inscribed coins, and a missionary state religion."

But the greater part of his paper is limited to architecture and sculpture, and still further limited to the architecture and sculpture of one tract and one period.

On the present occasion, he says little about the style of sculpture called Indo-Persian, which is represented throughout Northern India by inscribed monoliths, surmounted by the figure of an animal; or about the manifestly Hellenic sculptures which have been found at Buddha Gaya and Mathura; or about the modified Doric pillar which seems to have characterised the early architecture of Kashmir. He confines himself almost entirely to the numerous remains, all of a very similar class, which have been found in the neighbourhood of Peshawar, on the extreme north-western frontier. This tract is now known as the Yusufzai country, from its Afghan inhabitants, many of whom are still independent of English jurisdiction. Its ancient name was Gandhara; and it included the great cities of Purushapura, Hashtnagar, Taxila, and Manikyala.

Of these Gandhara sculptures Mr. Smith gives a full account, together with a bibliography. The principal collection of them is in the Lahore Museum, of which there seems to be no adequate catalogue. Dr. Anderson has compiled a careful catalogue of the collection next in importance, that in the India Museum, Calcutta. There are also examples in the British Museum, at South Kensington, and in the Oriental Institute at Woking. The first Englishmen to describe these sculptures were the late Sir E. Clive Bayley and General James Abbott; but the attention they have attracted in Europe is mainly due to the exhibition of them by Dr. Leitner in 1870, and to the illustrated publications of Major Cole.

Mr. Smith begins by distinguishing among these sculptures. In a class by themselves he places the pillars of the Ionic order, such as those which Sir A. Cunningham disinterred on the site of Taxila, together with a number of coins of King Azes, whose date is approximately 30-20 B.C. To this same class Mr. Smith would assign a statuette of Athene, in good Greek style, which happens to be almost identical in attitude with the goddess as represented on the coins of the same Azes. These he admits to be Indo-Hellenic, properly so-called, and to date from the beginning of the Christian era.

With regard to the other and much more numerous class, Mr. Smith has a novel theory of his own, which may be summed up in the word "Indo-Roman." This conclusion he bases upon two converging lines of evidence—the character of the sculpture and the probable date. First, the style of architecture is throughout of the Corinthian order of a very florid type, which finds its closest analogy in the ornamentation of the buildings of Palmyra and Baalbek. Yet more notable is the introduction of small human figures among the acanthus leaves, which has an exact parallel in the Baths of Caracalla. Again, the bas-reliefs representing the birth or death of Buddha, the mythological monstrosities, the comic friezes—all alike imitate Greek art of a Romanised type. Fergusson had already observed that some of the Gandhara sculptures might be mistaken for early Christian works. Mr. Smith, after a careful comparison of photographs, gives some fifteen examples of sculptures on sarcophagi in the Catacombs which bear the closest resemblance to the Gandhara bas-reliefs.

The intrinsic evidence of date is unfortunately very meagre, and also ambiguous. The few inscriptions found in the Gandhara region are all written in the Arian or Bactrio-Pali character; but hardly any of them can be definitely associated with the sculptures. Even where dates are given, we cannot be sure what era is intended. Mr. Smith publishes for the first time a photograph of an inscription beneath a bas-relief, which, as read by Sir A. Cunningham, gives the date 274. If this be in the Saka era, which was probably used by Kanishka, it would be identical with A.D. 352; according to the Vikrama Samvat era, it would be A.D. 214. The numismatic evidence is even less satisfactory. At the important site of Jamalgarhi, seven coins of Bazo Deo or Vasu Deva were discovered in the course of the excavations. Coins bearing the name of this king continued to be struck for a long period, but none of them are earlier than about A.D. 150. Major Cole records that coins of Kanishka (A.D. 80 to 120) were found in the superstructure of a building at Sanghao; but Mr. Smith discredits this evidence. The testimony of the Chinese pilgrims shows that, between the visit of Fa Hian (A.D. 400-405) and the visit of Hiuen Tsiang (A.D. 629-642), the Buddhist religion had become almost extinct in Gandhara.

After a consideration of the historical connexion between Rome and the East, Mr. Smith concludes that the school of Gandhara art pro-

bably owes its origin to the Syrian expeditions of the Emperor Hadrian (A.D. 117-138), the distinctively Roman influence being derived from Palmyra; that its highest development was contemporary with the Antonines (the middle of the third century); that its closest relationship is with the Christian sculpture of the Catacombs (A.D. 250-450); and that it became extinct by the sixth century. He thus marks a wide interval, of nearly two centuries, between early Indo-Hellenic work proper and what he calls the later Indo-Roman work, thus differing from Sir A. Cunningham, who regards the series as continuous; while, on the other hand, he disagrees with Fergusson, who would bring the latest examples down to the eighth century.

In the remainder of his paper Mr. Smith discusses such cognate questions as the Greek origin of Indian painting, the debt of the Indian to the Greek drama (as to which he entirely adopts the views of E. Brandes and Prof. Windisch—indeed, he suggests that the New Comedy may have been known to learned men in India through the Latin adaptations of Plautus and Terence, as well as in the original Greek), and the influence of Hellenic sculpture in encouraging idolatrous practices.

A special chapter is devoted to the history of the art of coinage. Here, in opposition to Lenormant, Mr. Smith admits the contention of the late Edward Thomas that the mechanical process of coining money was known to the Indians before the time of Alexander. No Indian coins, of course, can be dated before the time of Alexander, because the earliest of the "punch-marked" series bear no legends. But they are struck to the Indian standard of 32 *ratias*, and bear Indian devices. Some of them also bear characters of the form current in the days of Asoka, but no legends proper; and these Mr. Smith would assign to Asoka himself, who has otherwise left no coinage. This indigenous coinage consisted only of silver and copper. A gold currency (apart from the foreign mintages of the Graeco-Bactrian kings) was introduced by the Indo-Scythians, whose gold coins are essentially Roman *aurei*, equivalent to Greek *staters*. From the fairly well-executed Greek legends on these coins of the first two centuries of our era, Mr. Smith infers that Greek may have been understood, at any rate, by many of the court officials. In the reigns of Kanishka and Huvishka Greek probably occupied a position in India similar to that of English forty years ago, previous to the development of the existing system of public instruction. The Gupta coinage is related to the Indo-Scythian, and its devices exhibit faint traces of Greek artistic power as late as A.D. 400. Of this same date are the earliest gold coins (those of Chandra Gupta II.) which follow the indigenous scale of weight. After the break-up of the Gupta dynasty, about A.D. 480, the coinage of India became utterly barbarous, and lost all marks of Hellenic influence on design, legend, or standard.

J. S. C.

THE ART MAGAZINES.

THE most notable article in the *Magazine of Art* is "David Cox and Peter De Wint," by Mr. James Orrock. The opinions of this painter and connoisseur on these "great masters" of the English school is well known. To him Cox is the purest and truest pastoral painter in oil the world ever saw, and De Wint the finest of all landscape colourists; and he claims for them in the world of art a position analogous to that of the figure painters of Italy, Spain, and Holland. His article is in the form of a review of Mr. Gilbert Redgrave's little book in the "Great Artists" series. The rest of the number is as various, as interesting, and as well illustrated as usual. Mr.

Walter Armstrong reviews the two Salons with his accustomed ability; and the charming tomb of the wicked Barbara Ordeanfi at Forli is pleasantly noticed by Mr. Stephen Thompson.

The series of papers now appearing in *Harper's* under the title of "The Comedies of Shakspeare, with illustrations by Mr. E. A. Abbey, and comments by Mr. Andrew Lang," deserve notice, not less as "art" than as literature. The comedy for September is "Much Ado about Nothing," which gives Mr. Abbey inspiration for many of those designs in which ease and style are balanced with a charm which is Mr. Abbey's own secret. With grace ever fresh from nature, and humour quite unhackneyed, in spite of his many forerunners, Mr. Abbey gives us a Hero unseen before, and a new Dogberry—both quite credible and delightful.

CORRESPONDENCE.

SOME INSCRIBED STONES IN THE NORTH.

II.

Oxford: Aug. 1, 1891.

From Yarrow I made my way to Chollerford, near Hexham, in order to see the epitaph of Brigomaglos at the Chesters; but in this I was grievously disappointed, as the stone had been stowed away, pending the building of Mr. Clayton's museum on the spot. However, I was lucky enough to find one of the leading antiquaries at Hexham—Mr. Gibson, who kindly gave me a photograph of it. This reads in capital letters, with the M upside down:

BRIGOMAGLOS
LACIT

Underneath are portions of another word, which I guess to have been FILIVS. The greater part of the two last letters are there, and seem to be vs, but possibly, though not probably, IG. It is needless to say that the stone is broken, and the rest of it lost.

At the Chesters there were many things to console me in my disappointment, and among other things I was much exercised by the name Chollerford. I came to the conclusion that *Choller* must be the English version of the native name of the Chesters, which in its Latin form was *Cilurnum*. So I asked people at the station how they pronounced *Chollerford*; that, however, was a mistake, for they looked at the name as set up on the board, and gave what they considered its proper sound to the first *o*; but when I asked them what they called the station above it, the name of which I knew to be spelt "Chollerton," they at once said *Chullerton*. As to *Cilurnum*, it is hard to believe that it is not the same word as the modern Welsh *celurn*, "a tub or bucket," old Welsh *ciurnam*, "urnam," as has long since been suggested. But I looked about in vain for anything in the landscape to countenance this identification. Since my return to Oxford, however, a friend has reminded me that the Tyne in the neighbourhood of the Chesters consists of deep pools alternating in a striking fashion with the shallows which connect them. I noticed some of those fine dark pools—there was an excellent specimen close to that comfortable hotel, the George, just above the bridge at Chollerford—but I was not aware then that the local name for them is "cawdrons" or caldrons. This seems to supply the missing link; but there must be a somewhat embarrassing choice of these caldrons from Chollerton down to the remains of the Roman bridge at the Chesters. Perhaps, however, a man well acquainted with that part of the river could even fix on the caldron *par excellence*, which gave its name to the Roman station of the Chesters.

From Hexham I proceeded to Whithorn, in Galloway, and I do not recollect ever enjoying any trip more in my life: the scenery was fine

and the weather perfect, while the pleasure of gazing on a landscape ever new to me was greatly enhanced by a few hours' stay at Dumfries, to visit the resting place of Burns and view the bridge over the Pictish waters of the Nith. Late on a lovely night I reached Whithorn, and in the morning I called on Mr. Galloway, who superintends the excavations carried on at St. Ninian's Candida Casa. We went at once to see an inscribed stone, which he had found some time ago. He had kindly sent photographs of it to Dr. Hübner, of Berlin, and to me; but, owing to no fault of Mr. Galloway's, they were, as photographs are apt to be, here and there rather misleading. At any rate, neither of us could make the inscription out to his own satisfaction. On close inspection, however, of the stone itself, I found the reading comparatively easy, as follows:

TE D[OM]INV
LAVDAMV[S]
LATINVS
ANNORVM
XXXV ET
FILIA SVA
ANNI V
IC TINVM
FECERVNT
NEPVS
BARROVA
DI

The OM in *dominu* is so far gone that I could only trace the end of the M, but there never seems to have been a final M at the edge to make the word into *dominum*. The s of *laudamus* would also be on the edge of the stone, but I could not trace it with any great certainty: I think it was once there. The remains of the presence of the final s of *Latinus* are more visible, though I could not vouch for its exact form. The OR and M of *annorum* are also far gone, but subject to no serious doubt, I think. The two bars of the F slant upwards at a palpably obtuse angle. As to the s of *sua* I am sorry to find that I have made no note whether it is straight or curved; but that of *sinum* is decidedly of the former kind, resembling an L upside down. There never was anything to indicate the N of *fecerunt* in this inscription. The three bars of the E are throughout short, but especially so in the one in *nepus*, to which must be added that the stone has flaked a little inside this letter; but even as it is, its top bar is as long as the bottom bar of the E immediately above it, namely, in the word *fecerunt*. The joining of the limbs of the v in *nepus* is very shallow, if it ever was completely executed. The s is of that form decidedly in this instance. The I of *Barrovadi* is not quite straight and simple, but I cannot make an E of it. Lastly, the ligatures are AN in *annorum*, and NN in *anni*.

The interpretation of the epitaph is much helped by a suggestion which I owe to my learned colleague Mr. Henry Nettleship—namely, that *sinum* is a late form of *signum*. Dr. Hübner approves of it, and adds that he had detected the straight s in a squeeze which had been sent him of the stone. He further makes the important suggestion that he construes *nepus* as if it had been *neposes*, and treats it as the nominative to *fecerunt*[u]t. In thus using *nepus* (for *nepos*, as on the Exmoor Stone and others) in the singular, the author of the epitaph was proceeding probably on lines suggested to him by the use of the Goideleic word *maccu*, which tends to be treated as an indeclinable word in Irish clan-names. I say "Irish," for the inscription cannot be Brythonic. It is rather Goideleic or Pictish, and may, so far as I understand it, be Englished thus:

We praise thee as our Lord.

Latinus aged 35 years and his daughter of 5. Here the Descendants of Barrovad made the monument to them.

The said descendants of Barrovad ought to be

in Old Irish "Maccu Barraid" or "Barraide," and in Medieval Irish Ui Barraidh or Barraidhi, with the option of substituting *g* for *d* in the spelling of those forms. I should be glad if any Irish scholars who are well versed in the pedigrees in the Book of Leinster and other Irish codices would look out for the name of the clan which the Whithorn inscription calls *Nepus Barrovadi*. That might help us to an approximate date: as it is, I have no means of dating the inscription; but I do not at present see any reason for thinking that it may not belong to the fifth century.

The work which Mr. Galloway has to superintend is very interesting and important. It is to be regretted that it is greatly hampered by the intrusion of modern tombstones. From Whithorn we went to see St. Ninian's Cave, of which I can only say that I have never before seen anything like its rock-walls covered with small crosses of various dates. Owing to the kindness and archaeological knowledge of Mr. Galloway, my day in Wigtonshire was one of the pleasantest I have ever spent in a country which Southerners always visit with pleasure.

J. RHYS.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. CASSELL & Co. will publish on October 24 the first part of a new work, entitled *Historic Houses of the United Kingdom*, illustrated with engravings from original drawings and from photographs, and with ground-floor plans of the buildings. It will be uniform with *Cathedrals, Abbeys, and Churches of England and Wales*.

A WORK on Danish Churches, by Major Alfred Heales, will shortly be published by Messrs. Kegan Paul, Trübner & Co.

MR. FRANK C. HIGGINS is preparing an Introduction to the Study of the Copper Coins of Modern Europe, which will appear in the course of October in the "Young Collector Series" (Sonnenschein). The book will be based on the best authorities, and on a comparison of the actual coins in the collection of the author and others.

THE jury of the annual art exhibition at Munich has made the following awards to English artists: medals of the first class to Messrs. A. Melville and W. Q. Orchardson; and medals of the second class to Messrs. Austen Brown (Edinburgh), Alfred East, E. J. Gregory, David Murray, A. Roche (Glasgow), William Stott, and Herbert Vos.

At the Louvre a new gallery has been opened and filled with Jewish antiquities, and a large mosaic of great interest has been exposed to view. It is known as the Mosaic of Kabr-Hiram, and was discovered by M. Renan in 1863 in the plain of Tyre, where it once formed the pavement of a church dedicated to St. Christopher. It is composed of thirty-one medallions of rural and other subjects.

A statue of Admiral Jacob by Lefevre has been unveiled at Livry, one of Joan of Arc at Beaufort, and one of the late painter Cot at Bédarieux, his birthplace.

MUSIC.

MASCAGNI'S "CAVALLERIA RUSTICANA."

Dresden: August 27, 1891.

MASCAGNI'S one-act Opera, "Cavalleria Rusticana," which was recently produced in Italy, has already been performed frequently in this and in other German cities, and with extraordinary success. How comes it that we have not as yet heard it in London? It would not only be a novelty, but would undoubtedly prove an attraction. Arriving in Dresden last Wednesday, I found it announced for perform-

ance on the following evening, and went to judge for myself how far the Opera was worthy of its great reputation. One listens sometimes to new works mistrusting the impressions of the moment; and this, whether they be favourable or unfavourable. On the other hand, there is sometimes an emphatic feeling of some new manifestation of power. Mascagni, in his Opera, holds you spellbound for an hour. As an artist, I am anxious to acknowledge this; as a critic, I will endeavour briefly to account for the effect produced by this brief music-drama.

The libretto, based on Verga's *Popular Scenes of Sicily*, tells of love, dishonour, and death. The plot is extremely simple. Turiddu loves Lola before he leaves his native village and goes to the wars; the audience is made to understand this by means of a *Siciliana*, sung by Turiddu (tenor) before the curtain rises, and, indeed, as an episode in the instrumental prelude. This prelude combines quaintness of melody and simplicity of rhythm with skillful and modern harmonies, and with picturesque orchestration; themes are introduced which are afterwards found to be connected with the personages of this village drama. Mascagni's music is simple in structure, though elaborate in detail. Again it is terse, and abounds in effective contrasts. When the curtain rises, villagers are seen assembled before the church in the market square of the Sicilian village; it is Easter morning, and men and women sing alternately, and then together, expressing their joy on the festive holiday. Turiddu has returned from the wars, but only to find Lola married to the itinerant merchant Alfio; in despair he makes love to Santuzza. Lola, however, once more exerts her influence, and her former lover succumbs to her charms. Lucia, Turiddu's mother, is outside her wine shop, and a very effective scene occurs when Santuzza comes to tell of her sorrow and shame; she has been dishonoured and deserted by Turiddu. Alfio now arrives, singing a merry song. He has been travelling, and returns, as he believes, to his faithful wife and happy home. Soon the strains of the organ are heard, and the people gathered outside join in a hymn of thanksgiving. When all have entered the church, Santuzza tells Lucia more of her sorrow. Then Turiddu arrives, and the maiden accuses him of falsehood, when he says he has been away from the village. She refers to her successful rival, but Turiddu repulses the agitated maiden with the cold words, "I am not thy slave." Presently Lola is heard behind the stage singing one of her native songs. She enters, and seeing Turiddu with Santuzza, passes on to the church. Santuzza appeals to Turiddu, and finding appeal useless, threatens him. He casts her from him, and follows Lola into the church. Alfio again appears, and

Santuzza, mad with grief and passion, reveals to him the intrigue of Turiddu with his wife. The congregation come out of church. Turiddu invites the men to drink. Alfio joins the group and challenges Turiddu. The challenge is accepted in the Sicilian fashion, and Turiddu, with a presentiment of coming evil, takes farewell of his mother, and bids her look after Santuzza. He then asks forgiveness from the injured husband. The two men retire, and soon comes the news, "Turiddu has fallen; Turiddu is dead."

The action is so rapid; the lyrical moments are introduced in such a natural manner; the personages in this village drama speak so little and say so much; and there is such an absence of effort, that one seems to be taking part in a real village scene rather than witnessing a stage performance. There is no time for reflection; and however brief the scenes, the music has dramatic power and meaning. Mascagni is influenced by German and French composers. He has caught the modern spirit, but he has something also of his own. That in a music drama of one hour in length a composer cannot show his full strength is evident. But he can show enough to make one wish for more. And it must not be forgotten that there is merit in brevity, and a writer who can say a little and say it well is now rare. Over-elaboration is the tendency of the age. Mascagni will of course not go on writing only one-act operas, but whatever he does will probably be characterised by clearness and conciseness. The freshness of his themes, the charm, delicacy, and at times boldness of his harmonies, and the delightful colouring, all proclaim a mind of great freshness and originality.

Concerning the performance I need not enter into detail; it was excellent. The cast was as follows:—Santuzza (Frau Wittich), Turiddu (Herr Anthes), Lucia (Fräulein von Chavanne), Alfio (Herr Scheidemantel), and Lola (Frau Schuch). The fine orchestra of the Hofoper was under the able direction of Capellmeister Schuch.

I must add a word respecting the performance of the "Götterdämmerung" on the following Saturday evening. It commenced at six o'clock and ended at a quarter to eleven. The voices of some of the singers were perhaps not all that could be desired; the mounting of the opera might have been improved upon. But instead of calling attention to any defects, I would rather praise the intelligence, energy, and enthusiasm of all who took part in this great work. Frau Malten was superb as Brünnhilde, and Herr Gudehus displayed real dramatic power as Siegfried. Herr Jensen's forcible impersonation of Hagen also well deserves mention. The orchestral playing was extremely fine. The enthusiasm of the audience

was immense; the theatre was crowded, and the interest was maintained till the close. As I left the theatre, and crossed the quiet square, I could not help thinking how fortunate the Germans are to be able to hear from time to time Wagner's trilogy. There may be more human passion in "Tristan," more divine calm in "Parsifal," but for tragic grandeur the "Götterdämmerung" is unsurpassed. The world moves slowly. For half a century and more Beethoven's Choral Symphony has been the stumbling block. Now the "Ring des Nibelungen" is a mystery to some, a mad freak of genius to others. A time, however, is coming, and that not so very far distant, when Wagner's *magnum opus* will be fully recognised. Can London do nothing to bring about such a result? A few fine performances now of the "Ring" in London would be a grand artistic and, for this must not be altogether forgotten, a grand financial success. There is in London, at any rate, one impresario who has both the power and the means to popularise Wagner's trilogy.

J. S. SHEDLOCK.

MUSIC NOTES.

THE programme has just been issued of the Birmingham Musical Festival, which is to be held this year during the second week of October, about a month later than usual. The novelties composed expressly for the festival are three in number: (1) Herr Anton Dvorák's "Requiem Mass," which will be given on the morning of Friday, October 9, with Mme. Albani in one of the solo parts; (2) Prof. Villers Stanford's Dramatic Oratorio "Eden," composed to words by Mr. Robert Bridges, on the evening of Wednesday; and (3) Dr. A. C. Mackenzie's "Veni Creator Spiritus," on the evening of Tuesday. Both the "Messiah" and the "Elijah" are also to be given; while among the other attractions we may mention Bach's "St. Matthew Passion Music," Brahms's Third Symphony, Berlioz's "Faust," and Wagner's Parsifal Vorspiel. The conductor is Dr. Hans Richter; the organist, Mr. C. W. Perkins; and the solo violin, Dr. Joachim.

We have to record the death of Mr. Ferdinand Praeger—equally well-known as a composer, a teacher of the piano, a writer on music, and a friend of musicians. He was born at Leipzig in 1815, first came to London in 1834, and died here at his residence in Shepherd's Bush, on Wednesday, September 2, after a long and painful illness. He was the translator of Naumann's *History of Music* (Casells, 1887), and he also wrote a book entitled *Wagner as I knew him*.

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LITERATURE.

Criticism and Fiction. By W. D. Howells. (Osgood, McIlvaine & Co.)

IN these days of rapid newspaper reviewing the critic who writes with some deliberation may take it for granted that he has been more or less forestalled; and it is quite unnecessary to say here that Mr. W. D. Howells's latest work contains much that is—and that is obviously meant to be—intensely irritating to the English reader. Perhaps—so far, at any rate, as the sensible English reader is concerned—Mr. Howells might have been rather more successful in his not very amiable endeavour if his intention had been made less apparent: for there is no better aid to the keeping of one's temper than an implicit or explicit declaration that some one is determined you shall lose it. Still, a modest but very satisfactory measure of success has already been achieved; for *Criticism and Fiction* has made some English reviewers so very angry, that in their anger they have become almost as unreasonable as Mr. Howells himself, an effect which must be very soul-satisfying to the humorist who has produced it.

Now Mr. Howells may be very wrong-headed—he certainly does his best to make us think him so—but there is no doubt whatever that he has both sincerity and ability; and when a sincere and able man writes about the art to which he has devoted his life, all the wrong-headedness in the world can hardly prevent him from saying something which will be in some way instructive to those who know the art of “prospecting,” as the gold-seekers say, for instructiveness. Mr. Howells's book will never be studied with profit, save by the readers who feel and resolutely remember everything that is implied in that useful phrase, “the point of view.” All criticism—except, indeed, that scientific criticism which everybody has heard of and no one has ever seen—consists of a record of something observed from a certain point of view; and few questions that can be asked concerning any critic are more important than these: (1) “Is his point of view, on the whole, well chosen?” and (2) “Does he appear able to see that, howsoever well chosen it be, it is only *one* point of view from which, as a matter of course, only one aspect of the object is discernible?” It would be absurd to say that either of these questions, if asked concerning Mr. Howells, can be answered in the affirmative, for his point of view is often chosen whimsically and occupied too exclusively, and therefore his criticism lacks that highest value which is given by the qualities of soundness and

discrimination; but in virtue of its ability and sincerity it achieves a lucid directness, which is helpful in an indirect sort of way by its clear exhibition of the tyrannical dominance of the point of view.

The well-known writer who said that the study of Mr. Howells's critical discourses was an illiberal education, hit the mark in a way that he did not intend. The careful study of a book like *Criticism and Fiction* is intellectually educational, just in the same way that the sentences of bad syntax submitted to a schoolboy for correction are grammatically educational; for in both instances the perception of what constitutes rightness in thought or expression is made vivid to the student by a clear presentation of the effect produced by wrongness, as the sight of the drunken Helot was supposed to inspire in the Spartan youth a lasting appreciation of the grace of temperance.

In a little volume containing fewer than 200 pages Mr. Howells provides us with a varied and miscellaneous assortment of *obiter dicta*. Like the Walrus in his memorable conversation with the Carpenter, he has come to the conclusion that “the time has come to talk of many things”—of the follies of critics, of the crimes of editors, of the fatuities of Sir Walter Scott, of the supreme greatness of Mr. Henry James, and of the general superiority of everything American over everything English—but his main theme is the glorification of realism, as realism is understood in the “rarefied and nimble air” of the Western continent, and a denunciation of the effete idealism of writers like Scott, Dickens, Thackeray, and others who are still regarded as masters and standards by their fog-and-soot-breathing countrymen. One remark inevitably suggested by such an undertaking is perhaps too obvious to be worth making—the remark that when people in general find something to enjoy and admire in two diverse products of human intelligence and activity, it is surely a waste of time to exalt one of these products by the cheap expedient of depreciating the other. If a reader, for example, is intensely interested in *A Fearful Responsibility*, and is also intensely interested in *The Heart of Midlothian*, or even in *King Solomon's Mines*, he is certainly a gainer, at any rate in innocent pleasure, by his catholicity of taste; and he may well resent any attempt to prove to him that enjoyment of the first is only legitimate when accompanied by a conscious distaste for the other two. Mr. Howells is very hard upon the critic whose view of criticism is summed up in the formula “I know what I like”; but his whole treatment suggests the impression that he himself gives to his personal preferences the validity and authority of universal rules, for with the unreasoning impetuosity of strong emotion he refuses to see that the work which he admires must needs have the defects of its qualities, and that, on the other hand, the work which he dislikes can hardly fail to have the qualities of its defects.

The fiction which Mr. Howells calls romantic or idealistic aims, let us say, at beauty or impressiveness, to attain which it may be sometimes necessary to leave the beaten track of ordinary experience: the fiction which he calls realistic aims at easily

recognisable veracity of presentation, and the materials for such presentation are of course to be found most plentifully in those portions of the beaten track which are most continually trodden. No judicially-minded person would declare either of these ends to be unworthy of a literary artist; but he would admit that in striving after the former there is a danger of deviating from veracity and lifelikeness, and that in the attainment of the latter there is a not less real danger of falling into insignificant triviality. But—if the remark may be made without providing another illustration of English bad manners—Mr. Howells is not judicially minded; at any rate, he does not so show himself in these pages. His point is not that “idealistic” fiction *may* deviate from the essential truth of human nature and history, but that it *must* so deviate—that by its very existence this truth is flouted and set at naught. On the other hand, he maintains that the art which he loves can never be trivial, because—this is really what he seems to say—in any truthful presentation of life, or of any part of it, there is no such thing as triviality; and so of the writer after his own heart he remarks that “in life he finds nothing insignificant; all tells for destiny or character; nothing that God has made is contemptible. He cannot look upon life and declare this thing or that thing unworthy of notice.”

It is not easy to extract a consistent theory of the art of fiction from utterances which have frequently the apparent inconsistency which belongs to all impulsive writing; but I will endeavour to put into a few sentences the impression of one reader who has done his best to understand what Mr. Howells is driving at. Of course, his primary axiom is that truth is the only legitimate end of fiction; and if, like Pilate, we ask “What is truth?” the answer seems to be that truth is the special kind of accuracy in delineation which can be tested by the ordinary person of ordinary experience—the man in the street; and as the only delineation to which this test can possibly be applied is that of things perfectly familiar to such a judge, the quality of theme or treatment objected to on the ground of alleged “triviality” is really the essential quality—the quality which is not to be avoided, but rather to be diligently sought after. Thus, he maintains that “Jane Austen was the first and the last of the English novelists to treat material with entire truthfulness”; and his precise meaning is made clear by a sentence on another page in which he says that among Miss Austen's successors “it was Anthony Trollope who was most like her in simple honesty and instructive truth”; for what Jane Austen and Trollope have in common is the constancy of their attachment to the familiar table-lands of life and their avoidance of its less frequented but not less real heights and depths.

In expressing his admiration for the author of *Emma* and *Pride and Prejudice*, Mr. Howells will have the sympathy even of the “poor islanders” who think that Scott, Thackeray, and George Eliot are also great novelists; but they will not think it necessary to believe with him that her kind of truth is

the only kind of truth worth having, or even that it is the kind of truth best worth having. For example, the conversation of the loquacious Miss Bates, at the time when the present of a joint of pork and the interest of the latest item of local news contend for supremacy in her mind, is simply perfect, and there is of course a sense in which perfection cannot be bettered; but the conversation of Maggie Tulliver in that last interview with Stephen Guest, when she resolves to forego the satisfaction of a great love, that she may know the sombre joy of fidelity to a great duty, is not one whit less perfect, while the inspiring motive is surely more profoundly interesting.

"Yes," Mr. Howells would reply, "it is more interesting to the poor islander, and the fact of its being so is a sufficient proof of his barbarity." True art, it would seem, is essentially democratic art, and the democracy can estimate much more precisely the emotions excited by a loin of pork than they can estimate the emotions called into activity by a momentous moral crisis. Therefore the conclusion is plain—that the dealer in moral crises is necessarily a coarser, more barbaric, in every way inferior, person. This reads like a travesty, but that it is so will hardly be the opinion of those who read the sentence in which Mr. Howells says:

"The love of the passionate and the heroic, as the Englishman has it, is such a crude and unwholesome thing, so deaf and blind to all the most delicate and important facts of art and life, so insensible to the subtle values in either, that its presence or absence makes the whole difference, and enables one who is not possessed by it to thank Heaven that he is not as that other man is."

Surely there could hardly be a more melancholy illustration of the tyranny of the point of view than the spectacle of a man like Mr. Howells deliberately thanking Heaven that he had emancipated himself from "the love of the passionate and heroic," in either its English or any other form. Of course the emancipation is not so complete as he fancies it. In various books bearing the name of W. D. Howells upon their title-page—notably in a beautiful and pathetic chapter towards the close of *A Hazard of New Fortunes*—there is enough of passion and of heroism to delight and satisfy even an Englishman; but it is a pity that in a mood of petulant contempt he should allow himself even to seem scornful of these high themes and that sympathetic treatment which, so long as man is man, either in the Old World or in the New, will never lose their fascination. The homely everyday things of life—the selection of a house, the treatment of a tiresome guest, the success of some small social manoeuvre—will always provide material for the fine art of fine artists; but none the less will imagination go out towards lofty endeavours, and great renunciations, and forlorn hopes of duty, and will feel even the terrible, but often tonic, attraction of those sombre crises in which a man stakes and loses his soul.

One has a sense of shame in assuming the rôle of prophet of the obvious; but really it is at present the obvious rather than the new or the strange which stands in need of prophets and defenders. It is not,

however, necessary to prolong the discussion, and space is wanting for comment upon other issues raised by Mr. Howells in the course of his divagations. His criticisms upon critics have sometimes a certain appearance of force; but they lack intellectual point and utility, because we are never sure whether Mr. Howells means by "the critic" the man in whom educated judgment is reinforced by wide knowledge, or the head reporter who "does the reviews" for a third-rate provincial journal. Upon the latter the eloquence of a man in Mr. Howells's position is surely wasted; whereas if he is thinking of the former it is whimsically paradoxical to hint that all authors are superior to all critics (p. 35), or to state explicitly (p. 42) that "the crudest expression of any creative art is better than the finest comment upon it." Much more valuable than these random hits at criticism "in the abstract," are the strictures upon the noisy clique who are raising the cry for freedom from the very slight restrictions which have been placed upon the scope of art by the vote of the respectable English-speaking races. As Mr. Howells points out, the writers who lament that they cannot treat life veraciously, because public taste, dominated by "the young person," frowns upon the artistic presentation of "passion," would seem to have no conception of any passion but one, the appetite—more or less perverted—of the sexual instinct. They are free to deal with a number of passions—with hate, grief, avarice, ambition, envy, loyalty, and friendship; and every sensible person who has reached maturity knows that Mr. Howells is right when he says "all these have a greater part in the drama of life than the passion of love, and infinitely greater than the passion of guilty love." But, then, these passions demand brainwork for their effective delineation: they are really artists' subjects; while, on the other hand, the clumsiest journeyman can hardly miss the vulgar interest of a divorce court romance. When there is a two-headed calf at a fair the showman needs no eloquence to draw the pennies from the pockets of the rustics; and the right name for the novel of morbid eroticism is the two-headed calf of literature. In the interests of art one may surely object to the motive of morbid sexuality, not because it is "free" or immoral, or improper, or unpleasant, but because it is so very, very cheap.

This is a desultory review of a desultory book. Should it come under Mr. Howells's notice he will probably see in it various examples of the besetting sins of "the critic"; but the writer hopes he will also perceive that an honest attempt has been made to treat seriously utterances the matter and manner of which too often render seriousness of treatment by no means easy.

JAMES ASHCROFT NOBLE.

Cardinal Beaton, Priest and Politician. By John Herkless. (Blackwood.)

THERE can be no occupation more pleasing to an historian than to make a good biography. In general histories events, not

individuals, are prominent; only the greatest characters are distinguished in the narrative, and even they must lose something of their importance and of their human interest: in the moving crowd they are rather names than familiar acquaintances; their private life, their peculiarities, their motives and intentions, cannot be set forth at large; but, in the pages of a biographer, if he be a lettered, an industrious, and a skilful person, the maker of history may live again:

"Amidst a thousand entertaining and instructive episodes," as Boswell says, "the Hero is never long out of sight, for they are all in some degree connected with him; and He, in the whole course of the history, is exhibited by the Author for the best advantage of his readers."

A writer of biography, therefore, should be an historian, and something more. In addition to the learning and to the wide view of the historian, with his knowledge of what precedes and follows, the biographer must be equipped for his task by a long and intimate familiarity with the character and with the age he is to illustrate. He should possess much human sympathy, or he will not be able to appreciate his hero and to make him interesting. No pedant can be a good biographer; and all our modern accuracy cannot endow an author with wit and literature, nor insure for his readers an entertaining life. Above all, the author must have a sober judgment, a critical restraint, and unflinching tact; he must know, like Boswell, how to subordinate the whole narrative to his leading personage; but still, his regard must not run away with his impartiality: he must neither attenuate his hero nor give him an importance which he does not in reality possess. If these rare qualities be granted to a biographer, we have a true artist, the creator of a life, not a mere editor of materials nor a compiler of letters and remains. And he may employ his genius in two ways. He may confine himself, like Suetonius or Walton, to writing perfect lives, adding little stroke on stroke, until the man described, Caligula or "Holy Mr. Herbert," be reanimated for us, as though we had conversed with him, or were perusing his own diaries and meditations. The other way of making a biography is to compose what is known as "A History of the Life and Times" of some illustrious person, such as Dr. Middleton's *Life of Cicero*. If this be well done, we may expect to view the hero intimately, and to form some opinion about his place and function in the history of the world or of his country.

Mr. Herkless has not succeeded in giving us a life of either kind. Those who knew little of Cardinal Beaton, when they began to read, will know little more when they have finished. A history already intricate is left still more tangled and perplexing; and in these barren pages we obtain no distinct view at all of the Cardinal himself. It was the purpose of Mr. Herkless, I imagine, to write a history of the life and times of Beaton; and in Mr. Hume Brown's *Buchanan* he might have chosen an excellent model for his purpose. In that volume the hero is presented minutely, justly, and in a most human way; and the general history

is narrated with great accuracy and power. In addition to these excellences, new facts were collected or explained by Mr. Brown; infinite labour was bestowed upon the work, and it produced not only the standard Life of Buchanan, but was a valuable contribution to the history of Scotland. If a Life be not entertaining as an individual history, and not valuable as a book of reference, it is not easy to justify its existence; and when it is full of positive errors or of dubious criticisms, when it is very empty of indispensable knowledge, its justification is impossible.

The chief errors of Mr. Herkless arise from his want of familiarity with Catholic usages and institutions: they are of two kinds, errors of actual fact; and errors caused by a superficial knowledge, by imperfect criticism. For instance, he says,

"Beaton, while in Deacon's orders, may have married Marion Ogilvy; but it is highly improbable, since he was destined to the profession of the Church, and his marriage might have proved fatal to his entrance to the priesthood."

Now here are almost as many errors as words. In the Oriental Churches, whether Orthodox or in communion with Rome, a deacon may marry, and may then take priestly orders and retain his wife; but after he is a priest, he may not enter upon the estate of matrimony. In the Western Church a priest may not marry, nor may a deacon; it is the sub-diaconate which debars a cleric from the married state. But a married man may be ordained if his wife be dead, or if by mutual consent they agree to separate and to bind themselves to the religious calling. If, therefore, Beaton had gone through the form of marriage while in deacon's orders, the ceremony would have been void without a papal dispensation. Had he been regularly married while in minor orders, or before his ordination, that of itself need not "have proved fatal to his entrance to the priesthood." Upon the same page Mr. Herkless talks of Mazarin's connexion with Anne of Austria; and he thinks the Cardinal may have been married, "because he was only in deacon's orders." Here again is the same ignorance about the Roman discipline with regard to orders and matrimony; and there is an implied confusion about the cardinalate. A cardinal deacon need not be in deacon's orders; he may be above them or below. Cardinal Newman, as to orders, was a priest; but as to precedence, only a cardinal deacon. Dr. Manning is an archbishop, but he is only a cardinal priest. Several great cardinals in history were neither priests nor deacons, but were only in minor orders. Mr. Herkless then compares Cranmer's marriage with Beaton's: the marriage of a professed Reformer who had broken with Rome and with mediaevalism, whose great object was to restore the primitive discipline, cannot be compared with the licence of a cardinal, whose great object was to maintain the existing state of things. In these passages I have given examples of Mr. Herkless's positive errors, of his insufficient familiarity with Catholic usages, and of the false judgments which these defects have led him into. His mistakes in this particular pas-

sage culminate at the end of it, where he says:

"had he been married before he took full orders, and had he continued in wedlock after he became a priest, his children could not have been acknowledged legitimate."

There are several worthy men at this time in orders in the Roman Church in England, who have been married, but whose children are perfectly legitimate; and even in the scandalous times of the fifteenth and sixteenth centuries, though mistresses were too easily tolerated, it would not have been tolerated that a man should "continue in wedlock after he became a priest."

"In Germany the Reformation was at first purely religious," says Mr. Herkless again; "afterwards it was political as well as religious, if the Peasants' War is to be accounted part of the general Reformation movement."

It might be more correct to describe the Peasants' War as a social "movement"; and in saying that the German Reformation was purely religious, Mr. Herkless appears to forget the deep and ancient jealousy of Rome, the long quarrels of the Emperors and Popes, the innumerable differences in Church and State, in nature and in customs, which led up to the German revolt from the Italians. "In England," says Mr. Herkless again, "the first Reformation dates from Henry's search for a divorce court." To say this, is not only to ignore the social and religious discontent of the fourteenth century, but it is to profess one's ignorance of the ancient constitution of the English Church, of the royal supremacy which was exercised by the Saxon kings and maintained by the Normans, of the laws of Henry II., and of the long series of anti-papal measures which were enacted and enforced by the Plantagenets. But Mr. Herkless's knowledge of the English Church, and of the English Reformation, may be measured by his statement that Henry VIII. "sent Fisher to the stake." Nor is his knowledge sounder when he talks of the Reformation. "It is to be remembered," he says, "that before the Reformation prelates and priests were almost the only men fit for the offices of state which were not military." So far is this from being true that the history of the Middle Ages in almost every country will afford a long roll of illustrious politicians who were not ecclesiastics. On the other hand, Mr. Herkless thinks that the influence of the clergy "might have ceased" in the sixteenth century "as laymen grew in capacity." If he had read his More and Erasmus with greater care, he would have learned from them that the cultured laity of the Renaissance were not disposed to envy the superior learning and manners of the clergy.

It must not be thought that I have selected passages unfairly. Wherever Catholic things are treated, I find errors like those I have displayed; nor are the errors confined to ecclesiastical affairs. Lord William Howard is described sometimes as "Lord Howard": this is like the "Sir Gladstone" or the "Lord Disraeli" of a French newspaper. A lady is described as "the divorced daughter of Lord Erskine."

That peer may have had a daughter who was divorced from her husband; but it is not usual to speak of a father divorcing his children. And Mr. Herkless is as lawless with his English as with his facts: "Henry was not long of following up the Cardinal's futile attack," he says; and in another place he speaks of patrons "gifting great wealth to the Church"; "Beaton, we are safe to conclude, was not *hesitant*, but only *reticent* from motives of worldly wisdom." We may be allowed to wish also, in conclusion, that Mr. Herkless had been more "hesitant" about innovating upon the use of words, and more "reticent" in bestowing his judgments and his compositions upon the public.

ARTHUR GALTON.

The Folks o' Carglen. By Alexander Gordon. (Fisher Unwin.)

IN spite of outbreaks of sheer intellectual helplessness—like "Oh! for the pen of a Walter Scott, or, on a lower scale, of a Robert Louis Stevenson, or even of a J. M. Barrie, to describe these nights so full of fun, frolic, gossip, and healthy human bucolic wisdom!"—this is a good book of an uncommon kind. It is not an attempt to preach through representations of rustic character, to idealise them, or with their help to caricature Scotch nationality for the amusement of English readers. It is, above all things, a realistic book—a reproduction of the life that is actually lived in a Northern country parish, to which the name of Carglen is given, and the bleak unloveliness of which has entered into the souls of its inhabitants. Mr. Gordon has not the gift of style like Mr. Stevenson, or, as he himself would say, not quite intelligibly, "even of J. M. Barrie." He is deficient in power of condensation. Occasionally he falls into provincialisms and even banalities, simply because the right words do not seem to rise readily to his pen. Yet *The Folks o' Carglen* is far too important and interesting a book to be dismissed with a line, like so many of the books produced by the dozen which profess to describe Scotch life of to-day, and still more of yesterday, and which are no better than Carlylian "duds."

Mr. Gordon's strength lies in portraiture. He seats himself in a corner of one or other of those centres of spiritual (and sometimes of spirituous) activity in a Scotch country parish—the kirk, the school, the farm-kitchen, the "smiddy," and the village inn—and there he photographs the folks he sees. There is scarcely one of his portraits that is not carefully finished; there are several that are among the best works of this class that have recently been produced in Scotland. To this second smaller and better class belongs Amos Gibb, the smith and Free Church elder. The conversations in the "smiddy" in the smith's presence, and about him outside of it, are quite as good as anything of the kind that have appeared in Scotch literature of this particular kind before Mr. Barrie began to immortalise Thrums. An equally excellent, but more idealised, portrait is that of Joe Forbes, or "Awttheist Joe," who dies as he lived. The scene

between him, when he is on his deathbed, and the Rev. Morrison Dean, the Free Church minister, is worthy of George Macdonald at his best.

"Noo," says the dying man, "jest tell a' Carglen that Awtheist Joe deed as he lived, carin' nae ae straw for ony kirk or hoodiecrawl priest. Ye can tak' this for your text neist time ye munt the pu'pit: 'A sparrow canna fa' tae the grun' without my Father,' an' ye can say this: Joe Forbes was a sparrow in the big han' o' God A'mighty. Ae day he found a little birdie sair shot by the gamekeeper chiel. It was on its back, but its wee een were on the sweet blue sky, far, far, up there. 'The God that made ye maun care for ye,' said he tae it, 'an' it deed in his han'.' Maister Dean, I dee like unto that sparrow. Ye're great on damnation, but I'm great on salvation."

The Rev. Patrick Spens the clerical schoolmaster, Francie Kemp the Radical, and the spitfire Laird, are not quite such elaborate portraits as the smith and the "awtheist," but they are quite as life-like.

Mr. Gordon is hardly so successful in representing nature in its wildest moods, or life in its gregarious aspects, as he is in portraying personages and oddities. He is too diffuse, too prone to moralising. There is no moonlight in his pictures; there is no eeriness in his treatment of Scotch superstitions. One never tires of the "smiddy," but one does tire very decidedly of the kirk and the school. There is a suggestion of padding of the magazine article sort in "The Sons of the Soil," "Camping out in Carglen," and "Red Letter Days in Carglen." Other papers, however, deserve to be much better spoken of. One is reminded both of "The Cottar's Saturday Night" and of "The Jolly Beggars" by "In a Farm Kitchen," although it is written in prose. But Burns does not supply this paper with its inspiration, but only with its quotations.

WILLIAM WALLACE.

THE BOOKLOVER'S LIBRARY.—*The Story of the "Imitatio Christi."* By Leonard A. Wheatley. (Elliot Stock.)

In the early portraits of the author of the remarkable book to which "The Story" relates, the painters in several instances have contrived to introduce on the open pages of a book this motto or saying, which, it has been said, he was in the habit of frequently repeating: "I sought for rest, but found it not, except in little corners and in little books"—it is written partly in Latin, and partly in Dutch—meaning that, from his own experience, he had usually found rest for his soul in retirement, away from the busy throng of the world, not in the study of lengthened and learned works, but in little books calculated to sustain the mind in devout meditation. And it is this idea or principle that he seems to have carried out in writing his many short treatises. He did not attempt to write large and learned works, like those of Thomas Aquinas who lived about 150 years before his time, that would require laborious attention and much thought. The Kempen Brother, being of a humble mind, and acting on the sentiment that so strongly possessed him, brought out a number of small

works, with short, pithy sentences, having a certain degree of rhythm in them, giving complete thoughts in few words, which would commend themselves to the reader, as in no way wearying. Hence we find that precious book, the *Imitatio Christi*, is in the form of a small codex, for it contains four books or treatises in one book. They were each at first written separately, and designed to be used singly. Each has a separate title; and though all are of a spiritual character, they differ from one another. The title of the first book is taken as the title for the whole four books, and gives the keynote, as it were, to the entire volume. Indeed, it is well known that the words "Imitatio Christi" are taken from the first words of the first chapter. This chapter, it will be noticed, has two titles, the first of which is "On the Imitation of Christ." The book begins, "'Qui sequitur me, non ambulat in tenebris,' saith the Lord"; and this first line is also the title which the author has given to this book in the catalogue to the celebrated volume which he wrote out with his own hand and dated A.D. 1441. He mentions all the four books separately, and places them first before a number of other small treatises, so as to make of them a large codex, though the size of it is small considering what it contains. The unknown contemporary author also, in giving a complete catalogue of the works written by Thomas a Kempis, names the four books separately; yet here they are not put first, but after a few other titles; still the books of *The Imitation* are named together, one after the other. Thus the books, though individually alluded to, were nevertheless early associated together. And there seem to have been an endeavour and desire to regard them as one book even before the author's death. For in the catalogue of another MS. which has the dates of 1470 and 1471 attached to two separate treatises, they are spoken of as one, after this manner, "Liber de Imitatione Christi, qui continet in se quatuor libros."

Thomas a Kempis no doubt at first wrote for those who lived a conventual life; but his writings being small, as well as of a practical character, they were well suited for others living in the world, but devoutly inclined. They could be more easily carried about, and were more suited for retirement, than larger works; they could also be more readily copied out, and thereby be brought within the reach of many more readers. And when the invention of printing came, they appeared to be admirably adapted for circulation. And being found acceptable, from meeting a want in the soul of man, they were diligently sought after, and became widely spread. *The Imitation*, as one book, was eagerly read by those longing for divine light, especially as the time of the Reformation drew nigh, when many were thirsting for a taste of the waters of Life, that they might know more of the new Life that bringeth salvation. But little as the book of *The Imitation* was, it would not have been so heartily welcomed unless it had contained, in a condensed and practical form, words of notable wisdom, beyond what the world had hitherto enjoyed.

There are many things of deep interest connected with this precious volume, and those desirous of learning the various particulars in a short compass cannot do better than possess themselves of "The Story" of it. In the first chapter, we have something of its character given; in the second there is much information about the German mystics. In the next, the sources whence the author, to some extent, drew his thoughts for the work. Then in another chapter we have a short sketch of the Brothers of Common Life; and in the following chapter a sketch of the life of the author. In the seventh chapter there is an account of Prof. Hirsche's investigations respecting the copy written out by Thomas himself. Then "The Story" enters upon the exciting controversy, "Who wrote *The Imitation*?" giving many particulars about the MSS., printed editions, and translations. In the last three chapters will be found the opinions of various writers on *The Imitation*. Then, what the author of "The Story" calls a "Chrestomathy" of extracts from *The Imitation*; and lastly, a Chrestomathy from the other works of Thomas a Kempis. "The Story" abounds with quotations drawn from other treatises on all the questions alluded to; yet it is not a mere compilation, but put together with great skill, research, and ability. In going over so much ground and touching upon so many facts, it is not to be wondered at that some errors should occur. Thus, on p. 178, the writer intimates that in 1710 Hickee brought out a translation of *The Imitation*. But is it certain that this ever existed? There lies before me the 1710 edition—a translation, not of *The Imitation*, but of some other genuine works of Thomas a Kempis, by George Hickee, D.D., with the interesting Preface alluded to, where the claims of various individuals for the authorship of *The Imitation* are given. The error may have arisen from its being called "The Christian Pattern, or, the Imitation of Jesus Christ." But to prevent its being thought to be a translation of *The Imitation*, the name of the four books it contains are specified on the title-page. The 1710 is a second edition, so that there must have been one earlier. In the next paragraph it is said that a translation (i.e., of *The Imitation*) was issued in 1715 by "the learned nonjuror, Robert Nelson. But can this be correct? For, in looking into the second edition of Nelson's book (1717) it will be found to contain a translation, not of *The Imitation*, but of other works of Thomas a Kempis, not found in Hickee's book, and a few selected pieces from other writers. Its sub-title is, "Rules to Live above the World." And then, in a note to this, we are told that the British Museum does not possess a copy of this, which is called "The Christian's Pattern." But this title belongs to Hickee's book, published a few years before. And the reason why the British Museum does not possess a copy of Nelson's translation of *The Imitation* may be that this learned man never made a translation of it at all. This is an exceptional point where some confusion has arisen, and will require a little careful revision. "The Story" is neatly got up, and is pleasant to read. S. KETTLEWELL.

The Positive Theory of Capital. By E. von Böhm Bawerk. Translated, with Preface and Analysis, by W. Smart. (Macmillans.)

DUE attention was called to Dr. Böhm Bawerk's important book in the ACADEMY of May 4, 1889. More fortunate than most foreign economists, even of the first rank, he has not waited long for a translator. Mr. Smart, who translated the *History of Theories of Interest*, has performed the same service for its sequel, the *Positive Theory of Capital*, and with equal success. In his "translator's preface" he gives a clear and good outline, in his own words, of the main arguments of Dr. Böhm Bawerk's book. He has left English economists no excuse for neglecting their brethren in Austria.

The very acrimony of the attacks which have been made and met from time to time recently, in the pages of German economical journals, has served to show that the Austrian economists are at least no longer ignored in Germany. Dr. Böhm Bawerk, in a recent number of Conrad's *Jahrbücher für Nationalökonomie* (July, 1891), has himself given a review of German, Italian, and Dutch works bearing on the subject of value, which is to the Austrian school the foundation of all economics. His article seems to bring the discussions to a head, and, we may hope, to a close, for the present. But his own particular contribution to economics is presented in the book now before us, and is in many ways quite original. The importance of the element of time in economical questions, and especially in regard to the theory of interest on capital, has never before been so fully and luminously demonstrated. The volume includes incidentally the author's account of the general doctrine of value, showing its close connexion with the special doctrine of interest; and it might perhaps have been well if Dr. Böhm Bawerk had allowed his translator to incorporate the whole instead of a part of his two early articles on the subject in Conrad's *Jahrbücher*. References (as on pp. 130, 137) to the files of a foreign periodical are tantalising to English readers.

The translation is done with fidelity, and yet with a freedom that goes far to banish any obtrusive symptoms of a German original. There are no doubt many renderings open to cavil (in what translation were they ever wanting?). "Consumption-goods" has not an English sound; why reject the time-honoured "consumable goods"? "The law of costs"—why not the English singular instead of this German plural? Surely *Rentenfonds* is not exactly the same as "rent-fund (p. 1)," supposing that we ever used the expression.

The translation has had the benefit of the author's revision; but there is little departure from the German edition, except in the dropping of ephemeral controversy. We still read (on p. 382): "Every other commodity has a predetermined subjective value to the one who wishes to buy it. Labour has not." The correctness of this antithesis was questioned by Prof. Edgeworth in the ACADEMY; and Dr. Böhm Bawerk has lost a good opportunity of withdrawing (or else of defending) the

former proposition, which seems quite contrary to the Austrian faith.

No fault can be found with Mr. Smart's rearrangement of books and sections; but the reader ought perhaps to have been warned that the books and chapters of the translation do not correspond to the books and sections of the original German.

JAMES BONAR.

NEW NOVELS.

Violet Moses. By Leonard Merrick. In 3 vols. (Bentley.)

Dr. Sinclair's Sister. By E. Grey. In 3 vols. (Eden, Remington & Co.)

Mahme Nousie. By G. Manville Fenn. In 2 vols. (Hurst & Blackett.)

An Octave of Friends. By E. Lynn Lynton. (Ward & Downey.)

The Fatal Request. By A. L. Harris. (Frederick Warne.)

Disinherited. By M. M. Black. (Oliphant, Anderson, & Ferrier.)

The Mystery of a Type-Writer. By B. Fairlee. (Shanklin: The Jester Office.)

NOBODY who has a sneaking fondness for fiction of the penny novelette and shocker class need expect much pleasure from the perusal of *Violet Moses*. It is probably his excessive and freely declared abhorrence of that class of literature that has landed the writer of this story in the opposite extreme, and in this we think he has erred. For however extravagant or vulgar the penny novelette may be, it does, as a rule, resort to methods of arousing human emotion and securing human sympathy which, if somewhat time-honoured and hackneyed, are at least acknowledged to be, in good hands, the best available for the purpose. Mr. Merrick, however, will have none of these; so that, instead of diversified action, with judiciously introduced surprises and a plentiful admixture of realistic description, we find in *Violet Moses* a careful avoidance of anything like sensational incident, and an overabundance of the analytical element. To be sure it is sensible analysis; there is a dry matter-of-fact truthfulness about the writer's remarks which makes his story now and then delightful reading. But the majority of us are interested mainly in the facts themselves, and care no more for the antecedent complexities of motive than, in reading the details of a prize-fight, we should care for an explanation of the precise adjustment of bodily muscles which produced the knock-down blow. The title of the book naturally prepares us to expect something about Jews, and we get it. The first volume tells how Allan Morris, journalist and novelist, endeavoured unsuccessfully to win the heart of Violet Dyas, a motherless girl, living with her aunt in Chester; and the second and third volumes describe how, after Violet has been driven, in sheer desperation, into a marriage with Leonard Moses, Hebrew stockbroker of Lothbury and Maida Vale, the old lover turns up again, and, though securing an avowal of her affection, fails in his endeavour to persuade her to elope with him. Though Jews abound

in the latter part of the narrative, we do not obtain much insight into their social life, the gambling proclivities of a certain circle resident in or about Maida Vale obtaining the largest share of attention. On the whole, this is a clever and polished, but not a moving, novel; and the writer's arbitrary assignment of motives for action in the leading characters has the effect of leaving little to the imagination. Indeed, almost the only thing so left is the probable upshot of the events narrated in the last chapter; for the book ends quite abruptly with the retirement of Allan in a heartbroken condition from the presence of the woman who has resisted his solicitations; and, judging from the man's unscrupulous perseverance, and the complaisance of the wife who allows him an interview and admits her passion for him, one feels naturally inclined to infer that the interview will be repeated, and that her ultimate seduction is a mere matter of time.

Dr. Sinclair's Sister is a specimen of that curious and yet unfortunately rather common production, a novel evolved from the inner consciousness. It bears every mark of being the work of some recluse or dreamer, gifted with exuberant fancy and imperfect faculties of observation, who, with the best intentions in the world, has in his three volumes violated all conditions of intrinsic probability without any compensating merits of treatment or style. There is scarcely a character in the book that is not bizarre and unnatural. The saturnine, self-centred egoist, Marc Sinclair, a country doctor, is far too gloomy and forbidding a creature to awaken in us much interest; his devoted sister, Claire, though ridiculously oversensitive and morbidly scrupulous, is less intolerable, because rather more resembling ordinary flesh and blood. Then we have a Church of England minister, who, rather oddly—for the book is, as a rule, remarkably free from solecisms—is commonly described as "the Reverend Liddon," a man whose earnestness and intensity of purpose are more conspicuous than his common sense. These and a half-crazy German violinist, who apostrophises his instrument, and lives generally in dreamland, constitute the leading personages of the story, so far as there is any story at all. As in *Violet Moses*, so in this book, the reflective and moralising element is a feature prominent to the point of being wearisome; it is all so good and true and improving—and so dull. Nor in his narrative of special incidents does the writer better succeed in holding up the mirror to nature. The abominable rudeness and impertinences of Mrs. Forrester would never be tolerated in any decent society; the behaviour of "the Reverend Liddon" in accepting an invitation to an "At Home," and availing himself of the occasion to denounce the godlessness of the unoffending guests, is a diplomatic blunder far more fatal than any crime to his chance of securing that popularity which the episode is represented to have gained for him among his new parishioners; the grotesque extravagances of Franz Humbert could scarcely be met with outside a lunatic asylum. It may seem ungracious to speak slightly of a book so unexceptionable in

tone and so thoroughly well-meaning. Yet it is possible to maintain a high tone and convey grand moral and religious truths and yet depict men and women as they really are.

In Mr. George Manville Fenn we have a novelist of an altogether different type. It is not without relief that we turn to an author who is content to write a story for its own sake, and who neither betrays any anxiety to point a moral with each fresh chapter, nor attempts the task of anatomising the mechanism of human action. The title *role* is furnished by the widow of a French planter in Hayti, one Venus Dulau, a mulatto, whose title of "Madame" has been softened in negro pronunciation into "Mahme," while the fantastic prænomen of "Venus" has passed through the stage of "Venousie" into "Nousie." Further than this we are not bothered with any specimens of negro dialect. The tale mainly concerns Madame Dulau's daughter Aube, who is sent to a convent in Paris for her education, and on her return to Hayti narrowly escapes a horrible death at the hands of the Voudou, a religious sect who—according to recent reports—still keep up in the island a hideous species of fetish worship, originally imported from Africa. *Mahme Nousie* is not by any means the author's best work, but his name is sufficient guarantee that the book is lively and interesting.

Few things are more difficult to a reviewer than the task of commenting upon a *rechauffé* in book-form of stories that have already seen the light in the pages of periodical magazines. Readers are already acquainted with them, and have gauged their merits; and the critic has nothing before him but the useless task of supplementing views already formed by a tardily-delivered judgment of his own, which nobody listens to; while no scope whatever is offered for the exercise of one of his most useful and necessary functions, namely, the forecasting of the verdict which public opinion will pronounce a month or six weeks hence upon the work under notice. Fortunately, in the case of *An Octave of Friends*, no reviewer's opinion is required. The stories are, some of them, twenty or thirty years old; their author has made her mark in the world of literature, and no one will begrudge a welcome to the reappearance of some of the tales that charmed us in the days of our youth. That a collection of stories written in the period of crinoline, croquet, and the violent purples of the newly invented aniline dyes, should contain internal evidence of their antiquity is a fact which has not escaped the author; but she urges that "the sketches are still true of the people one daily meets in Vanity Fair. Like all caps made for types, not individuals, they fit as well to-day as yesterday."

And in this she is perfectly right.

The leading incident in *A Fatal Request* is a case of killing which the perpetrator declares to be "no murder." Mr. Silas Burritt meets his death in a railway accident, caused by a collision with some petroleum trucks which envelope the wrecked train in flames. When his lifeless body is examined, it is found that death has resulted not from

burning, but from a bullet wound in the brain. Who fired the fatal shot is a mystery which is not cleared up until the last chapter, when a friend who had accompanied him on the railway journey explains that he shot Mr. Burritt at the latter's own request upon finding it impossible to extricate himself from the mass of burning wreckage. There is plenty of vivid description and some lively touches of humour in the story.

Nothing but commendation was bestowed in the *ACADEMY* on Miss Black's earlier story, *Between the Ferris*, when it appeared; and *Disinherited* is in no way behind it in fidelity of portraiture, while in some respects it is more interesting in conception and written with a stronger hand. Old Lady Hearnhurst, a woman upwards of ninety, who during nearly half a century of widowhood has cherished an implacable hatred towards her husband's family, extending even to the unoffending grandchildren, though in all other ways the kindest-hearted and most charitable of women, is a more finely executed character than any we remember in this author's works.

It would almost seem as if the advertising demon had begun to invade the realms of fiction. At any rate, it seems scarcely possible to account for the extraordinary pains taken by the author of *The Mystery of a Type-Writer* to sound the praises—address of head office in all cases included—of a certain type-writing firm, a "bucket-shop" proprietor, and a largely puffed electropathic appliance, except upon the hypothesis that he (or she) is executing a commission for the parties most interested. This feature of the work is to be regretted, because the story as a whole is constructed upon a praiseworthy pattern, and the style is crisp and incisive. The concluding portion is an implied condemnation of the behaviour of judge and jury in the Maybrick case.

JOHN BARROW ALLEN.

SOME BIOGRAPHICAL BOOKS.

The Young Emperor. By Harold Frederic. (Fisher Unwin.) This is an extremely readable book. The young Emperor, of course, is William II. of Germany, whom all London went out to see the other day. Mr. Frederic is a hero-worshipper, but he cannot fairly be described as a blind worshipper. He recognises that his idol has faults, and calls his work a study in character-development on a throne. He describes him first as an impressionable young man who had imbibed disrespect for his parents from Prince Bismarck. It is notorious that even in State documents the ex-Chancellor could not refrain from insulting allusions to the Crown Princess, who was both an Englishwoman and a Liberal. Later on, when the Crown Prince's fatal illness began, we find his own son ranged among those who would keep him from the throne. After his father's death, the first that the world heard of the new Emperor was his proclamations to the army and navy.

"In this country which gave birth to the art of printing, this Germany wherein Dürer and Cranach worked and Luther changed the moral history of mankind, and Lessing cleared the way for that noble band of poets of whom Goethe stands first and Wagner is not last, it seemed nothing less than monstrous that a youth called to be Emperor should see only columns of troops and ironclads."

In these proclamations there was but a passing allusion to his father, who was then lying dead under the same roof. On the day of his father's funeral—a simple military affair very different from the magnificent ceremony of his grandfather's lying in state—William II. addressed the Prussian people. This was generally admitted to be a more satisfactory performance.

"Pondering upon the marked difference between this address and the excited and vain-glorious harangue to the fighting men of Germany which heralded William's accession, it occurred to me to inquire whether or not Dr. Hinzpeter had in the interim made his appearance at Potsdam. No one could remember, but the point may be worth the attention of the future historian."

Dr. Hinzpeter was the Emperor's tutor before the evil influences of Bonn and Bismarck had begun to harden the young man. We are still, however, in 1888, and Dr. Hinzpeter's return to power was not till the Westphalian strikes in 1890. For nearly a year after the Emperor's accession the ascendancy of the Bismarcks was complete. If any one still doubts the wisdom of his act in dispensing with Bismarck, let him compare the history of Germany before and since the Chancellor's fall—let him contrast the position the German Emperor enjoys to-day with his dubious reputation of three years ago. When he visited Rome in 1888, he behaved in such a manner that the Pope confided to certain members of his household the fear that he was a conceited and headstrong young man, whose reign would end in disaster. Nor did he fare better in Russia. When he hurried, an uninvited guest, to St. Petersburg to greet the Czar even before he had visited his two allies of the Triple Alliance, his reception was of the coldest. Worse was to follow. When the Czar three weeks later paid a visit to Stuttgart, he passed through Berlin both going and coming.

"apparently for no other purpose than to insult the Kaiser by stopping for an hour each time inside the railway station, as if there were no such people as the Hohenzollerns to so much as leave a card upon."

Nor was the Emperor less unpopular in democratic England than in autocratic Russia. The welcome he received last July from the people of this country would not have seemed possible two years ago, when he was still in the leading strings of the Iron Chancellor. Egotism seems to have played its part in the determination of William II. to dispense with the Bismarcks; but while making this admission, no one who knows Germany can now dispute the wisdom, and, indeed, the absolute necessity of the step. In January, 1890, the Reichstag was approaching the close of its three years' term. The anti-Socialist penal laws would lapse in September of that year unless renewed. Prince Bismarck was, of course, in favour of their prompt renewal.

"His enemies had secretly been preparing for the defeat of these laws in the Reichstag, and now in the middle of the month found that they had secured an absolute majority. They conveyed this fact to the Kaiser, with the obvious corollary that the time had arrived for him to take the popular lead in his empire, and make an issue on this question with his Chancellor. William saw the point, and reluctantly took the decisive step."

We must refer our readers to Mr. Frederic's own pages if they wish to follow the incidents of this deeply-interesting but still little-known episode in German history. The fall of the Bismarcks was an historical drama that deserved, and will doubtless find, its Browning. The historian's verdict will unquestionably be one of unqualified approval of the Emperor's conduct, though Teniel's masterly cartoon of the old pilot's leave-taking blinded many Englishmen at the time. A year and more has

now passed with no Bismarck at the helm, but so far from the Ship of State having suffered, never before has her course been so smooth. Mr. Frederic truly says that

"since the foundation of the empire, Germany has not known such another tranquil and comfortable period. Nothing has arisen calculated to make men regret the ex-Chancellor's retirement. Almost every month has contributed some new warrant for the now practically unanimous sense of satisfaction in his being out of office."

We cannot close this brief notice of a most interesting and thoughtful volume without paying a tribute to Mr. Frederic's condensed and pregnant style. It is not often that a book can be pronounced absolutely free from padding, but this can be said of the present work.

Sir William M'Arthur, K.C.M.G. By Thomas M'Cullagh. (Hodder & Stoughton.) It has been our good fortune from time to time to review the interesting biographies of successful merchants, such as that of Sir George Burns, that have been published by Messrs. Hodder & Stoughton. We are unable to say that the present volume is an addition to their number. And yet the subject of this biography was a model of all that a merchant and member of parliament should be. The fault does not lie with Sir William, but with his biographer. Mr. M'Cullagh is a painstaking and well-meaning writer, but more we are unable to say. The solemnity with which trivial details are recorded is ludicrous; and even when events are sad and serious, the telling of them is marred by stilted language. The following is a sample of Mr. M'Cullagh's treatment: Sir William died very suddenly in the Underground Railway. Says his biographer:

"The life which was begun at Malin, in the county of Donegal, on July 6, 1809, after running a course of seventy-eight years four months and ten days, was ended underground in a carriage on the Metropolitan Railway, at or near Praed-street Station, Paddington, on November 16, 1887, about eight minutes before eleven o'clock in the forenoon."

There are also expressions made use of that hardly commend themselves. Sir William M'Arthur visited Baalbek and took part in a mission service among the ruins. Mr. M'Cullagh records this simple fact as follows:

"Sir William M'Arthur prayed at the conclusion, with (as Mr. Allen testifies) great enlargement and pleading power."

Sir William M'Arthur for seventeen consecutive years represented Lambeth in parliament. This was in itself no mean achievement, but we cannot congratulate Mr. M'Cullagh on his treatment of this branch of his subject. He seems utterly unable to grasp the significance or reasons for Sir William's declining popularity and ultimate defeat. As Sir William's parliamentary career illustrates an interesting chapter in recent political history, we propose briefly to refer to it. When he was first elected for Lambeth in 1868, the fact that he was connected with the Corporation was no drawback to his candidature. The same was not the case in 1885. In 1868 the City returned three Liberals pledged to support Mr. Gladstone's Irish policy; and on a vacancy being caused by the death of the fourth member (a Conservative), his place, too, was filled by a Liberal. Thus it came about that aldermen had not to go far afield to find safe seats, and the metropolitan constituencies were represented by city magnates, such as Lawrence, Lusk, M'Arthur, and others. But at the election of 1874 the rift within the lute became visible. Lawrence and M'Arthur were, it is true, again returned, but by a much reduced majority. By the election of 1880, London Radicals began to look askance at Corporation Liberals, and to demand reforms nearer home than Ireland. A Lambeth

Advanced Liberal Association had been formed, which evidently thought the "40,000 aborigines in Lambeth" more in need of their member's attention than "the aborigines of the Gambia, Natal, and Fiji." Fortunately for the sitting members, a split in the Liberal ranks was avoided, and for the third time their gallant Conservative opponent (Mr. Morgan Howard) was defeated. It required, however, no prophet to foretell that opposition to their return for any of the new divisions of Lambeth in 1885 was certain. Sir William would have been well advised had he sought the suffrages of another constituency. He was badly beaten, not only by a Conservative, but also by a Radical rival. Thus ended in misfortune a useful and honourable career.

"The ultra-Radical was unsuccessful," says Sir William's biographer, "but succeeded in keeping out of Parliament the Christian philanthropist, who by representing Lambeth had represented Newington for seventeen years; who made free of toll seven bridges across the Thames; who protected Dulwich in his old borough from the presence of a convict prison; who pleaded for the rights of aboriginal races in many lands; and who, without the firing of a shot or the sacrifice of a life, added a new colony to the British Empire."

While we regret as much as his biographer that anything but death terminated Sir William's parliamentary career, we cannot regard his defeat as a personal one. At the elections of 1885 the Radicals of London would not have returned an angel from heaven had he been connected with the City Companies. This sentiment must have been strong indeed, if such a man as Sir William M'Arthur was sacrificed to it. There is a great difference between being generous and charitable, but Sir William was both. He was a man sincerely religious, not merely with lip-service, but in deed and word. His religion was no mere farrago of set phrases. We will conclude our notice by quoting from a letter of one who in many points resembles Sir William—the Rev. C. H. Spurgeon (p. 332):

"His [Sir W. M'Arthur's] liberal support of every movement for the benefit of our fellow-men, and his zeal for the interests of the oppressed in all lands are matters of public notoriety. He is a good man and true, and has worked laboriously in his place in parliament, and out of it, for such measures and movements as promote religion, good morals, and freedom."

"RULERS OF INDIA."—*Clyde and Strathnairn*, by Major-Gen. Sir O. T. Burne. (Oxford: Clarendon Press.) When it has been said that this is a lively little account of military operations in India during the suppression of the Revolt of 1857, the limits of permissible praise have been fully reached; for the book—small though it be—can hardly be said to have any reason of existence. Clyde and Strathnairn, in the first place, were in no sense "Rulers of India"; and, for the rest, no more books on the Mutiny are wanted; nor, if they were, is the gallant general the man to write them. He evidently possesses little knowledge of the language or history of the people of India; and he is content to quote with unhesitating faith the narrow opinions of Lord Lawrence on the non-political origin of the outbreak, while he writes with utter carelessness upon all but the purely professional details which have been abundantly related in other and more serious works. Thus we are told that "the modern city of Delhi was founded by the Emperor Jahangir in 1631"; whereas any "selected candidate" could tell us that in 1631 Jahangir had been dead nearly four years, and that the city was founded by Shah Jahan, whose name, indeed, it commonly bears to this day. The Rani of Jhansi is called "Ganga = *Bhai*"—the latter word, being masculine and equivalent to "brother," could never be given to a woman

(the true word, of course, is *Bai*, or "Bye," as commonly written). European names fare little better, for Gen. Van Cortlandt, of the Punjab army, is called here "Courtland"; while Col. Steuart, of the 14th Light Dragoons, figures as "Stewart." Nor, indeed, are the military operations always related with due spirit or even accuracy—see, for example, the lame account of the taking of Gwalior at p. 147, which does much less than justice to the harebrained audacity of Lieut. Rose, and does not mention his more fortunate companion, Waller, at all. One or two extracts from private letters and an occasional footnote are valuable. The anecdote of Capt. (now Gen. Sir R.) Meade in a note, p. 146, is not mentioned in the current histories, and is worth preservation. By sheer coolness and personal influence he persuaded the armed and excited Gwalior mutineers to give up the palace of Sindhia without a struggle, thus saving many lives to both sides. The merits of officers are so often measured by bloodshed that an instance to the contrary deserves our hearty admiration. The next best thing in the book is the contrast—of which more might have been made—between the cautious proceedings of the old soldier of fortune whom the men called "Sir Crawlin' Camel" and the headlong vigour of the chivalrous dandy, Sir Hugh Rose.

Lewis Cass. By Andrew C. McLaughlin. (Boston, U.S.: Houghton, Mifflin & Co.) This latest volume of the admirable series of "American Statesmen" treats of one whose name is not very well known on this side of the Atlantic. It is likely that a considerable number of readers of this notice will ask, "Who was Lewis Cass?" never having heard of him, or, at any rate, never having associated him with any movement important enough to dwell in their memory. Yet, in his own country and in his day, he was a prominent man; and, if not a statesman of the first rank, coming, for instance, far below Quincy Adams, Jefferson, and Clay, was still sufficiently important to be entitled to a place in such a series as this. The opening up of the "North-West"—the Michigan district—of America is attributed largely to him; and this, probably, was the most truly useful work he did. For the rest, he was an active politician on the usual lines—successively a Governor, a Member of Congress, a Senator, a Secretary of State, and even a candidate for the Presidency. He was a party to the passing of the Fugitive Slave Law; and if in this and other slavery compromises he showed no remarkable astuteness, it should be remembered that greater men than he blundered. There was not the reason for doubting his motives which existed in the case of Webster. Of the present biography it must be said that its writer has industriously gathered together all it was necessary to know about Cass, that he has written his narrative clearly, and that, if somewhat of an enthusiast, he has, on the whole, done substantial justice to the subject of his memoir. The publishers invite attention to the improved method they have adopted in binding the book, "by which a remarkable combination of strength and flexibility is secured." The claim seems to be justified by the fact; and, at any rate, we may congratulate Messrs. Houghton, Mifflin & Co. on having abandoned that system of binding with wire which had no merits and many faults.

NOTES AND NEWS.

READERS of *Forty Years in a Moorland Parish* will be glad to hear that not only literary fame but also ecclesiastical honour have reached its author, though late. The new Archbishop of York has conferred upon the Rev. Dr. J. C.

Atkinson the canonry and prebend of Holme, in recognition of his long services in the diocese and also of his work in literature. Though no stipend is attached to the office, it carries with it the privilege of taking books out of the Chapter Library, which is especially rich in historical works connected with the North of England. We hear that the publishers were at first doubtful whether they would sell 500 copies of *Forty Years in a Moorland Parish*; whereas the public have already demanded several thousands in less than six months, and the entire illustrated edition has been subscribed in advance of publication.

THE QUEEN has just accepted a copy of Miss Marie Corelli's *Romance of Two Worlds*. The presentation was not effected in the usual formal method, but through the medium of one of the Ladies-in-Waiting, with the result that Her Majesty was pleased to intimate by telegram through Lady Churchill that she would like "all Marie Corelli's works." The set of volumes (as published by Messrs. Bentley), specially bound in white and gold, have therefore been despatched by Queen's Messenger from Buckingham Palace direct to Balmora.

PROF. SALMONÉ, who left England last January for a tour in Mesopotamia, Egypt, Syria, Smyrna, and Constantinople, returned to London a fortnight ago. He is now engaged on an important work, entitled *Muhammadian Dominion*. The book will be in two parts—the first treating of the character, customs, and folk-lore of the Arab-speaking subjects of the Sultan; and the second of the government and condition of the country in the past and present.

A VOLUME entitled *Joseph*, from the pen of the Rev. H. G. Tomkins, author of *The Life and Times of Abraham*, will be published by the Religious Tract Society on October 1 as one of the series entitled "By Paths of Bible Knowledge." This work will give the results of Mr. Tomkins's long and laborious study of all ancient oriental sources bearing upon the history of Joseph—a subject sketched out by himself more than ten years ago, in a most interesting and scholarly discourse delivered before the members of the Victoria Institute, which was noticed in the ACADEMY for 1880, page 340.

PROF. ZUPITZA, of Berlin, is editing for the Chaucer Society specimens of the unprinted texts of the "Canterbury Tales," choosing for this purpose "The Pardoner's Tale," which, by the way, possesses peculiar interest for story-comparers, as it not only permeated with European literature in the middle ages, and has long existed in slightly different forms among the Arabs, Persians, and Ottomans, but has its prototype in one of the *Jātakas*, or Buddhist Birth-Stories. One of the inedited texts of the "Canterbury Tales" is preserved in the Hunterian Museum at Glasgow, and it would appear to have remained till now unexamined by Chaucerian scholars. It is fairly written in double columns of some fifty-six lines each, and according to the colophon was done by Godfrey Spurling and his son Thomas, of Norwich, in the year 1476. The MS. is unfortunately imperfect, wanting the general prologue (or frame-story) down to the description of the Franklin, the first leaf beginning with the line:

"His table dormant in his halle alweye."

The order of the Tales is different from that observed in most, if not all, other texts, and two of them (the Shipman's and the Prioress's) are given a second time. In this text the Pardoner does not follow the Doctor, as in the Ellesmere MS. for instance, but the Second Nun; yet it should have followed the Shipman, since in the prologue to the Shipman's Tale,

the host of the Tabard begins with reference to the Pardoner's Tale, which he says they have just heard. Mr. W. A. Clouston has transcribed for Dr. Zupitza, with permission of Prof. Young, the keeper of the Hunterian Museum, the Pardoner's Preamble and Tale from the Glasgow MS.—which is near akin to the Rawlinson and Ellesmere MSS.—and supplied some notes of the variations which this text presents to those already printed for the Chaucer Society.

MR. ELKIN MATHEWS will publish in the autumn, *A Lost God*, by Mr. F. W. Bourdillon, author of "Aucassin and Nicolette," with three full-page illustrations, by H. J. Ford; also the posthumous poems of Philip Bourke Marston, edited with biographical sketch, by Mrs. Louis Chandler Moulton. Both will be limited issues.

Hungary and its People is the title of a work just completed by Mr. Louis Felbermann. It deals with the origin of the Hungarians, and the thousand years' history of that country, giving also a description of the Carpathian Mountains, the Snow Alps, the Lowlands, and other parts of Hungary and Transylvania, as well as of the manners and customs of the various races under the crown of St. Stephen's. The book will be a handsome crown octavo volume, profusely illustrated, and is dedicated to Countess Deym, wife of the Austro-Hungarian Ambassador. It will be published by Messrs. Griffith, Farran & Co.

MR. A. E. WAITE'S new book, called *The Occult Sciences*, will form a sort of cyclopaedia of information on matters interesting to theosophists and students of the black arts. The work has been edited by Mr. George Redway, and will be published by Messrs. Kegan Paul, Trübner & Co.

MESSRS. F. V. WHITE & Co. will shortly publish a new novel, in three volumes, by B. M. Croker, entitled *Interference*.

MR. G. A. HENTY has taken as the subject of one of his forthcoming Christmas books the story of the Nile Expedition, under the title of *The Dash for Khartoum*. Several British officers occupy prominent positions in Mr. Henty's narrative.

ANOTHER of Mr. Henty's new volumes, *Held Fast for England*, is concerned with the siege of Gibraltar, one of the memorable episodes in British history which has not yet been treated in the form of historical fiction. Messrs. Blackie & Son are the publishers.

A TALE of adventure by Mr. H. B. Mariott Watson, entitled *The Web of the Spider*, and dealing with New Zealand and the Maoris, will shortly be issued by Messrs. Hutchinson & Co. The action of the story takes place in the heart of the "King Country" at the time of the native wars of 1863-64.

MESSRS. MORISON BROTHERS, of Glasgow, will publish early in November *The Black Cross*: a hypnotic romance, by Mr. W. Hamilton Seymour, who is already well known as a writer of sensational stories.

MR. GIBBINGS will issue at once a limited edition of a little work by Mr. J. G. Lewis, of Canterbury, entitled *Christopher Marlowe: outlines of his Life and Work*. Mr. Henry Irving, who takes a great interest in the memorial scheme, has accepted the dedication.

A NEW work on Revelation, by Mr. William Griffiths, entitled *Divine Footsteps in the Bible*, is announced for early publication by Mr. Elliot Stock.

MESSRS. CASSELL & Co. have arranged to publish this season cheap illustrated editions of their "Treasure Island Series," consisting of the following volumes:—*King Solomon's Mines*,

by Rider Haggard; *Kidnapped, Treasure Island, The Master of Ballantrae*, and *The Black Arrow*, by Robert Louis Stevenson; and *The Splendid Spur*, by Q. The three first-mentioned books will appear next week, and the others as soon as the special illustrations which are being prepared are ready.

THE utility of the *Gentleman's Magazine* for historical and genealogical purposes is so well known that the completion of the first volume of a new index will no doubt be widely welcomed. Ayscough's *index nominum* failed so signally in the matter of ready reference that the Index Society projected a new one. The early issue of the third part of the index to the biographical and obituary notices for the period 1731-1780 is now announced by the British Record Society, with which the Index Society was amalgamated a short time ago. Application for copies of the complete volume should be made to the society's agent, Mr. G. Clark, 4, Lincoln's-inn-fields.

MR. LOWELL has bequeathed all his MSS. and correspondence to Prof. Charles Eliot Norton, making him his literary executor; and he has given to the library of Harvard College the option of selecting any of his books which they do not already possess.

THE fourteenth annual meeting of the Library Association of the United Kingdom will open at Nottingham on Tuesday next, September 15. In addition to exhibitions of artistic bindings in the Castle Museum, and of library appliances at the University College, Mr. W. H. K. Wright, of Plymouth, the energetic editor of the *Journal* of the Ex Libris Society, has also undertaken to get together a collection of book-plates from public libraries.

THE Deutscher Schriftsteller-Verband meets at Berlin to-day (Saturday); and the Association Littéraire et Artistique Internationale will hold its annual congress at Neuchâtel from September 26 to October 3.

ORIGINAL VERSE.

THE ANTIQUITY OF ART.

(*Paleolithic Man.*)

To J. G.

A SAVAGE, in a bleak world, on a waste,
'Midst fir-tree-cover'd mountains, led his life:
The claws and fangs of mighty beasts he faced—
A hunter, seeking food for child and wife.

And, on the smooth wall of his cavern lair,
The image of a reindeer once he drew,—
Small, to the life, with faithful lines and fair,
That all its antler-branchings copied true.

Was he a savage? No! a Man. The dew
Of pity touch'd him; the sweet brotherhood
Of Nature's general offspring well he knew:—
Humane, he loved; ingenious, understood.

More:—the desires that kindling hearts inflame,
To leave dull rest, and court congenial woe—
The Love of Beauty, and the Thirst for Fame,
Throb'd faintly in that huntman long ago!

And, friend! the self-same passion in his breast
That stirr'd, and wrought to permanence divine
One form of grace, most touchingly express'd,
Stirs in your heart to-day, and stirs in mine!

GEORGE DOUGLAS.

OBITUARY.

WILLIAM HENRY WIDGERY.

WE regret to record the death, at the early age of thirty-five, of Mr. W. H. Widgery, whose name will be known to many of our readers as that of an able writer and lecturer on educational subjects.

Mr. Widgery was a native of Exeter, and was educated at Hele's School and the Grammar School in that city, subsequently obtaining a

scholarship at St. John's College, Cambridge. He graduated in 1879 as eighth Senior Optime, ill-health having prevented him from obtaining the higher mathematical honours which he had been encouraged to hope for. In 1880 he was one of the winners of the Harness prize, his essay ("On the First Quarto Edition of 'Hamlet'") and that of Mr. C. H. Herford being declared equal in merit. He took the degree of M.A. in 1882, and afterwards became a master in University College School, where he was highly successful as a teacher, and continued to hold that position until his death. In 1886 he studied for some time in Germany, giving his attention chiefly to comparative philology and modern languages.

A remarkable series of articles on "The Teaching of Languages in Schools," contributed by him to the *Journal of Education*, was reprinted as a pamphlet in 1888, and attracted considerable attention both in England and Germany. A long and highly favourable review of it appears in the last number of the *Englische Studien*, and a Swedish translation is stated to be in preparation. An Exeter newspaper says that Mr. Widgery had been commissioned by the United States Government to prepare a report on the educational department at the Paris Exhibition, and that this was all but completed at the time of his death. Although his published work was inconsiderable in quantity, it was marked in no common degree by vigour and independence of thought; and there can be little doubt that if a few more years of life and health had been granted him, he would have attained a distinguished reputation among educational writers. His personal qualities gained for him the cordial esteem and affection of all who were brought into association with him, and his premature death will be deeply regretted by a very wide circle of friends.

MAGAZINES AND REVIEWS.

THE *Expositor* for September contains a number of interesting articles. Prof. Iverach gives us some notion of Dr. H. H. Wendt's views on the Fourth Gospel. Many readers will, we hope, be stimulated to acquaint themselves with the original work. It is most gratifying to find that such a conservative writer can learn from one who is scarcely to be labelled "orthodox." Mr. Lock gives a second study on Early Christianity. With delicate insight he discusses on the "Christology of the Earlier Chapters of the Acts." Prof. Milligan apparently concludes his exegetical papers on the "Resurrection of the Dead." Prof. Marshall continues his researches on the Aramaic Gospel, on which we shall for the present make no further comment. In the present paper he shows much ability in treating of the Galilean dialect, and explains certain divergences in the Synoptic Gospels by the assumption of Galilean dialectal forms in the Aramaic MSS. of the Gospels. Mr. Peyton considers our Lord's Third Temptation. The paper is eloquent and suggestive. Might not the writer have mentioned Milton's probable location of the "very high mountain" in the Taurus range? "The *Agamemnon* of Aeschylus, the *Oedipus* of Sophocles, the *Heracleidae* of Euripides are the Isaiah, the Job, the Micah of the Greeks"—that is a striking remark. Prof. Sanday notices Dr. Marcus Dods on the Gospel of St. John kindly but discriminately. Is he not slightly too academical, however? Does he quite realise the nature of the task set before Dr. Dods? Is it not the right plan in popularising to convey as much information as possible in the course of the book, rather than to pack it in an introduction and notes? And do not Prof. Sanday's concluding remarks almost cut the nerve of psychological exegesis, so far as it

relates to our Lord? Can the Christian interpreter say with a half-instructed disciple, "Depart from me," &c.?

THE *Theologisch Tijdschrift* for September contains an important article by Dr. Kuonen on Hatch's Hibbert Lectures and Toy's *Judaism and Christianity*; also critical notes on Isaiah xl.-lxvi., by Dr. Oort (who has been entrusted with the preliminary work on Isaiah for the new Dutch version of the Old Testament); and a notice of Kautzsch and Socin's documentary German edition of Genesis, and of Kautzsch's *Die heilige Schrift*, part I, by the same reviewer.

THE COMING PUBLISHING SEASON.

CLARENDON PRESS ANNOUNCEMENTS.

Theology, &c.—"Nouum Testamentum Domini Nostri Iesu Christi Latine, secundum Editionem S. Hieronymi," ad Codd. mss. fidem recensuit I. Wordsworth, Episcopus Sarisburiensis; in operis societatem adsumto H. I. White, Partis i., fasc. iii., "Euangelium secundum Lucam"; "A Hebrew and English Lexicon of the Old Testament," based on the Lexicon of Gesenius, as translated by E. Robinson, edited by Francis Brown, S. R. Driver, and C. A. Briggs; "A Concordance to the Septuagint," edited by the late Edwin Hatch, and H. A. Redpath, demy quarto, fasc. i.; "The Peshito Version of the Gospels," edited by G. H. Gwilliam, fasc. i.; "Legenda Angliae," edited by C. Horstmann; "Helps to the Study of the Prayer Book."

Greek and Latin.—"The Dialogues of Plato," translated into English, with analyses and introductions, by B. Jowett, third edition, revised; Plato, "The Republic," Greek text, edited with prolegomena, &c., by B. Jowett and Lewis Campbell; "The Inscriptions of Cos," by E. L. Hicks and W. R. Paton; "Notes on the Nicomachean Ethics of Aristotle," by J. A. Stewart; Purves' "Selections from Plato," new edition, by Evelyn Abbott; "Thucydides," Book i., edited by W. H. Forbes; Euripides, "Cyclops," edited by W. E. Long; Plutarch's "Lives of the Gracchi," edited by G. E. Underhill; "A Greek Prose Primer," by J. Y. Sargent; The "Annals" of Tacitus, edited by H. Furneaux, vol. ii., completing the work; Quintilian, "de Institutione Oratoria," book x., edited by W. Peterson; Cicero, "de Oratore," book iii., edited by A. S. Wilkins; The "Georgics" of Virgil, edited by C. S. Jerram; "The Poets of the Augustan Age," vol. ii., by the late W. Y. Sellar, with memoir by Andrew Lang, and portrait.

Oriental.—"Thesaurus Syriacus," editit R. Payne Smith, fasc. ix.; "A Catalogue of the Turkish, Hindustani, and Pushtu MSS. in the Bodleian Library," by H. Ethé, part ii.; "A Catalogue of the Armenian MSS. in the Bodleian Library," by Dr. S. Baronian; "A Collo-type Reproduction of the Ancient MS. of the Yasna, with its Pahlavi Translation, A.D. 1323, in the possession of the Bodleian Library"; "The Four Hundred Quatrains," Tamil text, with translation, &c., by G. U. Pope; and "A Bengali Grammar," by John Beames.

General Literature.—"The Letters of Samuel Johnson, LL.D.," in 2 vols., edited by G. Birkbeck Hill; a new edition of Sir G. C. Lewis's "Government of Dependencies," by C. P. Lucas; "Catalogue of Rawlinson MSS. (D) in the Bodleian Library," by W. D. Macray; "Two of the Saxon Chronicles Parallel," a revised text, edited by C. Plummer, on the basis of an edition by John Earle; "Geography of Africa South of the Zambesi," by W. Parr Greswell; "Hymns and Chorales for Colleges and Schools," selected and edited by John Farmer.

Modern Languages.—"Specimens of Mediaeval French," edited by Paget Toynbee; Molière,

"Le Misanthrope," edited by W. H. G. Markheim.

History, Biography, Law, &c.—"Origines Islandiae: The Landnamaboc," &c., edited, classified, and Englished by the late G. Vigfusson and F. York Powell, in 2 vols.; "The English Peasantry in the Thirteenth Century," by P. Vinogradoff; "The Song of Dermot and the Earl": An Old French Poem on the Invasion of Ireland, edited by Goddard H. Orpen; "A History of England from the Accession of Henry IV. to the Battle of Bosworth Field," by Sir James H. Ramsay, in 2 vols.; "Hastings and the Rohilla War," by Sir John Strachey; "A History of Sicily," by E. A. Freeman, vols. iii. and iv.; "A History of the United States of America," by E. J. Payne, vol. i.; "Italy and her Invaders," by Thomas Hodgkin, vols. i. and ii., new edition; "French Revolutionary Speeches," edited by H. Morse Stephens; "Sir Walter Raleigh: A Biography," by William Stebbing; "Isaac Casaubon," by Mark Pattison, second edition revised; "Life and Select Works of John Arbuthnot, M.D.," by G. S. Aitken; Sohm's "Institutes of Roman Law," authorised English translation, by J. C. Ledlie; "Law and Custom of the Constitution": part ii., "The Executive," by Sir W. R. Anson; "The Land Revenue Systems, and Tenures of British India," by B. H. Baden-Powell, in 3 vols.

The English Language and Literature.—"Bosworth's Anglo-Saxon Dictionary," part iv., section i., edited by T. N. Toller; "A New English Dictionary, founded mainly on the Materials collected by the Philological Society," part vi. (clo—consigner), edited by James A. H. Murray; "A Translation of the Beowulf in English Prose," by John Earle; "The Complete Works of Chaucer," edited by W. W. Skeat, in 5 vols.; Bunyan's "Holy War," &c., edited by Edward and Mabel Peacock; "Selections from Swift," edited by Henry Craik; Thomson's "Seasons," and "Castle of Indolence," edited by J. Logie Robertson; Wordsworth's "White Doe of Rylstone," &c., edited by W. Knight.

Mathematics, Physical Science, &c.—"Mathematical Papers of the late Henry J. S. Smith, Savilian Professor of Geometry in the University of Oxford," with portrait and memoir, in 2 vols.; "Plane Trigonometry without Imaginaries," by R. C. J. Nixon; "A Treatise on Electricity and Magnetism," by J. Clerk Maxwell, new edition; "A Manual of Crystallography," by M. H. N. Story-Maskelyne; "Elementary Mechanics," by A. L. Selby; Weismann's "Lectures on Heredity," vol. ii., edited by E. B. Poulton.

Sacred Books of the East.—Vol. xxx., The *Grihya-Sûtras*, translated by H. Oldenberg, part ii.; vol. xxxii., Vedic Hymns, translated by F. Max Müller, part i.; vol. xxxvi., *Milinda*, translated by T. W. Rhys-Davids, part ii.; vol. xxxvii., The Contents of the Nasks, as stated in the Eighth and Ninth Books of the *Dinkard*, translated by E. W. West; vols. xxxix., xl., The Sacred Books of China; *Tao Teh King*, &c., translated by James Legge; vol. xli., The *Satapatha Brâhmana*, translated by J. Eggeling, part iii.

Anecdote Series.—Collations and extracts of the *Kâmya* text of the *Satapatha Brâhmana*, I-IV., by J. Eggeling; Firdausi's "Yûsuf and Zalikhâ," edited by H. Ethé; "A Collation of the Greek text of portions of Aristotle with Ancient Armenian Versions, by F. C. Conybeare; "Collations from the Harleian MS. of Cicero" (2682), by A. C. Clark; "The *Elucidarium*," edited from a dated Welsh MS. of the 14th century, by John Rhys and J. M. Jones.

Rulers of India.—"Asoka: and the Political Organisation of Ancient India," by T. W. Rhys-Davids; "Aurangzeb: and the Decay of the Mughal Empire," by Sir W. W. Hunter;

"Albuquerque: and the Portuguese in India," by H. Morse Stephens; "Madhu Rao Sindhia: and the Hindu Reconquest of India," by H. G. Keene; "Lord Clive: and the Establishment of the English in India," by J. Seeley; "Ranjit Singh: and the Sikh Barrier between our Growing Empire and Central Asia," by Sir Lepel Griffin; "Mountstuart Elphinstone: and the Making of South-Western India," by J. S. Cotton; "Lord William Bentinck: and the Company as a Governing and Non-trading Power," by Demetrius Boulger; "Earl Canning: and the Transfer of India from the Company to the Crown," by Sir Henry S. Cunningham.

MESSRS. MACMILLAN & Co.'s ANNOUNCEMENTS.

General Literature.—"Mahdiism and the Egyptian Soudan," being an account of the rise and progress of Mahdiism, and of subsequent events in the Soudan to the present time, by Major F. R. Wingate, Assistant Adjutant-General for Intelligence, Egyptian Army, with 10 maps and numerous plans; "Essays on some Controverted Questions," by Prof. T. H. Huxley; "The Complete Poetical Works of James Russell Lowell," with portrait and introduction by Thomas Hughes, uniform with the one-volume editions of the poems of Tennyson, Wordsworth, Shelley, and Matthew Arnold; "The New Calendar of Great Men," edited by Frederic Harrison; "The English Town in the Fifteenth Century," by Alice Stopford Green, in 2 vols.; "Horae Sabbaticae," Essays reprinted from the *Saturday Review*, by Sir James Fitzjames Stephen, Bart.; "Two New Volumes of Essays," by E. A. Freeman, i. Historical, ii. Miscellaneous; "Some Aspects of the Greek Genius," by Prof. S. A. Butcher; "Dr. Schliemann's Excavations at Troy, Tiryns, Mycenae, Orchomenos, Ithaca, presented in the light of recent knowledge," by Dr. Carl Schuchhardt, Authorised Translation by Miss Eugenie Sellers, with Appendix on latest Researches by Drs. Schliemann and Dörpfeld, and Introduction by Walter Leaf, illustrated with two portraits, maps, plans, and 290 woodcuts; "Pictures from Shelley," being a series of twenty-four plates, drawn by F. C. Dell, engraved by J. D. Cooper; "Cranford," by Mrs. Gaskell, with 100 illustrations by Hugh Thomson, uniform with the "Vicar of Wakefield"; "Nurse Heatherdale's Story," by Mrs. Molesworth, with illustrations by Leslie Brooke; "The Last of the Giant Killers," a Fairy Tale, by the Rev. Dr. J. C. Atkinson; "Blanche, Lady Falaise," by J. H. Shorthouse; "The Railway Man and his Children: a Novel," by Mrs. Oliphant, in 3 vols.; "Jerusalem," by Mrs. Oliphant, with fifty illustrations (uniform with "The Makers of Florence," &c.); "The Makers of Florence," by Mrs. Oliphant, *édition de luxe*, with twenty additional plates reproduced from line engravings after pictures by Florentino artists; "Nevermore," by Rolf Boldrewood, in 3 vols.; "That Stick," by Charlotte M. Yonge, in 2 vols.; "Battles, Bivouacs, and Barracks," by Archibald Forbes; "Tim: A Story of School Life," by a New Writer; "The Formal Garden in England," by Reginald Blomfield and F. Inigo Thomas, with illustrations; "Beast and Man in India," by J. L. Kipling, with numerous illustrations by the author; "The Inferno of Dante," translated, with a Commentary, by A. J. Butler, uniform with his editions of the "Purgatorio" and "Paradiso"; "An Introduction to the Theory of Value," by William Smart; "Public Finance," by Prof. C. F. Bastable; "The Government of Victoria (Australia)," by Prof. Edward Jenks of Melbourne; new volumes of the "English Men of Action"—"Montrose," by Mowbray Morris, "Rodney," by D. G. Hannay; new volumes of

"Twelve English Statesmen"—"Chatham," by John Morley, "Queen Elizabeth," by Prof. Reesly; "A Short History of the English People," by John Richard Green, illustrated, in monthly parts, from October, 1891; "The Cambridge Shakespeare," vol. iv.; "The Globe Shakespeare," India paper edition; "A History of Early English Literature," by the Rev. Stopford A. Brooke, in 2 vols.; "The Study of English Literature: A Plea for its Recognition and Organisation at the Universities," by J. Churton Collins; "Tennyson for the Young," with notes and preface by Canon Ainger; limited editions on hand-made paper of the following volumes in "The Golden Treasury Series"—"The Golden Treasury of Songs and Lyrics," "The Republic of Plato," "The Pilgrim's Progress," "Bacon's Essays," "The Book of Praise"; "Poems by the late William Cauldwell Roscoe," edited by his daughter, Elizabeth Mary Roscoe; "A Vision of Life: Semblance and Reality," by W. Gifford Palgrave; "Recollections of a Happy Life," being the Autobiography of Marianne North, edited by her sister, Mrs. J. A. Symonds, with portraits, in two volumes; "The Correspondence of James Smetham," with an introductory memoir and portrait.

Theology.—"Two Volumes of Essays," by Bishop Lightfoot—(1) Theological, (2) Miscellaneous; "Village Sermons," by the late Dean Church; "Lincoln's Inn Sermons," by F. D. Maurice, in 6 vols., monthly from October; "New and Collected Edition of Archdeacon Farrar's Sermons"; "The Leading Ideas of the Gospels," by the Right Rev. William Alexander, Bishop of Derry and Raphoe, new edition, revised and enlarged; "The Divine Library of the Old Testament," lectures delivered at St. Asaph by Prof. A. F. Kirkpatrick; "The Gate Beautiful and other Bible Readings for the Young," by the Rev. Hugh Macmillan; "Introduction to the History of the Canon of the Old Testament," by Prof. H. E. Ryle; and "Bible Stories" (second series), by the Rev. A. J. Church, illustrated.

Science.—"The Pioneers of Science," by Prof. Oliver Lodge, with portraits and other illustrations; "Electricity and Magnetism," a popular treatise, by Amédée Guillemin, translated and edited, with additions and notes, by Prof. Silvanus P. Thompson, with numerous illustrations, uniform with the English editions of M. Guillemin's "The Forces of Nature" and "The Application of Physical Forces"; "A Complete Treatise on Inorganic and Organic Chemistry," by Sir Henry E. Roscoe, and Prof. C. Schorlemmer: vol. iii.—Organic Chemistry; and the Chemistry of the Hydrocarbons, and their Derivatives, or Organic Chemistry, six parts, part vi.; "A Text-Book of Physiology," illustrated, sixth edition revised, part iv., comprising the remainder of book iii., "The Senses and Some Special Muscular Mechanisms," and book iv., "The Tissues and Mechanisms of Reproduction," by Prof. Michael Foster; "Text-Book of Comparative Anatomy," by Prof. Arnold Lang, of Zürich, issued as the ninth edition of Edward Oscar Schmidt's "Handbook of Comparative Anatomy," translated into English by Henry M. Bernard and Matilda Bernard, with preface by Prof. Ernst Haeckel, in 2 vols., illustrated; "Materials for the Study of Variation in Animals," part i., Discontinuous Variation, by William Bateson, illustrated; "The Diseases of Modern Life," by Dr. B. W. Richardson, new and cheaper edition; "Ligation in Continuity," by C. A. Ballance and Dr. Walter Edmunds, with illustrations and plates; "The Dietetic Value of Bread," by John Goodfellow, with illustrations; "On Colour Blindness," by Thomas H. Bickerton, illustrated (Nature Series).

Educational.—"Scholia Aristophanica," being such Comments and Adscripts to the text of

Aristophanes as are preserved in the Codex Ravennas, arranged, emended, and translated by the Rev. Dr. W. G. Rutherford; Classical Library (new volume), Pindar—"Isthmian Odes," by J. B. Bury, a companion volume to Mr. Bury's recent edition of the Nemean Odes; Classical Series (new volumes), "Cicero in his Letters," edited, with introduction and notes, by Prof. R. Y. Tyrrell; "Plautus—Captivi," edited by A. R. S. Hallidie; "Thucydides," book ii., edited by E. C. Marchant; "Thucydides," book v., edited by C. E. Graves; Elementary Classics (new volumes), "Caesar—De Bello Civili," book i., edited by Malcolm Montgomery; "Herodotus—Tales from Herodotus," edited by G. S. Farnell; "Xenophon—Complete Works," translated, with introductions and notes, by H. G. Dakyns, vol. ii., with maps and plans; "A Short Manual of Philology for Classical Students," by P. Giles, uniform with Dr. Gow's "Companion to School Classics"; "Analysis of English History," by Prof. T. F. Tout; "Historical Readers for Elementary Schools," adapted to the several standards. Edited by Edward J. Mathew; "Historical Lessons in English Syntax," by Dr. L. Kellner; Tennyson—"The Princess," edited by P. M. Wallace; "Aylmer's Field," edited by W. T. Webb; "A Short Historical Grammar of the German Language," translated and adapted from Prof. Behaghel's "Deutsche Sprache," for the use of English schools, by Dr. Emil Trechmann; "The Geography of the British Colonies"—"Canada," by George M. Dawson; "Australia and New Zealand," by Alexander Sutherland; "Commercial German," by F. C. Smith; "The Algebra of Co-Planar Vectors and Trigonometry," by R. B. Hayward; "The Elements of Trigonometry," by Rawdon Levett and A. F. Davison; "Progressive Mathematical Exercises for Home Work," in two parts, by A. T. Richardson; "The Geometry of the Circle," by W. J. McClelland, illustrated; "Mechanics for Beginners," by the Rev. J. B. Lock, part i., Mechanics of Solids, part ii., Mechanics of Fluids; "A Graduated Course of Natural Science for Elementary and Technical Schools and Colleges," by B. Loewy, part. ii., Second Year's Course; "Methods of Gas Analysis," by Dr. Walter Hempel, translated by Dr. L. M. Dennis; and "Nature's Story Books," I., "Sunshine," by Amy Johnson, illustrated.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

MANUEL de bio-bibliographie et d'iconographie des femmes célèbres depuis les temps les plus reculés jusqu'à nos jours. Paris: Nilsson. 25 fr.
MULLER, S. La Maison hollandaise au temps de Louis XIV. Utrecht: Beijers. 25 fr.
RENAN, Ernest. Pages détachées. Paris: Calmann Lévy. 7 fr. 50 c.

HISTORY.

GESCHICHTSQUELLEN der Grafsch. Glätz. Hrg. v. Bolkmer u. Holaus. 5. Bd. 1346—1390. Habelschwerdt: Franke. 2 M. 50 Pf.
KNULL, E. Die Geschichte Palnatokis u. der Jomsburger, nach der jüngsten altnordischen Bearbeitung erzählt. Graz: Leuschner. 1 M. 30 Pf.
ORCULLI, W. Die Anfänge der schweizerischen Eidgenossenschaft. Bern: Wyss. 7 M.
REINHARDT, G. D. Tod d. Kaisers Justinian. Nach den Quellen dargestellt. Göttingen: Bihling. 1 M. 20 Pf.
URKUNDEN u. REGESTEN zur Geschichte der Burggrafen u. Freiherren v. Hammerstein. Hannover: Hahn. 90 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

BATAILLON, E. Recherches anatomiques et expérimentales sur la métamorphose des amphibiens anoures. Paris: Masson. 4 fr.
BRUNOT, Ferd. La doctrine de Malherbe d'après son commentaire sur Desportes. Paris: Masson. 10 fr.
DU BOIS-REYMOND, E. Ueb. die Grenzen d. Naturerkenntnis. Leipzig: Veit. 2 M.
FESTSCHRIFT zur Feier d. 50jährigen Doctor-Jubiläum, Dr. K. W. v. Nageli in München u. Dr. A. v. Kölliker in Würzburg gewidmet. Zürich: Müller. 40 M.
HAGEN, J. G. Synopsis der höheren Mathematik. 1. Bd. Arithmetische u. algebraische Analyse. Berlin: Dames. 30 M.

PHILOLOGY, ETC.

BIBLIOTHEK,assyriologische, hrsg. v. F. Delitzsch u. P. Haupt. 3. Bd. 2. Abth. 3. Lfg. Leipzig: Hinrichs. 18 M.
 REINACH, Salomon. Chroniques d'Orient: documents sur les fouilles et découvertes dans l'Orient hellénique de 1833 à 1880. Paris: Firmin-Didot. 16 fr.
 SCHÖNBACH, A. E. Altdeutsche Predigten. 3. Bd. Graz: "Styria." 9 M.

CORRESPONDENCE.

BLANCO WHITE'S SONNET—"NIGHT AND DEATH."

St. Leonards: Sept. 1, 1891.

Few English sonnets have been so highly and unreservedly praised by the best critics as this, which was written by a Spaniard, and got into print by an accident. It would almost seem as if its production was also an accident; for White, so far as is known, wrote but one other poem, and it was of no superlative quality. "Night and Death" first appeared, with a dedication to Coleridge, in the *Bijou* for 1828; and although the *Bijou* was only an "annual," this splendid sonnet was not its chief glory, for it also first gave to the world Coleridge's "Youth and Age," "Work without Hope," and "A Day Dream." The curious history of "Night and Death," and how it found its way into the *Bijou* through an oversight of Coleridge's, is related by the late D. M. Main in the notes attached to the poem in his *Treasury of English Sonnets* and his *Three Hundred Sonnets*—those in the latter correcting and supplementing the information contained in the former. In the *Treasury* two versions were given: one from a "corrected" copy made by White in 1838, and printed in his *Life* (1845, iii. 48); the other, from a transcript believed to have been made from an autograph copy about 1832-4. The text of the latter is the same as that printed in the *Bijou*, but neither Mr. Main nor the transcriber was aware at the time that the sonnet had been printed there. Both versions were included by Mr. William Sharp in his *Sonnets of the Century*. Each had the same eleventh line:

"Whilst fly, and leaf, and insect stood revealed,"

which has puzzled or vexed all admirers of the poem; but Mr. Sharp took courage, and, adopting a suggestion of Mr. Main, substituted "flower" for "fly"—an excellent emendation, though quite unauthorised.

But all the while there was another and better text lying *perdu*. Quite recently, a lady who had been reading Mr. Sharp's collection sent him a copy of the sonnet, which had been given to her by a friend of Blanco White, who had received it a great many years ago, probably, though not certainly, from White himself. Mr. Sharp kindly made me acquainted with this very interesting MS.; and having received permission to make it public, he allows me to send you this note, as he is himself at present travelling.

A comparison of this newly-discovered text with those of 1828 and 1838 leaves little doubt that it is of later date. The readings which vary from those texts are in every case, I venture to think, decided improvements. The most conspicuous instance, perhaps, is the substitution in the eleventh line of "bud and flower" for "fly and leaf," but it seems to me the emendations in the tenth and the fourteenth lines are equally happy.

That your readers may be enabled to judge fairly of White's *labor limæ*, I will ask you to grant space for all three texts: I. is that of the *Bijou* for 1828; II., the amended text of 1838 printed in the *Life*; and III., the text of the MS. with which Mr. Sharp has been favoured.

J. D. C.

I.

NIGHT AND DEATH,

A SONNET.

Dedicated to S. T. Coleridge, Esq., by his sincere friend,
 Joseph Blanco White.

Mysterious night, when the first man but knew
 Thee by report, unseen, and heard thy name,
 Did he not tremble for this lovely frame,
 This glorious canopy of light and blue?

Yet 'neath a curtain of translucent dew,
 Bathed in the rays of the great setting flame,
 Hesperus, with the host of heaven, came,
 And lo! creation widened on his view!

Who could have thought what darkness lay concealed

Within thy beams, oh Sun? Or who could find,

Whilst fly, and leaf, and insect stood revealed,
 That to such endless orbs thou mad'st us blind?

Weak man! Why to shun death, this anxious strife?

If light can thus deceive, wherefore not life?

II.

NIGHT AND DEATH.

Mysterious Night! when our first parent knew
 Thee from report divine, and heard thy name,
 Did he not tremble for this lovely frame,
 This glorious canopy of light and blue?

Yet 'neath a curtain of translucent dew,
 Bathed in the rays of the great setting flame,
 Hesperus with the host of heaven came,
 And lo! Creation widened in man's view.

Who could have thought such darkness lay concealed

Within thy beams, O Sun! or who could find,
 Whilst fly, and leaf, and insect stood revealed,
 That to such countless orbs thou mad'st us blind!

Why do we then shun Death with anxious strife?

If Light can thus deceive, wherefore not Life?

III.

SONNET TO NIGHT.

By BLANCO WHITE.

Mysterious Night! when our first parent knew
 Thee by report Divine, and heard thy name,
 Did he not tremble for this goodly frame,
 This glorious canopy of light and blue?

But through a curtain of translucent dew,
 Bathed in the hues of the great setting flame,
 Hesperus with the Host of Heaven came,
 And lo! Creation broadened to man's view;

Who could have guessed such darkness lay concealed

Within thy beams, O Sun? or who divined,
 When bud, and flower, and insect lay revealed,
 Thou to such countless worlds hadst made us blind?

Why should we then shun death with anxious strife?

If Light conceals so much, wherefore not Life?

CILURNUM AND OTHER RIVER-NAMES.

London: Sept. 5, 1891.

I have been interested in Prof. Rhys's derivation of "Cilurnum." The name had previously been identified with the "Choller" in Choller-ton or Chollerford. Indeed, there are good reasons for considering the ancient name of what is now called the "North Tyne" to have been "Cilurn," and that the previously mentioned places, which are some four miles apart, took their names from the river. Perhaps Prof. Rhys can tell us if *celurn* may not possibly be a loan-word from the Latin *callarium* or O. French *chaldron*, which gives us our "cauldron." At any rate, we seem to have to deal in the Cilurnum of the *Notitia* with a common river-termination: Cf. Portus Adurni (*Notitia*), Lawern in Worcester (*Cart. Sar.* vol. i. p. 307), Lawerne Wyll, Suffolk (*Cart. Sar.* vol. ii. A.D. 854), Lavern, a river in

Merionethshire, Lavern, a river in Renfrewshire. Curn-*ca* (Ptolemy's *κορίσιος*) now Churn (see *Cart. Sar.* vol. i. p. 417). Churn, a rivulet in Perthshire, and Carne a rivulet near Manchester.

I have lately had my attention directed to the numerous rivers in Great Britain called Stour, and venture to put forward the following explanation of the form. Leland in his *Itinerary* says (vol. viii. p. 98), "Dowr, alias Stour-ryver, riseth out of the Ponde of Hales Owen . . . thens to Kidour (? Cyd-dwr = meeting of the waters) and renneth through the mydle of it." Thus Kidderminster and Stourport are on the same river, and take their names from it. Stour I take to be Isdour, meaning the low portion of the Dour. Leland gives (p. 94, vol. viii.) a confirmatory form. "Lowe isse Kenen, that is to say the lowe quarter about Kennen River." He had evidently been informed that it was the lower waters of the river.

Of other compounds of Is in river names I have instances. *Isaf* = lower, may follow a river name with the same meaning, and it is worth while considering whether the Thame may not have thus become the Thames (Tham-isaf). Prof. Rhys, I know, thinks Dour to be a comparatively modern form, and the Stours are fairly ancient. I cite the following early forms of Dour. "Andever water (Andover) passeth through this bridge" (Leland's *Itin.* 3, 83); Cendefer river (*Cart. Sar.*, vol. vi., p. 148); Micheldever, near Cendefer, in Hants; Candover in Teviotdale (Mon., *Annals of Teviot*); "Caledofre or Caldour" (*ibid.*); Condever, name of a Hundred in Shropshire; "out of Warcham (Dorset) by north is a great bridge of VI. arches over Trent Ryver, alias Pyddildour" (Leland, *Itin.* vol. iii. p. 69). I have evidence to show that the early Dobar = water has not been uniform in its "degradation," and that the *dwr* form and the *dever* form have co-existed from an early date.

EDMUND McCCLURE.

THE STUDY OF CELTIC IN SCOTLAND.

London: Sept. 9, 1891.

In the last volume of *Waifs and Strays of Celtic Tradition*, I spoke of the Scotch academic world as, with rare exceptions, neglecting "its birthright," the study of Celtic antiquity. For this I am taken to task by a friendly critic in the *Saturday Review* (September 5), but I venture to think that his apology for the Scotch academic world more than justifies my strictures.

My critic writes with such authority that I take it he must be a Scotchman, and his statements may therefore be accepted as accurate. "Scotch professors are mostly English; they have no more Celtic 'birthright' than a Dutchman; Finnish is just as familiar to them as Gaelic; only one man in Scotland is paid a stiver to work at Celtic; professors have to correct hundreds of weekly exercises; Celtic literature is nobody's business in Scotland."

By "academic world" I meant not only the teaching staff, but also the authorities responsible for the organisation of teaching. The *Saturday Reviewer* confirms what I said respecting their neglect of Celtic; indeed, his language is much stronger than mine. But is his defence of the teaching staff quite valid? I venture to hope that to be an Englishman does not necessarily imply indifference to Celtic studies. In any case, let us look at what has been done abroad.

The bases of Celtic philology were laid by Zeuss; it was not his "business"; he was not "paid a stiver for it"; his work was carried on by Ebel, who was a *Gymnasiallehrer* and had most certainly "weekly exercises" to correct, and by Windisch, whose "business" is comparative philology and Orientalism, but who has,

nevertheless, done more for the study of Middle-Irish than any man living except Mr. Whitley Stokes. The "business" of Prof. H. Zimmer is comparative philology and Sanskrit; but he has found the time to revolutionise Celtic archaeology, and he certainly has not been paid a stiver for it. It was no "business" of M. H. Gaidoz; but he started the *Revue Celtique*, the most admirable journal of its kind in existence. Celtic philology is no "business" of Ascoli, of Kuno Meyer, of Thurneysen, or of Güterbock.

Again, I used the words "with few exceptions." I had chiefly Mr. MacBain in my mind. He is a grammar school master, and has, I presume, weekly exercises to correct; but no man has done more to promote and popularise the scientific study of Celtic in Scotland save the late Alexander Cameron, of Brodick.

In conclusion, I would fain hope that many who, like myself, have no drop of Celtic blood in their veins, yet look upon the study of Celtic antiquity as part of the intellectual birthright of every British subject, and hold that to abandon this birthright to German scholars is a national scandal and disgrace.

ALFRED NUTT.

THE DATE OF KYD'S "SPANISH TRAGEDY."

Freiburg, i. B. : Sept. 1, 1891.

In the ACADEMY for August 22—which, unfortunately, did not reach Freiburg before yesterday—my esteemed friend Prof. Brandl, of Göttingen, has given intelligence of a hitherto unknown copy of the 1594 edition of "The Spanish Tragedy." As he refers to my recent work on Shakspeare's "Titus Andronicus," I beg to state that I certainly did not on p. 91 express any doubts "whether the drama ["The Spanish Tragedy"] might not have been written much later than hitherto supposed." I only tried to show that there was no reason for fixing its date before 1588. I do not at all object to 1589, and am very glad to learn that Prof. Brandl is of opinion that "this date would, both on external and internal grounds, perfectly suit the play." Weak as his argument may perhaps appear to some critics, the order of succession of the plays, "Titus Andronicus," "Spanish Tragedy," "Hamlet" (original draft), as proposed in my book, can only be in favour of Prof. Brandl's view.

ARNOLD SCHIRÖER.

THE LITLEDALE PRIZE AT TRINITY COLLEGE, DUBLIN.

St. John's Vicarage, Little Holbeck, Leeds :
Sept. 7, 1891.

Mr. Harold Littledale, professor of English literature at the Baroda College, and a few other friends of the late Dr. R. F. Littledale, have contributed a small sum of money (£207) to establish an English literature prize in Trinity College, Dublin, in memory of Dr. Littledale. Before I hand over the money which has been collected to Trinity College, may I mention the matter in your columns in case any reader of the ACADEMY might wish to add a contribution to a memorial which represents a side of Dr. Littledale's character which is not specially represented by the other memorials of him? Contributions might be sent to me, or I am sure that Dr. J. K. Ingram (Trinity College, Dublin) would also receive them.

JOHN A. CROSS.

SCIENCE.

HISTORICAL DICTIONARY OF THE HUNGARIAN LANGUAGE.

Lexicon Linguae Hungaricae Aevi Antiquioris. Magyar Nyelvtörténeti Szótár a legrégibb nyelvemlékektől a nyelvújításig. Edited by Gabriel Szarvas and Sigismund Simonyi for the Hungarian Academy of Sciences. (Budapest : Hornyánszky ; London : Kegan Paul & Co.)

LIKE other people, the Hungarians too are working at an historical dictionary of their language, and have by this time a fair prospect of seeing it completed. This is owing not only to the zeal and industry of a small number of devoted students who have been engaged on the task for the last sixteen years, but in part to the common sense of the Hungarian Academy, which decided that they must content themselves with what could be accomplished within a reasonable time, and leave the care of perfecting the work to those who shall come after them. In fact, there is even now a great mass of material in MS. which has not only not been printed, but has not even been examined, in spite of the extensive researches which the political changes of 1848 and 1867 rendered possible, by doing away with the jealousy and suspicion with which the government and the old families regarded any intrusion into their archives.

It was at first proposed to restrict the dictionary to the *codices*, i.e., the works in MS. from the times preceding the invention of printing; but it was decided that the harvest would not be sufficiently abundant to repay the labour of gathering it in. On the other hand, to include the whole vocabulary of the language from the earliest times up to the present day would render the task needlessly difficult, and withal engage the editors in what has been well called the "endless dispute" between the "Neologists" and the "Orthologists"—the inventors of new words on the one hand and the champions of the purity of the language on the other. The limits ultimately fixed for the Historical Dictionary were from the earliest times to the commencement of the so-called *nyelvújítás* "renovation of the language," which began in the last quarter of the last century. Here, however, no hard and fast chronological line is drawn. While Kazinczy and Bárocz began their innovations before the year 1780 and are consequently excluded from the Dictionary, other writers, for instance Gvadányi, continued to write in the old language and to keep their vocabulary free from the new words down to the very last years of the century. Gvadányi is consequently referred to freely in the work before us.

So much for the *terminus ad quem*. With regard to the *terminus a quo* it should be observed that, while Hungarian records reach much further back than those of any other Finn-Ugrian language, we have nothing earlier than the eleventh century, and of that date but very little. The first printed Hungarian book is the version of *The Epistles of St. Paul* by Komjáthy, printed in 1539. If there were any Hungarian

books printed before that date, they have disappeared and left not a trace behind. The MSS. preceding that date have all been examined for this dictionary.

It is proposed to complete the *Thesaurus Linguae Hungaricae* by publishing two dictionaries after this one is finished—one of the literary language since the innovations of Kazinczy and his disciples, and another of the local dialects.

In the work before us the subjectivity of the editors—Profs. Szarvas and Simonyi—is as far as possible excluded or reduced to a minimum. The words are concisely interpreted in Latin and German. Wherever the old dictionaries furnish such interpretations, their interpretations are given. Where they fail, the editors have furnished new ones, but printed in such a way as to clearly indicate their source. With regard to the Latin interpretations, they have in the first place looked for an equivalent in the classical language; but where that failed them, they have helped themselves with mediaeval and ecclesiastical Latin. In some cases, however, they have given up the hope of finding a suitable Latin equivalent, and have contented themselves with a German interpretation, e.g., *mégszépülés*: *verschönerung*, *das schönerwerden*. Indeed, there are derivative compound words to which they could not find a corresponding German word, but have had to explain it by a German phrase or periphrasis. In other cases a Latin interpretation alone is given without any German one accompanying it.

The main feature of the work, on which most stress was laid in the directions that the Hungarian Academy drew up for the guidance of the editors, is the quotations. Not only every word, but every several meaning of each word, has to have its existence proved and justified by at least one appropriate quotation. The editors are not allowed to insert any examples of their own composition. As far as possible the earliest occurrence is marked by a quotation. It is to be further observed that, while the leading or main word is printed according to the present current orthography of the Hungarian language, the quotations are given in the spelling of the books from which they are respectively extracted. This is a point of obvious importance; but the editors seem to have had not a little trouble in getting their assistants to carry the principle out consistently, and in their preface cite some instructive examples of the difficulty often found in disentangling from the vague and uncertain orthography of the old writers the real form, pronunciation, and meaning of a word.

Of course the primary use of the Dictionary is to foster and facilitate the study of the older language among the Hungarians themselves. Indeed, there are few countries in which the study of its past literature is more needed than in Hungary. If the national language is to retain its special characteristics amid the rising flood of foreign innovations, the Hungarians must follow the old counsel, *antiquam exquirite matrem*. At the same time this Dictionary cannot fail to be of service to all who take an interest in the philology of the so-called

Turanian languages. Besides being an historical dictionary, it is so arranged as to put before the student in the clearest light the etymological connexion of the words. Even a moderate acquaintance with the etymology of Hungarian words would show the untenable nature of many conjectures professing to be based upon their supposed affinities.

A. J. PATTERSON.

THE ORIENTAL CONGRESS.

THE International Congress of Orientalists has continued to hold daily meetings, which have been very fully reported in the *Times* and other daily journals. We must be content here to mention one or two papers of special interest.

On Friday, September 4, Surgeon-Major H. W. Bellew read a paper upon "The Ethnology of Afghanistan"—a subject he is known to have studied for many years. For this reason, and because the chairman of the meeting seems to have approved his views, it is necessary to enter a protest against both his methods and his conclusions. Put shortly, Dr. Bellew claimed to have proved that certain existing tribes of Afghanistan are the descendants of Greeks transplanted thither twenty-four centuries ago, for no other reason than that the names agree. The Barakis, for example, are alleged to be the modern representatives of the exiles from Barkè in Libya, of whom Herodotus speaks, though, as Dr. Bellew admits

"of the Baraki tribal traditions nothing is known for certain, and next to nothing of their peculiarities in respect to domestic manners and customs. Of their own Baraki dialect very little is known to others; and from the very meagre vocabularies of it which have hitherto been obtained, no definite opinion can be formed, though it is probable that careful examination would disclose a good sprinkling of Greek elements."

We confess that we prefer even Herodotus as an ethnologist to his latest commentator.

Of a very different character was a paper read on Tuesday, September 8, by Mr. Charles Johnston, of the Bengal Civil Service, entitled, "The necessity of Ethnographical Studies to Philological Research, as illustrated by the Bengali Language." Taking for his material the vernacular dialect spoken in the central district of Murshidabad, as opposed to the Sanskritised language written and printed at Calcutta, he tried to prove that philology yielded the same results as those now accepted by ethnologists—namely, that the population of Bengal is mainly non-Aryan. An elaborate analysis of the vocabulary showed that one fourth of the words—and especially the names of common objects—are not of Sanskrit origin, and that even Sanskrit words are modified according to definite phonetic laws. In grammar the characteristics are:

"For the substantive, cases formed by a joined nouns of position, instead of by inflection; number formed by adjoined nouns of multitude; gender expressed by adjoined nouns of sex; case-terminations identical for singular and plural. For the verb, the three voices expressed by verbal nouns with adjoined auxiliaries, all other conjugations but that of the auxiliaries tending to disappear. In a word, the whole language tends to become reduced to nouns, joined together to express declension and conjugation."

Mr. Johnston's general conclusion was that the agglutinative grammar of vernacular Bengali was directly caused by the attraction of the agglutinative grammar of the indigenous races of Dravidian or Indo-Chinese origin, who are now admitted to form the great bulk of the population of the country.

On the same day, Dr. H. Schlichter read a paper upon "The Indian Ocean of Antiquity." He claimed to have established the identity of the two most important points on the coast of East Africa mentioned in the *Periplus*—namely, Cape Aromata with the modern Ras Aswad, and not with Guardafui; and Rhapsium with the modern Ras Mumba Mku, south of Zanzibar. He further argued that the Ophir of Solomon must be sought for in Africa and not in Asia, because of the evidence of Egyptian inscriptions, which show that the Hebrew name for "ape" was borrowed from Egypt, and also that the animal in question was a tailless baboon and not a monkey proper.

CORRESPONDENCE.

THE FIRST INTRODUCTION OF BUDDHISM INTO CHINA.

Tenby: Sept. 1, 1891.

In the *Babylonian and Oriental Record* for May, 1891, Prof. Terrien de Lacouperie mentions a short statement from the twenty-eighth chapter of Szematsien's Historical Records, to the effect that the Emperor sent for the holy men who were the Siemmen Tezkaio and his companions; and points out that, inasmuch as Siemmen is like a transcription of Sramana, the presence of Buddhist missionaries in China at that time is thereby indicated. In this he is quite right. But he further says that this statement has been hitherto unobserved, that the term Siemmen occurs only once more, and that in the same chapter of Szematsien; and he gives B.C. 219 as the date when Buddhism entered China. In these assertions it seems to me that he has made a mistake.

I referred to the statement of Szematsien in an article entitled "Similarity between Buddhism and early Taoism," published in vol. xv. of the *China Review* (October to December, 1886); and I think I may therein fairly lay claim to have discovered that Buddhism was introduced into China as early as the year B.C. 221, from the fact of the Emperor having cast some metal or golden images of Buddha, as well as bells, there having been a great famine that year. My information was taken from the sixth chapter of Szematsien's Historical Records, where the facts are given under the dates when they severally occurred. The term Siemmen is mentioned in that chapter too, a fact which Prof. de Lacouperie has failed to notice. Holy men seem to have been sent for twice. The first expedition was that of Hsüfu, in the year B.C. 219, who set out, accompanied by several thousand young men and maidens, for the sacred islands of Penglai, Fangchang, and Yingchow, where holy men resided, and landed, as some say, in Japan, and did not return. The second expedition, in the year B.C. 215, seems to be the one that Prof. de Lacouperie refers to.

I will quote from my article referred to above:

"Dr. Williams says that Buddhism found little favour in China before the Han dynasty, while other authors declare that the religion was not introduced into China until the Emperor Mingti, seeing a metal image of the Western god in a dream, was told that this was Buddha, and sent envoys to India for teachers of the doctrine (A.D. 65). The Historical Records of Ssumachien tell us, however, of metal images and holy men long before this date. In B.C. 221 the Emperor Shihuang (the First) melted his weapons, cast some bells and twelve 'metal men' (Kinjen), each weighing 1,000 piculs, he having already seen some metal images at Lint'ao. The Buddhist recluses seem to have first established themselves in that part of China now known as Shantung and Chihli, for in B.C. 219 the same Emperor sent for a holy man said to reside on the island of Penglai, supposed to lie off the Shantung coast; and again in B.C. 315 Lusheng, a native of the

state of Yen, was sent to request the presence of a Siemmen called Kaoshih or Tzekao. I presume Siemmen represents S'ramana, an ascetic or hermit. Again, in the year B.C. 120, the Chinese general Hochüping, having gained a decisive victory over the Hsintu, a tribe said to have had their headquarters somewhere in the present province of Kansu, carried off as a trophy a 'metal man' stated to have been used in worshipping heaven. A commentator adds 'the Buddhists venerate these metal men, and they are now called Buddhist images.'"

Looking at the statement about sending for the Siemmen Tzekao, as mentioned in the twenty-eighth chapter of the Records, we have no certain date to guide us; but there is no doubt about the date when we refer to the sixth chapter, for the several events are there arranged in chronological order.

HERBERT J. ALLFY.

"KADASHMAN."

London: 8. pt. 7, 1891.

In my letter upon the discoveries of the American expedition to Babylonia, published in the *ACADEMY* of September 5 (see p. 199, footnote), I hazarded the conjecture that, in the Kassite royal names, Kadašman-Turgu and Kadašman-Bel, the element *kadašman* is composed of a noun and a pronoun (possessive), namely "trust" and "my" (so read, instead of "any"). I did not state it as a certainty, because the Kassite vocabulary, published by Prof. Fried. Delitzsch in his *Kossäer*, pp. 25-26, gives *kadišman* as equivalent to *tukultu*, "trust" (without the possessive pronoun). The idea that I had in my mind at the time, however, was that the compiler of the vocabulary probably did not know the real meanings of the groups which he was tabulating. This probability seems now to be almost a certainty; for there is hardly any doubt that the first part of the word, *kadiš* (*kaleš*, *kadiš*), is none other than the *kadiš* of the Babylonian Canon of Kings (*Proceedings* of the Society of Biblical Archaeology for May, 1884, p. 195), and the Gaddās of the text quoted by me in the *Babylonian and Oriental Record* for February and March, 1887 (pp. 54 and 78). The omission of the suffix *man* implies that *Kadiš* (or *Gaddās*) is a word by itself, as is also indicated by the termination *āš* (*ēš*, *iš*), which is the common Kassite ending of nouns. According to the Babylonian Canon, Kandiš reigned (for sixteen years) about 1570 or 1670 B.C.

In l. 26, from the end of the second column of my letter, for "Nišum [?]," read "Nannar"—i.e., Nannaros, the Moon-god.

THEO. G. PINCHES.

SCIENCE NOTES.

PROF. W. F. R. WELDON will deliver at University College, London, a course of lectures during the coming session on "The Decapod Crustacea," specially addressed to senior students who intend to pursue original investigations in zoology.

The winter session of the London hospitals begins on October 1. At St. Thomas's, the prizes will be distributed by Sir George Humphrey, of Cambridge; and at the Middlesex Hospital, an introductory address will be delivered by Dr. William Duncan.

AN election to the Coutts Trotter studentship, at Trinity College, Cambridge, will take place next month. Applications from candidates must be sent to the secretary of the Coutts Trotter studentship committee, on or before October 15. The studentship is tenable for two years, and is for original research in physiology or physics.

FINE ART.

SOME ARCHAEOLOGICAL BOOKS.

Studies of the Gods in Greece at Certain Sanctuaries Recently Excavated. By L. Dyer. (Macmillans.) It was a happy idea which prompted Mr. Dyer to call his book *The Gods in Greece*, and to say with Landor, "Better stand upon the fragments of antiquity and look about us." The fragments of antiquity have been sufficiently uncovered now, in various sites, for it to be expedient that the results of the spade-work should be put together and summarised for the public; and Mr. Dyer has shown a very true judgment in recognising the value and the interest which the myths, the usages, and—if such a word may be permitted—the creeds of paganism gain by being studied along with the remains, however shattered, of their local habitations. It is not everyone who can visit the home of Demeter and Kora at Eleusis—that strange building which was not exactly a temple, but "unique because on no other Greek site has there been found a meeting-house built, as this one was, for the celebration of a definite ritual." Few travellers, however easy a journey to Greece may be made, can track Dionysos from the North to Icaria and from Icaria to Athens, can visit in the flesh the island-haunts of Aphrodite, or see "the wealth of flowers, gold and red," on the sacred isle of Delos. But even to look upon these things at secondhand is to feel a quickening within one of all the knowledge and all the feeling which classical study has imparted. The legends and the ritual become for us meaning things, no mere matters for a Dictionary of Antiquities, but pregnant with suggestions of all the pious or joyous emotion which once clung to them. Mr. Dyer has done well, not only in telling us where a god came from and how his legend and his character were affected by other legends, by competition, by the growth of morality, by national history, or by the hand of art, but still more in making us feel what each deity really was to the believer. Sometimes the worshipper sought for aid, and such are the cases of which we hear most frequently in the literary sources; but often, too, the men—and yet oftener perhaps the women—looked up to their god for example, for strength, and for comfort. Within the wide field of cults which Greek tolerance recognised, something could be found to suit everyone, to give relief from every trouble—some similar woe of a divine sufferer, some expression of his will, some instance of his grace. The points in which what was told or seen at Eleusis touched and eased human trouble and yearning were many; but in Demeter's story in particular we find portrayed "woman's love and care and need for woman." Here, too, was "the home impulse" and that of "love for her own"—"peace bought with the price of sorrow, love mingled with sadness"; while in Persephone we have "the eternal type of a daughter dearly loved and lost." In short, Greek religion was no mere collection of mysterious fables, no cold pantheon of statue-like forms; it was in its day a centre of warm emotions, and those not only warlike, not only the excitement of the vintage, or the rude outbursts of animal passion. It was the prompter of high and ideal feelings, the refiner of life, the consolation of the sad. To have firmly grasped this is a merit in Mr. Dyer for which we can cheerfully forgive him some want of order and a rather ditbyrambic style.

"ARCHAEOLOGICAL SURVEY OF MYSORE." *Inscriptions at Sravana Belgola.* By Lewis Rice. (Bangalore.) Mr. Rice, who is secretary to the native government of Mysore, has applied himself for the last twenty years to studying the history of that State, both ancient

and modern. In this handsome quarto—which we could wish were somewhat better printed—he publishes the entire series of inscriptions at Sravana Belgola, a Jain village in Western Mysore, known even to the incurious by a colossal statue that crowns a neighbouring hill. Upon the statue itself Mr. Rice does not throw much light, though he gives an excellent photograph of it for frontispiece. He is unable even to decide whether it is hewn out of the mass of the hill, as Fergusson thought. According to measurements made in 1871, when advantage was taken of the scaffolding erected for the ceremonial anointing of the figure, its total height is about 56 feet, and its breadth across the shoulders 26 feet. Like all Jain images, it is stark naked. According to an inscription below, it was erected or made by one Chamunda Raya, in honour of Gomata; and its date is probably the end of the tenth century A.D. Not the least curious thing about it is that the pedestal has engraved on it a scale, exactly corresponding with the metre, which is evidently the scale employed by the sculptor. The greater part, however, of Mr. Rice's book is devoted to the inscriptions, nearly 150 in number, which he has been the first to decipher. Though we cannot admit the excessive antiquity, or the inferences drawn therefrom, which Mr. Rice claims for the oldest, we must none the less cordially thank him for the patient labour he has expended upon a comparatively thankless subject. Of the more important inscriptions he gives facsimiles; all of them he prints three times over: in Kanarese characters, in Roman transliteration, and in English. Many of them merely record voluntary suicides by fasting, in performance of the vow known as *salikhana*. The latest of these is dated 1809 A.D.; and it is surmised that the practice is not yet extinct. Others are of importance as helping to determine the still obscure history of Southern India, and the no less obscure history of the Jain religion. One or two mention the name of Chandragupta, who, Mr. Rice will have it, is none other than the Sandracottus of the Greeks. But even granting this identity, it is a very long step to infer, as Mr. Rice seems to do, that we are brought face to face with a document coeval with the rock edicts of Asoka. As a matter of fact, the oldest inscription here, though in Sanskrit, is written in Canarese characters resembling those which may be assigned to the fifth century A.D. The utmost, therefore, that Mr. Rice has proved is that Chandragupta's name was associated with this spot about eight hundred years after his death.

Archaeologisch-Epigraphische Mittheilungen aus Oesterreich-Ungarn. (Vienna: Tempsky.) Jahrgang xiv. The fourteenth volume of this excellent publication consists mainly of newly discovered inscriptions, among them a marble slab from Tomi (Constantia), belonging to the pre-Roman, that is, purely Greek period, and mentioning the appointment of guards to patrol the gates and prevent attacks from Carian pirates, *τὰς τῶν Καρίων περιτὰς εἰσβολὰς*. From the latter part of the inscription, which contains in reality two decrees, it appears that the measure was successful, *ἀποκατασταθῆναι τὸν ἔθμον ἐς βελτίους ἐλπίδας*. A Latin inscription found at Ofen (Aquincum) gives the career of Julius Septimius Castinus, governor of Pannonia and Dacia. It is not quite clear why certain inscriptions are printed twice, first by one contributor on pp. 80-81, and later by another on pp. 132-4. Besides epigraphic material, we have a further report on the excavations still being carried out at Carnuntum. As this is almost the only attempt in Europe to lay bare a Roman fortress of the first rank and to discover its plan and arrangement, it deserves the attention of all scholars. Would that some of our English antiquaries would follow the

example! Several of the fortresses in the north of England are well worth examination, though they cannot compete in importance with Carnuntum; but as yet even Chesters and Rutchester have only been partially explored, and the work lately undertaken in the south by the Society of Antiquaries, at Silchester, will hardly tell us, important as it is, much about any Roman fortress.

CORRESPONDENCE.

THE SIKELS ON THE EGYPTIAN MONUMENTS.

Queen's College, Oxford: Sept. 4, 1891.

Students of antiquity are aware that in the time of the XIXth and XXth Dynasties Egypt was twice invaded by a great confederacy of tribes from Libya and the islands and coasts of the North. The names of the tribes who came from the North have been identified with various well known populations of Southern Europe and Asia Minor. Among them are the Shakalsha, in whom Egyptologists have been disposed to see the Sikels or Siculi of classical history.

Some years ago I expressed doubts in the ACADEMY in regard to many of these identifications, and more especially that of the Shakalsha with the Sikels. Lately, however, I have seen reason to believe that my scepticism was not justified by facts.

I have recently had occasion to examine closely the photographs of the casts of the ethnographic types depicted on the Egyptian monuments which Mr. Flinders Petrie made for the British Association four years ago. The head of the Shakalsha represented on the façade of Medinet Habu startled me greatly. It stands out among the heads of the other populations of the North defeated by Ramses III. by its entire unlikeness to any of them. On the other hand, it bears an extraordinary resemblance to the Roman heads made familiar to us by busts and coins. The type is markedly Latin, and offers a striking contrast to the other ethnographic types represented by the Egyptian artists.

The conclusion which ethnology thus forces upon us has just received a remarkable confirmation from archaeology. Mr. Petrie has discovered among the foreign pottery of Kahun—a settlement of the XIIIth Egyptian Dynasty—fragments which "closely resemble, in colour, form, and decoration, the earliest Italian black pottery." Similar pottery has been found by M. Naville at Khatanch along with scarabs of the XIIth and XIIIth Dynasties (see *Illahun Kahun and Gurub*, by W. M. Flinders Petrie, p. 10). At a somewhat later date the connexion of Sicily with the eastern part of the Mediterranean has been proved by the excavations of Sgr. Orsi on behalf of the Italian government in the neighbourhood of Syracuse. The prehistoric tombs in this locality have shown that the "Mykenaeen" type of culture extended as far as Sicily; the distinctive pottery and forms of ornamentation, as well as the dagger-shaped bronze swords, which characterise the civilisation of Mykenae and other prehistoric Aegean sites, having been found in abundance in them. Mr. Petrie's excavations in the Fayûm have at last settled the age of this civilisation, and made it clear that it was in large measure dependent on intercourse with Egypt. For the proofs of this his important article in the last number of the *Journal of Hellenic Studies* xii. 1 (pp. 199-205) must be consulted. The glass and pottery alone, which the archaeological exploration of Greek lands has recently brought to light, leave no doubt as to the constant intercommunication which must have existed between Egypt and the peoples of the Aegean at the very period

to which the Libyan and Northern invasions belong.

That the Sikels should have taken part in these invasions is not wonderful, when we consider their geographical position. They came as the allies of the Mashuash or Maxyes, who, as we know from classical geography, inhabited Tunisia. The nearest "Northern" neighbours of the Maxyes beyond "the sea" would necessarily have been the inhabitants of Eastern Sicily; and it is well known that it is just in this part of the Mediterranean that there has always been a bridge and natural passage from Africa to Europe.

The difficulty formerly attaching to the identification of the Shakalsha with the Sikels from the supposed fact that they were circumcised has been removed by Dr. Max Müller, who has shown that the hieroglyphic expression has been mistranslated, and that it was the Libyans and not their allies from beyond the sea who were circumcised (see the *Proceedings of the Society of Biblical Archaeology*, January, 1888).

A. H. SAYCE.

NOTES ON ART AND ARCHAEOLOGY.

THE first volume of the next of Mr. Henry Wallis's interesting and valuable contributions to the history of Persian pottery (especially of lustre ware before the sixteenth century) is almost ready for publication. It will deal with the collection (well-known, at least, by reputation to all lovers of oriental pottery) made by Mr. F. Du Cane Godman. This is specially rich in lusted tiles of the thirteenth century, and lusted vases, to each of which subjects one section of this volume will be devoted. Like other similar publications by Mr. Wallis, it will be fully illustrated after drawings by the author. The chromolithographs have been executed by Mr. Samuel J. Hodson. Besides the specimens from the Godman collection, there will be figured many rare examples from the Industrial Museum at Vienna, from M. Marcel Dieulafoy's discoveries at Susa, M. E. Pottier's "finds" at Myrina, and other collections, public and private.

MESSRS. SWAN SONNENSCHN & Co. announce two new volumes in their "Antiquarian Library"—*Symbolism in Christian Art and Heraldry*, both written by Mr. F. E. Hulme; and also a second edition of the Rev. Herbert W. Macklin's *Monumental Brasses*, in the same series.

It is announced that the excavations being conducted at the old city walls of Chester have, during the past week, resulted in the discovery of four inscribed stones and several pieces of monumental sculpture, which are all believed to date back to the Roman-British period.

WE do not know whether Charterhouse has any reason for being specially artistic, but it is the only public school which, so far as we are aware, supports a publication illustrated by school boys, "old boys," and masters. The fifth number of the *Greyfriar* (there are only three each year), with its picturesque cover, is now before us. It contains an article on "Sir William Blackstone as a Carthusian," a translation into German of one of Mr. F. W. H. Myers' shorter poems, "Some Records of Godalming Parish Church," and other papers, including notes on "Current Carthusian Art." Some of the illustrations are better than others, but they all reach a fair level; and the example of the periodical is one which might be followed with advantage by other schools.

THE religious tendencies of contemporary art furnish M. Henri Mazel with an interesting subject for an article in *L'Art* (No. 653), which is illustrated from the designs of M. Hippolyte

Flandrin in the Church of Saint Germain des Prés at Paris, and of M. Puvion de Chavannes in the Panthéon. In the subsequent number M. Léonce Bénédite reviews the Salon of 1891, with drawings by MM. Etienne Dinet, Léon Conturier, Emile Friaut, and J. J. Weertz, after their pictures. Perhaps the most charming of the illustrations for August is a facsimile of a study of a nude female figure by M. E. Lévy.

Is it not time that we had some handy official record of the acquisitions and "mouvements" of our national museums? The *Bulletin des Musées*, published monthly under the direction of the "Beaux Arts" and "Musées Nationaux" at Paris, would be a cheap and useful model for such a record. The number for July 25 contains a portrait of Mr. Alma Tadema, after a drawing in chalk by M. Paul Renouard, recently acquired by the Luxembourg, which forms one of a series of five portraits of English artists which have been engraved for the *Graphic*.

THE STAGE.

AFTER the unveiling of the Marlowe Memorial at Canterbury, by Mr. Henry Irving on Wednesday next, September 16, the Mayor of Canterbury will give a luncheon, at which many men of letters, dramatists, and actors will be present.

THE Belgian dramatic congress which meets once in three years to award a prize to the best dramatic production of the period, has just bestowed this year's prize upon Maurice Maeterlinck's "Princesse Maleine." This year's congress was presided over by M. Fétis, who made his report to the Minister of Instruction on Wednesday, September 9. As was recently announced, Mr. Heinemann has an English translation of "Princesse Maleine" in the press, and we hear that Mr. Oscar Wilde is to preface it.

MESSRS. MACMILLAN have issued this week, in a compact little volume, Mr. Henry Arthur Jones's play of *Saints and Sinners*, which had such a run at the Vaudeville nearly seven years ago. The author has prefixed a preface of some twenty pages, and also appended the article on "Religion and the Stage," which appeared at the time in the *Nineteenth Century*.

MUSIC.

MUSICAL PUBLICATIONS.

Duke of Gloucester's Birthday Ode. By H. Purcell. (Novello.) This work is the fourth published by the Purcell Society since it was established in 1876, for the purpose of doing justice to the memory of the composer. The rate of progress is slow; to mention only the operas and dramas, not more than two out of forty-five have been printed. English musicians ought to take a pride in supporting a society which is endeavouring to display both the greatness and the diversity of Purcell's genius. The Odenow under notice was composed only a few months before the death of the composer; and Mr. W. H. Cummings, in his prefatory remarks, tells us that the work was printed from the copy used by Purcell at the birthday performance. The words are supposed to have been written by Nahum Tate. The music, consisting of solos and choruses, is bold and dignified. The alto solo "Sound the Trumpet" with trumpet solo is extremely characteristic, and the final number (in five parts) "Then Thames shall be Queen" combines simplicity with grandeur. Surely there is some mistake in the voice parts (1st and 2nd alto) of bar 1, page 38;

the fourth bar on the next page would seem to suggest the correct reading. A pianoforte part has been printed under the composer's score.

Sonata in C Minor, for the organ. By J. Matthews. (Weekes.) One always gazes at a title of this kind with a certain amount of curiosity. Has the matter determined the form, or has the composer made up his mind to write a Sonata whether or no? It must be confessed that in playing through the three movements of Mr. Matthew's Sonata, we feel that he has shown more boldness than discretion in selecting one of the severest forms of musical art. His subject matter—with exception of the theme of the final Fugue—lacks interest, and in the art of development he does not show a practised hand. The Finale is the best of the three movements, but here, also, there are weaknesses. *Allegretto* and *Reverie* for organ by the same. Mr. Matthews appears to better advantage in these shorter pieces, but even here his want of experience shows itself.

Sonata in C Minor, for the organ. By R. Ernest Bryson Forsyth. Another Sonata! Here, at any rate, we find thoughts clearly expressed and cleverly developed. Still the composer is hampered by the form; it was only in the hands of the great masters who conquered it that it ceased to be a fetter. There are some specially good points in the development section of the Allegro of Mr. Bryson's work. The slow movement is flowing. The Fugue at the end is good, though on the whole somewhat heavy.

Romance sans paroles pour violoncelle avec accompagnement de piano, par F. T. Radoux (Woolhouse), is a light, graceful, and effective solo, dedicated to the clever boy cellist, Jean Gérardy. *Réverie pour violoncelle*, par Jean Gérardy (Woolhouse), is a light piece, which already has an attraction in the name of its composer. *Gage d'Amour, Mélodie pour violoncelle*, par Alex. S. Beaumont, is a smooth and melodious song without words; this piece, too, is dedicated to Gérardy.

A Lost Love. By Alfred Stella. (Paterson.) There is a good deal of feeling in this song, particularly in the minor part. *The Closing of Day*, by Annie E. Armstrong (Paterson), has a graceful and refined melody; the music, however, scarcely catches the spirit of the words. *By Islay's Shores.* By A. Stella. (Paterson.) This song may be praised for its healthy "Old English" flavour, but what about the Scotch colour of the words? *The Abbey Portal.* By McConnel Wood. (Paterson.) The melody is rather uncommon, and there are some good chord progressions in the accompaniment. The refrain may be found in Donizetti's "Lucia."

Pastoral Album. Songs of Spring and Summer. By Alfred Moffat. Op. 28. (Paterson.) These are two-part songs with pianoforte accompaniment. They are short and simple, but are well-written and pleasing. The music reminds one of Mendelssohn, and now and then of Schumann, while Scotch cadences impart to it quaint colouring. All the songs are good; but "Gentle Zephyrs" and "The Haymakers" are those we like best, as the most original.

The Better Land. By Francesco Berger. (Curwen.) This is a collection of eight two-part songs for the use of classes in schools. The music is smooth and graceful. No. 3, "To Daffodils," is quaint, though, at times, the harmonies are rather hard. Herrick's line, "And having pray'd together," is printed "Having pray'r together." "The Owl" is a good number, and "Rustic Fun" is neat and clever.

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Coupled with the similar work of Quadratus, the Apology of Aristides had long been known by fame to patristic scholars. Eusebius and Jerome both mention the work, and give a few indications of its character and some scanty gleanings of tradition as to its author; but "until recent times"—to quote Mr. Rendel Harris—

"all that could be said on the subject of these lost Apologies was that we had Eusebian tradition for their existence, Eusebian authority for their date, and a Eusebian extract from one of them as a specimen of sub-apostolic defence—a mere brick from a vanished house."

During the last two centuries various reports have been current as to the existence of Aristides' Apology in different monastic libraries, *e.g.*, in that of the Monastery of Mount Pentelicus and at Mount Athos; but, as in the case of so many more of the lost works of antiquity accredited to the imperfectly investigated stores of ancient monastic libraries, the reports were not followed by the actual discovery of the missing book.

Some time ago, however, the Armenians of the Lazarist Monastery at Venice published an Armenian translation of the opening chapters of the lost Apology of Aristides. The fragment was received with incredulity by some critics, notably by M. Renan, but may now—especially in view of the corroboration of more recent discoveries—be held to have established its claims to genuineness. This was followed in 1889 by a discovery of still greater importance—*viz.*, a Syriac version of the entire missing Apology. The discovery was made by Mr. Rendel Harris in a volume of Syriac extracts preserved in the library of the convent of St. Catherine upon Mount Sinai; and the fortunate discoverer gives us a description of the MS., as well as a translation with notes of this Syriac recension.

"It never rains but it pours" is an apophthegm which has been found applicable to more than one conjuncture of literary events, and is signally appropriate to the succession of brilliant discoveries of which the Apology of Aristides has been the object. In addition to the Armenian fragment and the Syriac translation, Mr. Robinson—the general editor of "Texts and Studies"—chanced to light upon what would seem to be the original Greek text of Aristides' work. This discovery was at once so curious and striking that I must allow Mr. Robinson to narrate it in his own words:—

"While Mr. Harris was passing the preceding pages through the press, he kindly allowed me to read the proof-sheets of his translation of the Syriac. Shortly afterwards, as I was turning over Latin Passions at Vienna, in a fruitless search for a lost MS. of the Passion of St. Perpetua, I happened to be reading portions of the Latin Version of the 'Life of Barlaam and Josaphat,' and presently I stumbled across words which recalled the manner and the thought of Aristides. Turning back to the beginning of a long speech I found the words, 'Ego, rex, providentia Dei veni in mundum; et considerans celum et terram, mare et solem et lunam, et cetera, admiratus sum ornatum eorum.' The Greek text of Barlaam and Josaphat is printed in Migne's edition of the works of St. John of Damascus; and it was not long before I was reading the actual words of the Apologist himself, 'Ἐγώ, βασιλεὺς, προοίσι θεοῦ ἦλθον εἰς τὸν κόσμον, κ.τ.λ.'"

In short, Mr. Robinson found that the Greek speech in the well-known mediaeval legend of Barlaam and Josaphat was the long lost original text, probably somewhat curtailed, of the Apology of Aristides. The importance, from the standpoint of general literature, as well as from that of ecclesiastical history, of this remarkable "find" needs no emphasising. In respect of the latter we now possess a Greek as well as a Syriac version of Aristides' work, and are therefore in a position to form a critical estimate of its character and importance.

In arriving at this estimate every reader of the work will be compelled to acknowledge his obligations to the critical labours of Messrs. Rendel Harris and Robinson. The textual discoveries they made are of such intrinsic importance that if they had allowed them to stand by themselves—to tell their own story—no one could have blamed them; but they have added to their texts such an extensive apparatus criticus of notes, dissertations, and indices as almost to have exhausted every point of interest which the Apology of Aristides could properly claim. At the same time, no thoughtful reader could possibly doubt whether the work was worth the varied erudition and critical ability expended on its elucidation. On the question of date, *e.g.*, we have an elaborate discussion, tending to show that the Hadrianic date adopted by Eusebius is probably wrong, and that the work must be referred to the reign of Antoninus Pius—"die Blüthezeit der Christlichen Apologetik" as Hagenbach calls it. Again, in reference to Jerome's statement that Justin Martyr imitated Aristides, we have a comparison of parallel passages showing that the imitation has no greater basis of support than a few verbal similarities. But the most valuable

features in the elucidatory portion of the book are the careful comparisons instituted between the Apology of Aristides and other Christian writings of the same period, *e.g.*, the *Didache* and "the Preaching of Peter," as well as its bearing on the Canon. Here the learned editors, though they cannot be said to have discovered, have helped to confirm, the historical truth of that aspect of Christian thought and teaching which we owe to the *Didache*. They have shown that the Apology of Aristides bears witness to an age when the Gospels, as we have them, were as yet unwritten,* when—as in the *Didache*—the spirit and tendency of the New Testament, rather than its actual words, constituted the regulative principle of Christians (*cf.*, p. 84); when the worship and doctrine of the various churches were determined primarily by their own special needs or traditions; when Jewish rites and modes of thought continued to be mingled with those of Christianity (*cf.*, p. 13); when, in short, the notion of a Christian church as an organised whole, with distinctly defined orders of ministers and a generally received code of beliefs and usages, was as yet in a condition of fluctuating vagueness; when even the Eucharist—the most primitive and authoritative of Christian rites—was not differentiated either by special times or elements from ordinary sacred meals—all of which were in fact eucharistical (*pp.* 49 and 94). As a rule, our editors have shown themselves keenly alive to this pre-ecclesiastical aspect of Christianity, and to the renewed corroboration it has received from the Apology of Aristides, but with one notable exception: they evince too great an eagerness to extort from a few broken sentences—ostensibly setting forth the historical traditions of Christians—the elements of a definitive Symbolum Fidei, after the form of the Apostles' Creed. As several of the articles thus formulated are confessedly supposititious, we must regret that they have in this particular instance seen fit to depart from the critical and impartial attitude which they are generally careful to maintain.

With reference to the substance of the Apology, and bearing in mind that it was submitted by a philosopher of Athens to one of the most cultured of the later Roman emperors, it cannot be said that its ratiocination is of the most convincing kind. This, *e.g.*, is Aristides' argument against sun-worship. (It may be compared in respect of philosophic scope with the Emperor Julian's fourth oration "in praise of the Sovereign Sun"):

"So too those have erred who have thought concerning the Sun that he is God. For lo! we see him that by the necessity of another he is moved and turned, and runs his course; and he proceeds from degree to degree, rising and setting every day in order that he may warm the shoots of plants and shrubs, and may bring forth in the air, which is mingled with him, every herb which is on the earth. And in calculation the sun has a part with the rest of the stars in his course, and although he is one in his nature, he is mixed with many parts according to the advantage of the needs of men; and that not according to his own will,

* The single reference to a written Gospel (*p.* 82) is too vague to support any definite conclusion.

but according to the will of Him that ruleth him. Wherefore, it is not possible that the Sun should be God, but a work of God; and in like manner also the moon and stars."

But the chapter of all others in the Apology of Aristides which is most interesting and important is what its editors have termed the Christological passage. I must find room for a few extracts in order that my readers may compare it with the parallel passages of the *Didache*. The insistence on ethical duties rather than on dogmatic beliefs is very strongly marked:

"Now the Christians, O King, by going about and seeking have found the truth, and as we have comprehended from their writings they are nearer to the truth and to the exact knowledge than the rest of the peoples. For they know and believe in God the maker of heaven and earth in whom are all things and from whom are all things. He who has no other God as his fellow; from whom they have received those commandments which they have engraved on their minds, which they keep in the hope and expectation of the world to come; so that on this account they do not commit adultery nor fornication, they do not bear false witness, they do not deny a deposit nor covet what is not theirs. They honour father and mother; they do good to those who are their neighbours, and when they are judges they judge uprightly; and they do not worship idols in the form of man, and whatever they do not wish that others should do to them they do not practise towards anyone; and they do not eat of the meats of idol sacrifices, for they are undefiled; and those who grieve them they comfort and make their friends; and they do good to their enemies; and their wives, O King, are pure as virgins, and their daughters modest, and their men abstain from all unlawful wedlock and from all impurity in the hope of the recompense that is to come in another world. But as for their servants or handmaids, or their children, if any of them have any, they persuade them to become Christians for the love that they have towards them, and when they have become so they call them without distinction brethren."

I have no room to insist on the importance of this early account of early Christian teaching and practice, or to dwell on the significance, not only of what it contains, but of what it omits. I have only to commend to the attention of all readers interested in the early history of Christianity and the genesis of the Christian church this very remarkable document, the importance of which it seems hardly possible to exaggerate. The editors have done their work, on the whole, in a manner deserving of all praise; and if future "Texts and Studies" prove to be distinguished by similar critical insight and erudite industry—that they should be signalised by such brilliant discoveries is, of course, an impossibility—the series should command the support of all who are interested in biblical and patristic literature, whether in England or on the continent.

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GOLDEN TREASURY SERIES.—*Balladen und Romanzen*. Selected and arranged, with Notes, &c., by C. A. Buchheim. (Macmillans.)

PROF. BUCHHEIM has added to the "Golden Treasury Series" a selection from the

German ballad-literature, which fully deserves to be regarded as a companion volume to the *Deutsche Lyrik* which he published in the same series several years ago. The latter has long been a favourite with students and lovers of German poetry in the form in which it attained its most perfect development; and the present volume will earn an equal success from its fulness, the taste with which the selection has been made, and its useful though brief commentary.

The Englishman is entitled to look upon the German ballad-literature with especial interest, because it is a poetic form of modern growth, of which the appearance of Percy's *Reliques of Ancient English Poetry* in 1765 was the *primum mobile*. That book inspired the unhappy Bürger with his "Lenore," which has made the round of the whole wide world, and from which Prof. Buchheim dates "the birth of the modern ballad in Germany"; and Percy and Bürger together inspired the contemporary Herder and Goethe. The collection before us contains nothing of earlier date than productions of these authors; and herein the editor shows a wise discrimination. Some of the older ballads, indeed, show power and feeling, as

"Es waren zwei Edelkönigskinder
Die hatten einander so lieb;"

or "das jüngste Schwesterlein,"

"Ich will keinen Weck, ich will keinen Wein,
Will nur ein kleines Sargelein;"

but there is none among them which for form can be worthily placed with the polished work of the classic poets of the last century. In the ballad proper—that is to say, in the narrative poem which, in shorter form, approaches the epic—Bürger in "Lenore" and "der wilde Jäger," Schiller in his legends from the Greek, Uhland in "Klein Roland" and "das Schloz am Meere," Heine in the "Wallfahrt nach Kevlar" or "Edith Schwanenhals," have reached the highest point of excellence. Goethe, on the other hand, is at his best in the *Romanze*, if by this word we are to understand a poem of feeling rather than of action—a poem leaning to the lyric side, such as "der Erlkönig," or "der König in Thule," or the exquisite "Veilchen," which trodden by the Liebchen's foot yet di's happy:

"Und sterb' ich denn, so sterb' ich doch
Durch sie, durch sie,
Zu ihren Füßen doch."

Uhland and Heine, again, can claim the crown in both of these forms of poetry.

It is somewhat remarkable to observe in how many instances several poets have taken up the same subject. Thus the Lorelei, who was invented by C. Brentano in this century, has been treated also by Heine and Immanuel. Heine and Uhland have both sung of Bertran de Born. O. Ludwig has sung "das Lied von der Bernauerin," who had already been immortalised in an old ballad of the pre-Bürger epoch. This repeated selection of a subject is probably mainly due to the comparative youthfulness of the German ballad-literature.

Prof. Buchheim seems to have forgotten

no poet of the highest excellence, though room might perhaps have been found for a specimen of Fouqué, and, still more, of Arndt. On the other hand, he has given a rich selection of ballads by writers whose names are usually associated with other forms of literature, and by poets of the present day—a wise plan, in that it reveals to us authors who are as yet little known beyond their own country.

The editor's brief notes, and especially his introductory sketch of the Ballad in Germany, will be found very instructive.

FRANK T. LAWRENCE.

Fortification. By Major G. Sydenham Clarke. (John Murray.)

THE main object of this work is to explode "formulas" in one great department of the military art. Fortification has always fallen into the hands of men of "science," and not of practical soldiers; and when ideas have been expressed in stone—costly structures intended to last for centuries—these naturally tend to become obsolete. Major Clarke has laboured to oppose hard facts to theories of fortification and its work in the past; and the present is a fitting time for his studies, for fortification is in a state of transition, by reason of the immense changes caused by the material inventions of the age. His book, however, is not destructive only: it constructs a scheme of fortification of its own; and it contains a series of chapters on coast defences, elaborated carefully by the industrious author. Taken as a whole, it is an extremely able treatise: it shows profound study, mature reflection, and, most distinctly, sound sense and judgment; the information it abounds in is well-digested; and it deals intelligently with the problems of an abstruse subject. We do not agree, in all respects, with Major Clarke in his historical summaries; and probably his theories may be open to question on the part of professional experts. But he has certainly written an excellent book on a part of the art of war not enough explored, and always liable to be obscured by pedantry; and though this volume, it is likely, will not be popular, it is of great value to the student of war. The plans and illustrations are copious and good; but a glossary of terms ought to have been added: the general reader has no conception of the meaning of "caponniers" and "fausse braises," and he cannot thread a maze of "covered ways" and "escarps."

Major Clarke reviews, in the first instance, the subject of permanent fortification on land. It is singular, he remarks, that the master of the art, chiefly known for his contributions to the defence, was really the one who achieved most in furthering the attack of strong places. But ravelins and bastions attract the eye, and endure; siege batteries disappear, when they have done their work; and Europe inclined, for a century and a half, before the defensive genius of Vauban. Major Clarke under-estimates the illustrious Frenchman; but he was less original than Montalembert, and Carnot, who did not, however, supplant him; and the supposed perfection of his

system was largely due to the imagination of experts, who took delight in its mathematical niceties and engineering subtlety. It passed into an axiom in the eighteenth century, that even the best fortresses of the type of Vauban cannot resist an attack for a length of time; and Major Clarke has shown that the famous sieges of the great war of the Spanish Succession attained their object within a few weeks. The reason was partly due to the fact that Vauban's method of attack overcame the defence—but this is omitted by Major Clarke; it may be also ascribed, in part, to the circumstance that in the military, as in the naval art, the eighteenth century was an era of routine, when that which was usual was deemed certain. Until the epoch of the French Revolutionary wars it had become a proverb that a fortress must fall if invested; but Napoleon, though the sieges of his time were few, insisted that the defence must stand an assault; and the resistance of Saragossa, and other places, would have amazed generals of the days of Marlborough and Saxe. Major Clarke is hardly correct in hinting that Torres Vedras opened a new era; the lines were really a recurrence to the well-known system adopted towards the close of the seventeenth century, for the defence of extensive tracts of frontier, and continued by Daun and even by Frederick; and it was less the conception of them that does honour to the Duke, than the heroic attitude of the great soldier, who confronted, in this way, the might of Napoleon. Until the close of the great war with France, the attack was still considered superior to the defence; and permanent fortification was held to be at best an obstacle that must yield. The sieges, however, of the Turkish war of 1828-9 told the other way; and a new age really began with the great sieges of Sebastopol and Kars in 1854-5. These sieges were in the day of the old artillery; and, considered as a whole, the defence triumphed, and prevailed decisively over the attack. But—and this is the point to be borne in mind—the success that was gained was not due to permanent fortification, or any system; it was to be ascribed to works improvised on the spot by a man of genius, and an accomplished soldier; it was the result not of "science" devised on a desk, but of what may be called siege tactics intelligently applied.

This book hardly explains, with sufficient clearness, why mere earthworks, hastily designed and raised, have proved better defences than long constructed fortresses. In the first place, considerable parts of Vauban's places were the mere gimcrack of the engineer; that intricate display of flanks and salients, of tenailles, lunettes, and devices of the kind, were often formidable on paper only, as the illustrious Villars said, even in his time. In the next place, fortresses of the eighteenth century, as was especially seen in the Peninsular War, were not able to resist even the old ordnance; they yielded to the heavy smooth-bores of the Napoleonic era. But the most important reason was certainly this: the regular fortress is a known obstacle; the assailant can calculate how to reduce it; but improvised

earthworks operate as a surprise; made suddenly they smite the besiegers' lines, rake his trenches, ravage and disconcert his troops; they have the advantage of an attack in flank and rear, infinitely superior to a frontal attack. Sebastopol, no doubt, is an exceptional case; a man of rare gifts conducted the defence, and a great arsenal yielded guns without stint; but the Mamelon and Todleben's irregular works defeated the allies for many months; and no regular works have accomplished as much. The moral is not that fortification of a permanent kind is to be eschewed; it is that permanent fortification, on worn-out systems, is not as good as less ambitious defences may be, and requires a complete reform in this age. The epoch of rifled cannon and of huge projectiles has come into existence since 1854-5; and it was, at first, supposed that the defensive power of fortresses would be immensely diminished. The contrary, however, has been plainly the case. It was forgotten that the defence might have as powerful guns as the attack, in the great mass of instances; and that it was much aided by modern small arms; and the failure of fortresses in recent wars may usually be traced to the essential defects of permanent fortification on the old lines. No doubt a few small places were shelled, and made to yield, in a few hours, in the war of 1870; but, taken as a whole, the fortresses of France resisted quite as long as in the days of Marlborough; and Paris completely baffled the enemy, and succumbed not to attack, but to the stress of famine. The experiences, too, of the American War of 1861-65 are in the same direction.

Apart from the question, foreign to this work, of the strategic value of strong places under the peculiar conditions of modern war, it has been now established that the attack of fortresses does not necessarily master the defence; that permanent fortification of the eighteenth century has become obsolete, and is of little use; and that it may be inferior to extempore works, constructed, for the occasion, by capable men. This leads us to consider the important subject, what permanent fortification ought to be; for it is idle to suppose that it could not be made more formidable than improvised defences. Major Clarke summarily condemns the whole system of structures and forts advocated by the school of which Brialmon is perhaps the leader. He considers them certain to prove costly failures. His scheme of permanent fortification on land is essentially a return to the great entrenched lines, of which Torres Vedras is the best known specimen, but brought up to the standard and the requirements of the age. Given a site chosen for strategic purposes, he would construct a series of powerfully armed redoubts, connected by field works, and not only small, but artificially screened from the view of the enemy; he would extend these over a prolonged space; and these should be the essential elements of a passive defence. But the defence should be active as long as possible; with this object, an artillery force and large bodies of troops should hold positions beyond the redoubts, to manoeuvre and fight; and the lines should be

connected by roads and railways, to make the communications of each part, and of the whole, easy. A huge entrenched camp, constructed upon these principles, would, doubtless, be a most important obstacle: very probably it could defy an assault; it might, perhaps, change the result of a campaign; it certainly would delay an invasion; and it may prove to be the true type and model of permanent fortification on land, in war, though the question will still remain, whether in most circumstances it could not be turned, or masked, and thus rendered useless, except so far as it might detain an enemy—the real object, we should remark, of Vauban, and of every engineer who has laboured in this field.

Major Clarke adds a dissertation on coast defences, but we have no space left to comment upon it. The conditions of the problem, he says with truth, have completely changed since the great war with France; ships cannot now cope with shore batteries; and he has clearly shown, after a careful inquiry, that the armour-clad ships of every navy are unfit to contend with good coast defences. His ideal of fortification of this kind resembles that which he has before described; but its works must necessarily be more contracted; and he has dwelt especially on the guns required to arm them. Major Clarke evidently thinks that our coast defences, constructed after the siege of Sebastopol to protect our arsenals, are ill-designed; but he does not disclose what ought to be kept a secret. Yet the subject is not, perhaps, of supreme importance: the power of England to defend her shores depends upon her command of the sea; and were this lost or impaired, no coast defences could probably long avert a disaster.

WILLIAM O'CONNOR MORRIS.

French Fiction of To-day. By Mme. M. S. Van de Velde. In 2 vols. (Trischler.)

MME. VAN DE VELDE has written a book which is full of interest, ignorance, and information. Those who have little or no acquaintance with the work of contemporary French novelists will learn a great deal from her pages. She has really read the authors about whom she writes, and she writes about Zola, Daudet, Maupassant, Bourget, Cherbuliez, Theuriet, and Pierre Loti, among other writers who are certainly of importance, who are quite well known in this country by name, but (with the exception of the first two) often by name only. She also writes about Gustave Droz, Ludovic Halévy, "Gyp," and others, who, though of much less importance, are both interesting in themselves, and typical of much that is characteristically French and modern. She writes, too, about persons like Georges Ohnet, who, though of no importance whatever to the critic or the student of literature, are most valuable from the purely historical point of view, as showing—a point which Emile Hennequin insisted upon in his theory of scientific criticism—the qualities of the public which buys the immense editions.

Mme. Van de Velde has a certain knack of stringing together her facts and opinions in a distinctly readable way. She tells us about authors and their books and

their houses and their friends, just like an intelligent woman with whom one is talking about literary people. Living in Paris, knowing the men she is writing about, she is able to give us a great many personal details which are very satisfactory to inquisitive minds. Then she has none of that insularity which is so provoking in the ordinary Englishman who writes about foreign affairs. She is remarkably free from prudishness, and also from the foolish affectations of "emancipated women." She neither shrieks nor swaggers; she writes of literature as literature, not ignoring the question of morality in connexion with works of art, but not reducing art to the level of a treatise on morality. According to her lights she is always an honest critic.

To write, however, a really good book, it is not enough to be honest and open-minded. One's suspicion is aroused by the first two sentences of the preface.

"For many years eminent men of letters in France have exhaustively reviewed contemporary English and American fiction in such first-class magazines as *La Revue des Deux Mondes*, *La Nouvelle Revue*, and others equally well known. Copious extracts, sometimes complete translations, have made people across the Channel familiar with the works of E. Yates, Wilkie Collins, G. Eliot, Julia Kavanagh, T. Hardy, Bret Harte, G. Meredith, Whyte Melville, Henry James, William Black, Rhoda Broughton, T. B. Aldrich, and a host of others."

Now this is scarcely the list which a competent English critic would make of the typical English and American novelists of the day, nor are the names arranged in precisely the order of merit or of demerit. Then, further, does Mme. Van de Velde really suppose that the average Frenchman, or even the highly cultured Frenchman, has ever so much as heard the names of Whyte Melville or Julia Kavanagh? I should be surprised if he had heard more than the name of even George Meredith. Passing on, I come to another significant and suspicious sentence on p. 7:

"Our descendants will be able, by perusing Zola, Delpit, Daudet, Maupassant, Catulle Mendès, and their contemporaries, to reconstruct our epoch, to form a just idea of our generation."

Zola, Delpit, Daudet! This recalls to me a conversation I had not long since in France with a lady who was more than ordinarily acquainted with contemporary English literature. We had been talking of Meredith, of Hardy, of Henry James: "And Phillips, is there not Phillips?" she said, and she referred me to the Tauchnitz immortality of *As in a Looking-glass*.

After reading the two sentences I have quoted, I was not surprised to find that Mme. Van de Velde's sense of proportion in regard to the authors she discusses is somewhat peculiar. Chapter V. deals with Georges Ohnet and Hector Malot. It covers forty pages, or exactly twice the space devoted to Guy de Maupassant. The analysis of M. Ohnet's works—"It is not likely that *La Grande Marnière* or *Lise Fleuron* will live in the future as classical representative French novels," the author does confess—ends thus:

"In summing up George [*sic*] Ohnet's qualifications as a writer of fiction, the impartial

judgment must be that his novels are interesting and attractive to the majority of those who habitually read light literature, that women especially delight in them, with the consciousness that their partiality is one which they can openly confess, while at the same time they satisfy a perfectly avowable aspiration towards sentiment and idealised love."

What this astonishing sentence really implies is this, that M. Ohnet has certain qualities of an unliterary kind which bring him a large number of readers. This is perfectly true; but it might have been said (without anything about "avowable aspiration" and "idealised love"), and so the matter should have both begun and ended. There is really nothing more to say. Why then give us all these pages, all this analysis? In the latter part of the chapter, six of the pages allotted to M. Hector Malot are taken up with *Vices Français*, a story which has no importance beyond the fact that it is a version of the Dilke case. Mme. van de Velde herself sums up thus:

"When Hector Malot lent his pen to such a cause in the new departure of *Vices Français*, he added nothing to his reputation as a man of letters."

Why then discuss the matter? Worse still, far worse, so bad indeed that the author feels obliged to apologise, is the sixteen-page notice of a phantasm like "Ary Eclair," the pseudonymous and malicious author of *Le Roi de Thessalie*, which no one ever supposed to have literary merit. The tail end of the chapter is given to Mme. Adam, who is not, properly speaking, a novelist, and so need have no place in the book at all. Once brought into the mixed company of these two volumes, she should have had the place deserved by the most distinguished woman of contemporary France.

Chapter iv. of vol. ii. deals with Henri Lavedan and Catulle Mendès—a curious combination—and just about three times as much space is given to the former as to the latter. M. Lavedan has written some pretty tales of no very great consequence, and there is no harm in saying a good word for him, especially as his tales are virtuous; but conceive the sensations of the *abonné* of *La Vie Parisienne*, who chances to open one of these brilliant blue volumes and finds twenty-one pages all about *Manchecourt*! As for the notice of M. Mendès, it is really well done on the whole, with a singular freedom from prejudice; but it contains a piece of side-criticism which is more utterly and incredibly absurd than anything else in the book. In speaking of Catulle Mendès Mme. Van de Velde says:—

"Paul Hervieu and J. H. Rosny follow him closely, not because they servilely copy him, but on account of a same capacity for investing ideas with the magic of words."

Without taking M. Paul Hervieu into consideration, imagine the idea of M. Rosny having any relation whatever with M. Mendès, least of all in regard to the "magic of words"! It would be about as reasonable to say that Mr. Frank Danby's clever realistic novel, *A Babe in Bohemia*, showed the special influence of Mr. Pater. M. Rosny is an extremely able writer, who will probably never really make his mark in France, simply because he

is utterly lacking in that "capacity for investing ideas with the magic of words" which M. Catulle Mendès possesses to such a remarkable degree.

If this remark about M. Rosny touches the acme of absurdity, the meagre five-page notice of the Brothers de Goncourt reaches the height of injustice. In many ways the two most important figures in modern French prose, Mme. Van de Velde merely "finds it impossible to pass [them] absolutely without mention." This is all she says about the novels which M. Edmond de Goncourt has written since the death of his brother:

"*La Faustine* [*sic*], the story of an actress, and *Chérie* are both weak and dull; *Les Frères Zemgano* [*sic*] alone retain some of the vitality which characterised *Renée Maupérin* [*sic*], whose illness and death occupy one third of the book." All one can say of this farrago of nonsense is that a person capable of writing such a sentence could alone be capable of forming such an opinion. ARTHUR SYMONS.

Some Distinguished Indian Women. By Mrs. E. F. Chapman. (W. H. Allen.)

THERE is, it may be safely said, no civilised society in which women have had a worse time than that of the Hindus. In spite of all that the enthusiastic Colonel Tod has said of Rajput chivalry, the sense of respect for maternity, and of pity and tenderness for the infirm, belongs not to the natural man, and is not evolved by Oriental breeding. It may be that the little book whose title appears above may seem to throw a certain amount of illustrative light on the causes of this; for it confirms the common remark that Hindu women, and their Muslim sisters also, alike in virtue and in mental force, have always proved formidable competitors to the stronger sex. It is, therefore, perhaps as much to instinctive dread of female merit as to a mere spirit of domineering that we must attribute the systematic oppression, as well as repression, with which Hindu women have long been treated. But the most galling part of the yoke seems to be the pretence of contempt with which it is pressed down upon the necks of the sufferers. During her husband's lifetime the Hindu woman is apparently regarded as an objectionable animal, and only tolerated as one endures a necessary evil. When he dies she receives—so one of them has said—"the abuse and hatred of the community as the greatest criminal upon whom Heaven's judgment has been pronounced." Mrs. Chapman is of opinion that it will take years of education and experience to counteract in the minds of average Hindus the belief of their superiority to women. The student of history—aided by her—will hope for better things. Many instances are on record in which Hindu women have shown themselves superior to the average men and even to the heroes of their age and country. It has been the object of Mrs. Chapman, in the pretty little book under notice, to show that this is by no means a thing of the past; and to cite names of Hindu ladies of our own time worthy to be named with those of Sita and Sakuntala; of the Rani Durgavati of Mandla; and of Rupmati, the Malwa Lucretia, whose poems have lived three hundred years.

In a pleasant Introduction the author generalises the subject and mentions several Hindu ladies who are taking a prominent part in society. In the body of her work she gives special accounts of five more—two being Maratha, two Bengali, and one Parsi—by whom the cause has been and still is daily advanced. Anandabai, the female physician, has indeed passed away, and one of the Bengali ladies has sunk into a too early grave; but the work of the one and the well-earned fame of the other remain as a call to survivors, while they score the rocks of time with the high-water mark of modern Indian intellect. That the daughter of a Calcutta Babu should, before she was of age, have produced a quantity of really good English verse and prose, good translations of Hugo, and a passable novel of French life, seems enough to throw even the brilliant Marie Bashkirtseff into a certain degree of shade. Of the remaining "distinguished women" one is a princess, whose appearance in England was one of the events of the jubilee year; and two are eminent for an energy and learning that would have been remarkable in any sex, age, or country.

In concluding, let us respectfully offer one word of warning, which enthusiastic ladies may repel as the suggestion of unregenerate man, but which deserves reconsideration from the points of view afforded alike by honour and prudence. The reformers of Indian social life should be careful not to strain their opportunities. It is a good thing that the secluded women of the East should have the medical attendance of skilled female practitioners; but it is not so well if under this guise the patients are persuaded to desert their homes and abandon their national creeds. What would the British husband think of a Hindu who should abuse his hospitality by endeavouring to take his wife and daughters to live at Benares in the practice of polygamy and the worship of idols? Yet that would only be a fair retaliation if our fair medical missionaries are to be allowed to baptize while they bathe, and write their prescriptions on the fly-leaf of a tract. Anandabai abandoned her husband, went to the United States, became a Christian, graduated as a physician, and died before she was thirty. One cannot but think of Lord Houghton's lines about "a man's best things," and ask if it does not hold good of woman also. Nothing could have a more blighting effect upon the cause of social reform in India than a belief that Zenana-visiting led women to neglect their homes. Yet we trace in this book some tendency towards a course of conduct which might make the Hindus suppose that the dominant class treated them dishonourably; and nothing could more cause the enemy to blaspheme.

H. G. KEENE.

A GERMAN HISTORY OF SPAIN IN THE FOURTEENTH CENTURY.

Geschichte Spaniens, vornehmlich im 14. Jahrhundert. Von Dr. Friedrich Wilhelm Schirrmacher. (Gotha.)

DR. SCHIRRMACHER has followed up his *Geschichte Castiliens im 12. und 13. Jahrhundert* (see ACADEMY, Vol. XX., p. 487, December

31, 1881) with an equally interesting volume on the fourteenth century—beginning from the reign of Pedro III. of Aragon, 1276, down to the death of Pedro the Cruel, March 13, 1369.

The work is distinguished by all the good qualities of its predecessor. The period treated of is even better adapted to bring out the merits of Dr. Schirrmacher's style and method. The epoch is that of the full efflorescence of chivalry, when its maxims were really a power in the world, and the conduct of kings and nobles was more or less influenced by its conventional code of honour. The age is peculiarly suited to the picturesque historian; the age of the Sicilian Vespers, of the battles of the Salado, of Cressy, Poitiers, and Navarette, of the life of the Black Prince, and of Don Pedro of Castille himself, with the strange vicissitudes of his life and his tragic end. These and other events, as far as they touch on Spanish history, are clearly and forcibly depicted by Dr. Schirrmacher. If we place him among the picturesque, instead of among the philosophic historians, it is only because, though he tells, and tells well, the story of events, he seldom pauses to trace them to their hidden causes. He is accurate as well as picturesque; he writes directly from the best Spanish, Catalan, Arabic, French, and English, contemporary sources; he is familiar with the proceedings of the Cortes; he weighs the worth of each writer, and of each class of evidence, and forms his own opinion thereon. The only marks of carelessness that we have discovered are the too frequent misprints in the Latin and Spanish of the notes, especially in the appendices; but this is comparatively a trifling matter. Here and there a document is overlooked which might have added a still brighter colour to his narrative—e.g., in the matter of the duel between Charles of Anjou and Pedro III., he seems to be unaware that Don Pedro did actually go to Bordeaux in the disguise of a horse-dealer, and ride round the lists at midnight, thus saving his conscience. Of Pedro the Cruel, Dr. Schirrmacher takes, on the whole, a more favourable view than do most of the older historians. He dilates upon his indulgence to his half-brothers in the early part of his reign, and maintains that Ayala's evidence in the *Cronica*, written at the command of Don Enrique of Trastamara, is not to be depended on; and he supports this view in an appendix by a comparison with the *Abreviada*, which he considers to be an early draft of the longer chronicle. He acquits Don Pedro of the murder of his queen, Doña Blanca. In a Catalan document, printed in 1888, on the proposal of a marriage between Maria de Padilla's son and an Infanta of Aragon in 1362, Don Pedro asserts that he had married Maria, not only before his marriage with Doña Blanca, but again after her death. Our author believes that all, or nearly all, the executions of Don Pedro were merited, and that the punishment was not more severe than that made legal by the Cortes of Alcalá in 1348. But, granting this, the fact still remains that these executions were done without a shadow of a trial, often when the victim had appeared in confidence before

the king; that they were done by his express order, by his immediate attendants, and almost in his presence, and in haste, thus depriving them of all character and value as judicial acts.

It is unfair to require of an author more than he professes to give. He should be tried by his own standard, and can be condemned only if he fail to reach that. Dr. Schirrmacher certainly attains the former. He is for this period in German what Prescott has hitherto been in English for the reigns of Ferdinand and Isabella and of Philip II.; and there is no better history for the general reader than these. But still there are some points in the history on which our author has not perhaps sufficiently insisted. The history of Spain and of Spanish institutions is one of continually arrested development. It is impossible to say what kind of Roman-Gothic kingdom might have been formed in Spain, parallel to the Carolingian monarchy in France; but all chance of such formation on normal lines was cut short by the invasion and conquests of the Arabs. So, too, feudalism, except in parts of Catalonia, never attained its full development in Spain. It remained there in a state of arrested growth. It did not wholly assimilate, nor supersede, the older tribal clannish state of society which long remained in the north. And if thereby Spain escaped some of the worst abuses of the feudal system, if the institution of the *behetria* was beneficial to the lower vassals and to the labourer, this faculty of changing and choosing lords served as a cloak for treason in the case of the nobility and higher vassals of the Crown, and many of the disasters of this period were aggravated by it. So, too, the early establishment of payment to the deputies, of which the first traces appear in 1250, and the demand for which appears in the Cortes of Valladolid, 1351, led to their complete subjection to the Crown, and consequent uselessness and ultimate extinction. Matters like these are not quite sufficiently noticed; and they are perhaps purposely avoided. This history, as it stands, should be a favourite with all who love to read the story of events, told in a clear and picturesque manner, where accuracy is not sacrificed to brilliancy.

WENTWORTH WEBSTER.

NEW NOVELS.

Caspar Brooke's Daughter. By Adeline Sergeant. In 3 vols. (Hurst & Blackett.)

A Man's Conscience. By Avery Macalpine. In 2 vols. (Sampson Low.)

Dorrie. By William Tirebuck. (Longmans.)

Was He Justified? By C. J. Wills. (Spencer Blackett.)

In a Canadian Canoe, &c. By Barry Pain. (Henry.)

The Haunted House in Berkeley Square. By Eddic Vredenburg. (Trischler.)

The Sandeliff Mystery. By Scott Graham. (Oliphant, Anderson, & Ferrier.)

A Doubting Heart. By Annie Keary. (Macmillans.)

MISS ADELINE SERGEANT is generally a pure and healthy writer, and there is much

that is graceful and sympathetic in *Caspar Brooke's Daughter*. Brooke is a literary man who has married a woman of title. An estrangement arises soon after their union, through the mistaken jealousy of the wife. They separate, and their one child, a girl named Lesley, is sent to a French convent. The story opens when she leaves, at the age of nineteen, a tall, refined, and beautiful maiden. It has been arranged that she is to spend one year with her father, the next with her mother, and then to choose between the two. She learns from her mother the miserable story of her long separation. A very brief experience of her father convinces her that he is a man not only of deep culture but of noble instincts, and that he is not to blame for the misunderstanding with her mother. Caspar Brooke has found leisure from his writings to do a great deal towards elevating the working men and women of North London, and Lesley discovers that those among whom he has long unselfishly laboured cherish for him a deep affection and esteem. By-and-by the wife comes to divine the same facts for herself; and mainly through the happy influence of Lesley, the lives of her parents become once more united. This work lifts the veil from much that is pitiful and painful in the lot of the London poor, and it is calculated to do considerable good in eliciting a helpful sympathy with their woes. Its interest is by no means exhausted in its plot; it is a novel to ponder over.

A Man's Conscience transplants us to other scenes. Mr. Avery Macalpine shows us a young English aristocrat working as a farmer in the backwoods of America. To the horror of his worldly-minded mother he falls in love with Millicent Alastair, the lovely daughter of an uncouth and uncanny a Scot as ever went out to the Far West. The worst of it is that Godfrey Alleyne is half pledged to an English girl of his own rank, and a kinswoman, Gwendolen Alleyne. In a strait betwixt two, it is here where his conscience comes into play. Gwendolen heroically tells him to follow it, even to his marriage with her rival if it should be necessary; but Godfrey's mother, Lady Galbraith, goes out to the States, and absolutely forbids the prairie flower to dare to think of her son. A good deal of trouble ensues on all hands. Eventually, Godfrey, who succeeds to the title and estates of Galbraith, marries Gwendolen, and Milly pairs off with a parson who has been very attentive to her during her illness. The author furnishes some striking pictures of Transatlantic scenery, and also describes vividly the course of a Western storm. We like him better on this ground than when discussing social and political theories.

Mr. Tirebuck's *Dorrie* is an extremely touching and realistic picture of Liverpool life. It is impossible not to feel a certain sympathy with his heroine, Dorinda Holt, though her conduct on more than one occasion appears to be foolish and indiscreet. Her experiences in some of the music-hall dens and other infamous places are very powerfully told; and the book shows what a vast remedial work of a social and moral character still remains to be achieved in our

large towns. The story attaching to Dorrie's birth is interesting and well wrought out. She is the illegitimate daughter of one of the wealthiest of Liverpool merchants. But her mother early put her away from her—for ever as she thought. The warning injunction, "Be sure your sin will find you out," once more holds good, however; and mother and child are brought together after the strangest vicissitudes. But they are only reunited in death, for both expire under tragical circumstances. Mr. Tirebuck writes vigorously, and his story is certainly one of profound human interest.

Whether the question asked of Mr. Wills's hero, *Was He Justified?* be answered in the affirmative or negative, we scarcely think the author himself was justified in the publication of his work. It is a nauseating record of lust and crime; and if—as Mr. Wills seems to indicate in his Prologue—certain qualities are transmitted by ancestors to succeeding generations, nothing decisive in this respect can be affirmed concerning the central figure of his story. Robert L'Estrange takes his beautiful young Jezebel of a wife out to sea and drowns her, when he discovers that she has been a nobleman's mistress before her marriage. But in this case the woman had actually sinned; in the case of L'Estrange's ancestor described in the Prologue, the wife had only been suspected of infidelity. Her husband starved her to death believing in her guilt; and when he afterwards discovered her innocence, he committed suicide over her remains in the family vault.

Mr. Barry Pain has a decided sense of humour, and a hearty laugh may be got out of his stories and sketches. *In a Canadian Canoe* consists of a series of fragmentary papers, half essay and half story. The author now and again gives utterance to a pretty conceit, as when he remarks that "Music is masculine, Art is feminine, and Poetry is their child. The baby Poetry will play with any one; but its parents observe the division of sexes. I suppose you know that Art and Music are separated now. They sometimes meet, but they never speak."

There is occasionally an American touch in his humour. For example:

"A man made himself believe that he loved Bradelby's sister, and he never got any better. He just pined away and married her. Perhaps you don't realise what that means—but you never met Bradelby's sister."

The best things in the volume are the classical burlesques grouped under the title of "The Nine Muses minus One." They are really clever and full of *esprit*. The author also happily hits off the man with a "cause." "He was something—one of those things that make a man want to lead a higher life, and collar most of the conversation." The whole volume is excellent fooling, with here and there a dash of wisdom. We shall be curious to see what Mr. Pain does when he deviates into sober sense.

Nothing can be said from the literary point of view for *The Haunted House in Berkeley Square*. It is a shilling shocker dealing with hypnotism and somnambulism, and there is one ghastly incident recorded.

We presume there is a market for such stories, otherwise they would scarcely be written and published.

A new edition has been called for of Miss Keary's beautiful story, *A Doubting Heart*. It was the last work of this lamented author; and it reveals all her careful and delicate workmanship, though with a distinct reminiscence of a greater writer, Jane Austen.

A cheap edition is also published of *The Sandcliff Mystery*, by Scott Graham. It is a well constructed story, and the mystery which attaches to the death of the Countess of Manorbier is maintained almost to the last. Apart from this tragedy, the novel is one of undoubted interest, and it is written with some skill.

G. BARNETT SMITH.

SOME BOOKS ON SOCIAL SUBJECTS.

The English Republic. By W. J. Linton. Edited, with Introduction and Notes, by Kineton Parkes. (Sonnenschein.) *The English Republic* was issued, in varying forms, during the years 1851-55. It was one of the numerous small papers which, ever since Socialism and Parliamentary Reform were agitated, have been appearing and disappearing with astonishing rapidity. Robert Owen was responsible for several; Mr. George Jacob Holyoake has started many. It seemed necessary that not only every "ism," but every shade and variety of the "ism," should be represented in the weekly, monthly, or quarterly press. Many of these little serials have been foolish enough in both design and execution; but a few contain some of the best work of brilliant men and women, who have since distinguished themselves in literature, art, and politics. *The English Republic* is one of these; and, in the case of Mr. Linton, must be named this further merit, that he has never turned his back on his old principles. So far from being ashamed of what he preached when he was young, he has now expressly declared to Mr. Parkes that, "though there is much he would wish bettered in its expression, there is nothing he has written during a literary life of half a century that he would recant." Mr. Linton's character is well expressed by Mr. Parkes when he says: "His was a large nature; and the art of engraving was never a mere profession with him, but part of his life, just as was his love of liberty and of poetry." Herein we see one great secret of his success. To Mr. Linton's acuteness as a thinker the present volume is strong testimony. From the Radical standpoint, he judged well the needs of the hour when he wrote; and it is a significant fact for people who boast of "progress" that the needs of the present hour are such as to make the reprint timely. Mr. Linton's protest was largely against "Christian" Socialism, and it is at least as effective against its successor—"State" Socialism. Not that Mr. Linton is such an individualist as, say, Mr. Auberon Herbert. He believes (unless, indeed, the working of the Education Act has changed his views) in the State control of education. And the education he would advocate is not merely the reading, writing, and arithmetic which the State has for some time been trying to teach to the children of poor people, but includes for all classes "the cultivation of the moral and religious sentiment" as well as "explanations of the divine laws of duty." School Boards as at present constituted could hardly take these things in hand. Here and there in the writings is extravagance of statement, for example, where Mr. Linton speaks of Foucault as one who "boldly offers to be pander to all and

any of the lusts of man." Such instances are, however, more rare in Mr. Linton's writings than in the writings of most propagandists. His level is usually higher. For example:

"Why want you freedom for yourself? As a mere personal gain? Nay, but as the ground in which you may grow to your fullest height of uprightest manhood" (p. 117).

"Swindling is a shabbier sort of stealing" (p. 14).

"Equality and freedom are but means, not ends; their true significance the unchecked opportunity of growth" (p. 201).

"There is yet work and worth before us" (p. 201).

These are sentiments worthy of Mazzini—his friend and a contributor to the *English Republic*. The definition of liberty as "the unchecked opportunity for growth" should stand with the often quoted definitions of John Stuart Mill and Herbert Spencer. Mr. Parkes has been judicious in the introduction he has written and the selection he has made; but we are not sure that his arrangement is the best. We think the original order should have been followed and the division into chapters dispensed with. We hope the book will be widely circulated, for it is full of ideas which the social reformers of our day would do well to "read, mark, learn, and inwardly digest."

Our Fields and Cities; or Misdirected Industry. By Scrivener C. Scrivener. (Fisher Unwin.) The measure of this book can be taken from its motto, "Latifundia perdidere Italiam ex provinciae." After chapters on the Trentside, Notts, Lincolnshire, and Hertfordshire, the author discovers that "something is terribly far wrong." Fourteen more chapters treat, among many other subjects, of socialistic distribution of the land, of tithes, foreign trade, game-preservation, markets, and the decay of agriculture. This is a tolerable list of subjects to expound in 173 pages; and, naturally, sarcasm, denunciation, and a few statistics form the chief weapons in the author's armoury. He has sneers for almost everyone, and for many institutions, for tradesmen, civilisation, farmers, clergy, churchyards, New River shareholders, horse dealers, even for the Merchant Tailors, merely because they happen to own a village school and do their duty by annually visiting it. His vigorous style may be exemplified by (p. 15) "Economy and Christianity! The one is a fraud; the other, as now presented to mankind, is cant, the second power of a lie." Again (p. 18), in some strictures on the absence of gentlemen's seats in the Fens, he says "the absence of country gentlemen means the absence of a certain amount of valetud and flunkeyism, from which, I think, the Fen districts enjoy a blessed immunity." Offences against good taste, solecisms, and bad grammar abound. Here is a bunch easily gathered—"going for it"; "summoning one of its own bishops, he of Lincoln to wit"; "Mr. Giffins" (presumably for the statist Mr. Giffen); "you and your friends"; "we and herself." For a choice specimen of Carlyles the following may be selected:

"Over the Huntingdonshire ground, where the shoe-stitchers have extended—in fact, just within the boundary of Northamptonshire—the thousand and a few working people want light in the street; they think the community at large should pay for lamps and paraffin oil, express themselves in procession of torchlights. Respectability expresses itself on horseback, quite accidentally going out on urgent business there—tries to ride through procession—fails—returns curlicolling [sic] on horse, too young for the business, sadder and wiser. Respectability ignoring its best friend has been observed of able editors in times past."

Mr. Scrivener's grievances seem to be that the land is not nationalised; as he expresses it, he

wishes "for municipalisation of the land," and for all governors to be removable at the people's pleasure. Tithes are to be devoted to "reconstructing society on a co-operative basis." Usury, i.e., money at interest, is his special bugbear. There is too much pasture land ("partridge prairie" is his elegant phrase), and all arable land ought to be cultivated from twenty-one to twenty-four inches in depth. These measures do not sound very attractive. Farmers and owners of land may be trusted to know their own interests, and the imperial welfare in the opinion of most men is not served by promoting a nation of small freeholders. Denunciation, however scathing, will certainly not stop the influx of villagers into large cities. The "perfumed seigneurs who retire to the clubs and drink deeply" perhaps carry on the government of the country, as a whole, better than the removable governors of Mr. Scrivener's ideal State. But it is needless to pursue the subject. This dull, pretentious, vulgar, and profane book may be discussed with one more citation. Let asparagus eaters tremble. Under the new Municipal Republic, what will be their fate?

"Of all the vulgar sights to be seen in this vulgar 'society' of ours, I do not know one that grieves me more, as sheer snobbish vulgarity, than that of a perfumed seigneur taking what he—poor thing—thinks the delicate morsel of the purple tip from a frightful drumstick. These poor effeminate creatures have never tasted the full flavour of green asparagus, and befool themselves with the idea that, because the 'common herd' cannot afford to pay five or ten shillings for a farthing's worth of delusion, asparagus is a useful article to enable them to assume the manners of a Cromwell, while they have the brain of a baboon."

Tries at Truth. By Arnold White. (Isbister.) Mr. Arnold White says that these essays, most of which are reprinted, with alterations, from the *Echo*, "are not intended for experts, but for thoughtful people." This is not very kind to the experts, though no doubt they deserve it. Even some of the thoughtful people, however, may find Mr. White not very helpful, and possibly may be irritated by the calm confidence with which he expresses strong opinions on very difficult questions. The sterilisation of the unfit to be secured by changes in the marriage laws and otherwise; the necessity of refusing admittance to foreign immigrants arriving without means or baggage; the founding of small colonial settlements whither to send our surplus agricultural population; the proper direction of charity, drink, over-crowding, the poor law, and General Booth's scheme—these are some of the subjects on which Mr. White writes a series of brief, earnest, and dogmatic essays.

We may briefly notice some more volumes of Messrs. Sonnenschein's "Social Science" series. Mr. Herbert M. Thompson describes his essay, *The Purse and the Conscience*, as an attempt to show the connexion between economics and ethics. The principle "of applying ethical considerations to economic problems, and bringing ethical tests to bear where matters of economic conduct come in question," does in all conscience need enforcing, and Mr. Thompson indicates some important cases of its application in a very temperate argument and with well-chosen illustrations. It is a good principle, but there is some danger that it should be got hold of by the wrong people. It is a principle of action; and the less that the economist, as economist, has to do with action the better. When everybody does exactly what he ought to do, we may celebrate the union between ethics and economics. In the meantime there is every reason, on the economist's side, at any rate, for rigorously maintaining their separation.

M. LAFARGUE and others who build revolutionary structures on the doctrine of the ancient collective ownership of land would

profit greatly by a study of M. Fustel de Coulanges's essay on *The Origin of Property in Law*, a translation of which, by Mrs. Ashley, together with an introductory chapter by Prof. W. J. Ashley on the English manor, has also appeared in Sonnenschein's Social Science series. Never did theory seem more firmly established than that of collective ownership till it was subjected to the destructive criticism of M. Fustel de Coulanges. In the course of his great work on the history of political institutions, which, though cut short by his premature death, has raised him to a chief place among modern historians, he had occasion to examine the authorities out of which Von Maurer and others constructed the famous *Markgenossenschaft*; and he came to the conclusion that the evidence gave not the slightest support to the theory. In this essay, which originally appeared in the *Revue des Questions Historiques*, he brings together the results of his inquiry. He follows Von Maurer and his disciples through their citations, and shows with an almost cruel care that they have misunderstood, misquoted, and misapplied the texts on which they have relied. He does not dispose of the collective theory. He professes that his aim is not to combat it, but merely to examine the authorities on which it has been based. Yet if the theory is to survive his attack, it will have to be restated in fresh terms, qualified in many ways, and supported by new evidence. The question is, indeed, a grave one, and M. Fustel de Coulanges has at least shown that it is yet unanswered. As Prof. Ashley says:—

"The history of the mark has served Mr. George as a basis for the contention that the common ownership of land is the only natural condition of things; to Sir Henry Maine it has suggested the precisely opposite conclusion that the whole movement of civilisation has been from common ownership to private. Such arguments are alike worthless if the mark never existed."

Crime and its Causes. By William Douglas Morrison. It is a common and comfortable theory that crime diminishes with the spread of education, and no doubt the statistics of crime seem to support the theory. Mr. Morrison shows that it is unfounded. Whether we compare the number of grave offences committed or the total number of convictions, crime has kept pace with the population during the last twenty years. And not in England only, but in France, in Germany, in the United States, and in Australia crime appears to be on the increase. This being so, there are few subjects more worthy of investigation than the causes of crime, and at the same time there are few on which it is more useless to reason without a sufficient basis of facts. Fortunately, the facts are being laboriously collected by an army of inquirers, the Italians leading the way. They have enabled Mr. Morrison to bring together many interesting reflections on the causes of the crime, and his own experience as a prison chaplain gives weight to his opinions on the treatment of criminals. Hardly any conclusions can be safely drawn from the curious facts which he quotes with regard to the relation to crime of climate and the seasons; and the evidence as to its connexion with mental and bodily disease is conflicting, and as yet not very valuable. But he is probably right in his argument that neither actual destitution nor poverty counts for much among the causes, that is, the direct causes, of crime, and that the only hope of diminishing the habitual criminal population is to lessen the number of recruits, most of whom are to be found among lads between the ages of sixteen and twenty-one. Mr. Morrison's book does not carry us very far, but it forms a very good introduction to the subject.

OF Miss Beatrice Potter's work on *The Co-operative Movement in Great Britain*, we

can speak in terms of almost unqualified praise. Co-operation has suffered a good deal from the somewhat indiscriminate enthusiasm of its admirers, and there was much need for a calm and sympathetic account of its history, its present position, and its prospects. Such an account Miss Potter has given. She treats the movement "as one aspect of that larger movement towards an industrial democracy which has characterised the history of the British working-class of the nineteenth century." Its importance does not lie in the extent of the field which it covers. At present, indeed, it touches only an insignificant part of the national industry, and, as Miss Potter shows, there are clear limits to its indefinite extension. But its field of influence is great and indefinite. For the moral qualities necessary for a fully-developed democracy are those which the small band of co-operators have displayed; and the progress of democracy will be in proportion to the extent in which their methods and experience are introduced into the administration of the parish, the municipality, the county, and the state. Miss Potter appears to us to have looked at her subject from the right point. Certainly no better account of co-operation has yet been written.

We have before us another volume on the same subject, *The Co-operative Movement To-day*, by Mr. G. J. Holyoake (Methuen's series of "Social Questions of To-day"). It shows co-operation as seen by an enthusiastic co-operator, whose early enthusiasm has not been abated by the many disappointments which the movement has experienced. It contains interesting matter, but on the whole it is not a very valuable contribution to the literature of the subject. There is an insufficient sense of proportion in Mr. Holyoake's judgments, and he suffers much from the rhetorical bias.

NOTES AND NEWS.

MESSRS. SAMPSON LOW will be the English publishers of the new Riverside edition of the works of Dr. Oliver Wendell Holmes, in fourteen volumes, ten for the prose and four for the poems, illustrated with four portraits. Dr. Holmes has himself annotated the poems, and has written new prefaces for several of the prose volumes, each of which will have its own index. There will be a large paper edition.

A SECOND supplement to Mr. Whitley Stokes's edition of the *Anglo-Indian Codes* is now in type, and will be published next month by the Clarendon Press. It contains the new Code of the Law of Guardian and Ward (Act viii. of 1890), and the legislation and judicial decisions (so far as they affect the other Codes) from May 31, 1889, to May 31, 1891.

AN elaborate History of the British Standing Army is in preparation by Col. Walton, and will be published by Messrs. Kegan Paul, Trübner & Co.

MESSRS. CASSELL & Co. have in the press a selection of *Waterloo Letters*, consisting of correspondence, hitherto unpublished, bearing on the operations of the 16th, 17th, and 18th of June, 1815, by officers who served in the campaign. The volume has been edited, with explanatory notes, by Major-General H. T. Siborne, and will be illustrated with numerous plans of the battlefield.

THE same publishers announce a drawing-room edition of Mr. Lewis Morris's *A Vision of Saints*, with twenty full-page illustrations from the old masters and from contemporary portraits.

MR. HALL CAINE's new romance, *The Scapegoat*—the scene of which is laid in Morocco—will be published by Mr. Heinemann, in two volumes, on Wednesday next, September 23.

THE O'Clery is preparing for press a work on *The Making of Italy*, which will shortly be published by Messrs. Kegan Paul, Trübner & Co.

MESSRS. SWAN SONNENSCHNHEIN & Co. will publish next month a *Browning Cyclopaedia*, by Dr. Edward Berdoe, one of the most active members of the Browning Society. This volume will deal with the whole of the poet's works, and will contain a commentary on every poem, with explanations of all obscurities and difficulties arising from the historical allusions, legends, classical and archaic phraseology, and curious out-of-the-way terminology which make Browning so difficult for the ordinary reader. The book will be published simultaneously in America by Messrs. Macmillan & Co.

MESSRS. SAMPSON LOW announce a new series by representative men in the Church of England, and in the chief branches of Nonconformity, which will be published under the general title of "Preachers of the Age." The volumes will each contain some twelve or fourteen sermons or addresses specially chosen or written for the series, with photogravure portraits reproduced, in most instances, from unpublished photographs. It is also proposed to add to each volume a bibliography of all the books published by the author. The following volumes have already been arranged for:—*Living Theology*, by the Archbishop of Canterbury; *The Conquering Christ*, and other Sermons, by the Rev. Dr. Alexander Maclaren, of Manchester; *Verbum Crucis*, by the Bishop of Derry; *Ethical Christianity*, by the Rev. Hugh Price Hughes; *Sermons*, by Canon W. J. Knox-Little, of Worcester; *Light and Peace*, and other Sermons, by the Rev. Dr. Henry R. Reynolds, President of Cheshunt College; *Faith and Duty*, and other Sermons, by the Rev. Dr. A. M. Fairbairn, Principal of Mansfield College, Oxford; *Plain Words on Great Themes*, by the Rev. Dr. J. Oswald Dykes, Principal of the English Presbyterian College, London; *Sermons*, by the Bishop of Ripon; *Sermons*, by the Rev. C. H. Spurgeon, Pastor of the Metropolitan Tabernacle; *Agonistic Christi*, by the Very Rev. Dr. William Lefroy, Dean of Norwich; and *Sermons*, by the Rev. Handley C. G. Moule, Principal of Ridley Hall, Cambridge.

MESSRS. EYRE & SPOTTISWOODE have in the press *The Law in the Prophets*, by the Rev. Dr. Stanley Leathes.

MESSRS. WILLIAMS & NORGATE are about to publish, in connexion with Messrs. W. Hodge & Co., of Glasgow, a series of volumes of old Scottish poetry, under the title of "The Abbotsford Series." Among the contents of the first volume will be selections from Thomas the Rhymer, Blind Harry's Chronicle, Andrew of Winton, &c.

MR. ALFRED BEAVEN'S *Illustrated Memorials of Old Chelsea* is nearing conclusion. The complete volume will be issued by Mr. Elliot Stock during the present season.

MR. WILLIAM ANDREWS, of Hull, has nearly ready for publication *Bygone Northamptonshire*. It will deal with the history, famous men and women, folk-lore, legends, &c., of the county.

A NEW writer for boys, Mr. Robert Leighton, will publish this season, through Messrs. Blackie & Son, *The Pilots of Pomona*, a story of Orkney life. It is a narrative of adventure of a breezy healthy kind, while the primitive fisher-folks' sayings and doings make a picturesque setting to the tale.

MESSRS. ISBISTER will publish next month a cheap edition, in one volume, of Mary Howitt's Autobiography, with numerous illustrations.

MESSRS. WILLIAMS & NORGATE have now in the press the second edition, revised and

extended, of *Ethica*, or the Ethics of Reason, by Scotus Novanticus (Prof. S. S. Laurie), author of "Metaphysica Nova et Vetusta."

MISS MILLARD, of Teddington, has acquired a copy of Matthew Arnold's Rugby prize poem, *Alaric at Rome*, of which she believes that only one other copy is known to exist—that described a little while ago by Mr. Edmund Gosse.

THE French Minister of Public Instruction has just given the title of *Officier d'Académie* to three members of the National Society of French Teachers in England: Prof. H. Lallemand, of University College; M. A. Dupuis, of King's College; and Mme. E. Veltz, head mistress of Essex House School, Woodyard Green, Essex.

FORTHCOMING MAGAZINES.

THE third number of the *Economical Journal*, to be published at the end of this week, will contain several papers dealing with questions of the day. Mr. John Rae writes about the evidence that has already been taken by the Labour Commission, and also about the eight hours day in Australia; Mr. John Macdonell examines the Acts for the regulation of railway rates, suggesting that all parliamentary interference should be reduced to a minimum; Mr. W. H. Bishop takes a very optimistic view of the economical future of Argentina; and Mr. John R. Martin discusses recent changes in our banking system. Among other articles we may mention—"Land Revenue in Madras," by Mr. H. St. A. Goodrich; "Women's Work in Leeds," by Miss Collet; "The Rehabilitation of Ricardo," in the form of a review of Prof. Alfred Marshall's recent book, by Prof. W. J. Ashley; and a summary of contributions to economic history in Germany during the last six years, by Prof. W. Hasbach.

WE understand that a poem of some length, by Mr. Arthur L. Salmon, will appear in *Blackwood's Magazine*, entitled "A Monk of Rouen."

THE October number of *Good Words* contains an illustrated article on "Cowper and his Localities"; and in a paper entitled "Instances of English Thrift," Canon Blackley points out that in almost every instance which came under his notice secrecy was a concomitant of thrift.

THE number of *Cassell's Saturday Journal*, to be published on September 23, will form the commencement of a new volume. It will contain the opening chapters of two new serial stories of to-day, entitled "Tracked to Doom," by "Dick Donovan," and "An Excellent Knave," by J. Fitzgerald Molloy. Among the other contents of this number will be a personal sketch of Mr. J. R. Robinson, of the *Daily News* (forming the first of a series of articles on "Editors of To-day"); "Parisian Cafés and their Frequenters"; "The Tell-Tale Hand," a complete story by Richard Dowling; "All for All," a new feature, containing a variety of entertaining notes; and humorous illustrations by Frederick Barnard and J. F. Sullivan, &c.

MAGAZINES AND REVIEWS.

THE *Antiquary* for September is a very good number. Mr. Robert Steele contributes an article on alchemy in England which well repays the reader. Alchemy has got a bad name with shallow people on account of the silly superstitions and groundless beliefs with which it was connected; but it must not be forgotten that the alchemists were the scientific chemists of the middle ages, and that to their fantastic researches we owe much of our knowledge of the properties of inorganic substances. Dr. Barber's paper on surnames is amusing, but

his theories must be accepted with caution. It is possible that this or that modern name may have reached us from remote Norse or Frisic antiquity; but every student of our records knows that in the Norman time, except in some rare instances, men did not bear hereditary surnames. When these useful distinctions arose, the old tongues had become forgotten. The suggestion that Powell is connected with the name of the apostle of the Gentiles requires confirmation; we believe it to be a contracted form of Ap Howel. Slack may come from the Norse Slakii, but it is far more likely to be taken from the north country Slako—a hollow between two hills, a ravine. The ducal name of Howard is certainly not from Hogward, as Mr. Gladstone suggested some six or seven years ago; but we think that there is equally little reason for deriving it from the Norse Há-varðr. There cannot be much doubt that it comes from Hayward or Heyward, a manorial officer whose function it was to take care that the fences within his jurisdiction were in good repair. Mr. Langdon's coped stones in Cornwall, and the Rev. J. C. Cox's notice of a grave slab at Easington in the county of York, remind us how important it is in the interest of archaeology that we should have a catalogue of mediæval tomb-stones. The brasses have for the most part had careful rubbings made of them, but the sculptured stones are almost as unknown as they were in the darkest days of the last century. Two articles are continued from previous numbers: the Inventories of Church Goods in the Reign of Edward VI., by Mr. Page; and the catalogue of burials in the Priors of the Black Friars, by Mr. Palmer.

ORIGINAL VERSE.

FRÜH—HERBST—NEBEL.

Oh sweet, oh soft, this interbreathing space
Between deep draughts of labour; soft and
sweet
This pause the year makes with slow sauntering
feet,
'Twixt summer, autumn, and pure snow's embrace.
Now the grey mists blown from some far-off place
Of Boden See or Rhein Thal, merging, meet
At dew-fall round the mountains, flow and fleet,
Stream into air when morn ascends apace.
Now thoughts that summer-through like hounds
did chase
Their quarry, dream, or silent sessions keep.
Love now clings cloud-like round the soul; thy
face,
That troubled, trembled, questioned, floats with
deep
Tender persuasion o'er the fields of sleep.
Oh soft, oh sweet, this transient autumn grace.
JOHN ADDINGTON SYMONDS.
Davos Platz: August 29, 1891.

THE COMING PUBLISHING SEASON.

CAMBRIDGE UNIVERSITY PRESS
ANNOUNCEMENTS.

Theology.—"The Old Testament in Greek according to the Septuagint," edited by Prof. H. B. Swete, vol. iii.; "The Philocalia of Origen," the Greek text edited from the manuscripts, with critical apparatus and indexes, and an introduction on the sources of the text, by J. Armitage Robinson; "A short Commentary on the Hebrew and Aramaic Text of the Book of Daniel," by A. A. Bevan; "A Harmony of the Gospels in the Words of the Revised Version," with copious references, tables, &c., arranged by C. C. James; "Texts and Studies: Contributions to Biblical and Patristic Literature," edited by J. Armitage Robinson, vol. i., No. 4: The Fragments of Heraclion, the Greek text with an introduction by A. E. Brookes, vol. ii., No. 1: A Study

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General Literature.—"The Speeches and Public Addresses of Hon. W. E. Gladstone, M.P.," with Notes and Introductions, edited by A. W. Hutton and H. J. Cohen; "Ballads," by Rudyard Kipling; "A Summer Night, and other Poems," by Graham R. Tomson, with frontispiece by A. Tomson; "John Ruskin: his Life and Work," by W. G. Collingwood, who has been for some years Mr. Ruskin's private secretary—this will contain a large amount of new matter, and of letters which have never been published, and will be in fact,

as near as is possible at present, a full and authoritative biography of Mr. Ruskin. The book will contain numerous portraits, and also some sketches by Mr. Arthur Severn—"The Tragedy of the Caesars": the Emperors of the Julian and Claudian Lines, with numerous illustrations from busts, gems, cameos, &c., by the Rev. S. Baring Gould; "The History of Florence from the time of the Medicis to the Fall of the Republic," by F. T. Perrens, translated by Hannah Lynch; "The Colleges of Oxford": their History and their Traditions, by Members of the University, edited by the Rev. A. Clark; "Swift's Journal to Stella," edited, with Introduction and Notes, by Charles Whibley, in 2 vols.; "Byron's Letters," edited with Introduction and Notes by W. E. Henley; "Oxford and Oxford Life": with Chapters on the Examinations, by Members of the University, edited by J. Wells, Fellow and Tutor of Wadham College, in two parts: I. Oxford Life, II. The Examinations; "The Imitation of Buddha": being Quotations from Buddhist Literature for each Day in the Year, by E. M. Bowden, with Preface by Sir Edwin Arnold; "Brand," a drama by Henrik Ibsen, translated by William Wilson; "Nature in Books": Studies in Literary Biography, by P. Anderson Graham.

Fiction.—"My Danish Sweetheart," by W. Clark Russell, in 3 vols.; "Hovenden, V.C.," by Miss F. Mabel Robinson, in 3 vols.; "A Pinch of Experience," by L. B. Walford, with illustrations by Gordon Browne; "A Reverend Gentleman," by J. Maclaren Cobban.

Books for Boys and Girls.—"Hepsy Gipsy," by L. T. Meade, illustrated by Everard Hopkins; "The Honourable Miss": a Tale of a Country Town, by L. T. Meade, with illustrations by Everard Hopkins; "My Land of Beulah," by Mrs. Leith Adams, with a frontispiece by Gordon Browne; "The Secret of Madame de Monluc," by the author of "The Atelier du Lys," illustrated by W. Parkinson.

New volumes of "English Leaders of Religion," edited by A. M. M. Stedman—"Charles Simeon," by H. C. G. Moule; "Bishop Wilberforce," by G. W. Daniel; "John Keble," by W. Lock; "F. D. Maurice," by Colonel F. Maurice; "Thomas Chalmers," by Mrs. Oliphant; "Cardinal Manning," by A. W. Hutton.

New volumes of "Social Questions of To-day," edited by H. de B. Gibbins—"Mutual Thrift," by the Rev. J. F. Wilkinson; "Problems of Poverty": an Inquiry into the Industrial Conditions of the Poor, by J. A. Hobson; "Poverty and Pauperism," by the Rev. L. R. Phelps; "English Socialism of To-day," by Hubert Bland; "The Commerce of Nations," by Prof. C. F. Bastable; "English Land and English Men," by the Rev. C. W. Stubbs; "Modern Labour and Old Economics," by H. de B. Gibbins; "Christian Socialism in England," by the Rev. J. Carter; "Land Nationalisation," by Harold Cox; "The Education of the People," by the Rev. J. R. Diggles.

New volumes of the "University Extension Series," edited by J. E. Symes—"The French Revolution," by J. E. Symes; "English Social Reformers," by H. de B. Gibbins; "Napoleon," by E. L. S. Horsburgh; "English Political History," by T. J. Lawrence; "Shakspeare," by F. H. Trench; "The English Language," by G. C. Moore-Smith; "An Introduction to Philosophy," by J. Solomon; "English Painters," by D. S. Maccoll; "English Architecture," by Ernest Radford; "The Evolution of Plant Life": Lower Forms, by G. Masee, with illustrations; "The Chemistry of Life and Health," by C. W. Kimmins,

MESSRS. FREDERICK WARNE & Co.'s
ANNOUNCEMENTS.

"For Light and Liberty," by Mr. Silas K. Hocking, with illustrations by Harold Copping; "Edward Lear's Nonsense Birthday Book," arranged so as to form a daily record; "Stephen Ellicott's Daughter," by Mrs. Needell, new edition in 1 vol.; a coloured gift book, entitled "Francies Free": a Collection of Quaint Illustrations, by E. L. Shute; the fourth edition of Armatage's "Horse Doctor," much enlarged and improved; "Barker's Facts and Figures" for 1892; and *Scribner's Magazine* for 1891, in 2 vols.

Children's Books.—"The Little Merry Makers," by A. J. Daryll, illustrated with coloured and tinted plates by Constance Haslewood; "A Bird's Nest," with coloured illustrations from designs by Henry Stannard; popular editions of Mrs. F. H. Burnett's "Sara Crewe and Editha's Burglar," and "Little Saint Elizabeth," uniform with the recent issue of "Little Lord Fauntleroy"; "The Children's Object Book," on the Kindergarten principle, with numerous coloured illustrations; "Little Red Riding Hood," by C. A. Jones, with original illustrations; "The Life of our Lord," in simple language for little children, fully illustrated; "Famous Horses and Dogs," and "Noted Horses and Dogs," will be added to the "Little Playmate" Series; and several new volumes to the "Aunt Louisa's Toy Books"; their new toy books cut out in shapes include "The Big A B C," with finely printed illustrations; "Little Folks at Play," in the shape of a ball, from designs by Harold Copping; "Jappie Chappie"; "Humpty Dumpty"; "By the Sea"; "In the Country"; and "Little Boy Blue"; "The Captain General," by W. J. Gordon, with illustrations and map; new illustrated editions of Captain Maryatt's "Masterman Ready," "Poor Jack," and "The Settlers in Canada"; "A Tour Round My Garden," by Alphonse Karr; "How he Made His Fortune," by J. A. W. de Witt; and "Peter Penniless," by G. Christopher Davies; also a new volume entitled "The Girl's Home Companion," containing hundreds of useful articles fully illustrated.

MESSRS. J. S. VIRTUE & Co.'s ANNOUNCEMENTS.

"The Life and Work of Briton Riviere, R.A.," by Walter Armstrong (the *Art Annual* for 1891, or Christmas number of the *Art Journal*), with three full-page etchings and engravings, and numerous illustrations of his work in the text; "The Southern Coast of England," a series of 40 line engravings after J. W. M. Turner, printed on India paper, limited to 500 numbered copies; "Successful Business Men": a short account of the founders of well-known business houses, by Dr. A. H. Japp, with 8 illustrations; "Heroes of our Day": an account of recent winners of the Victoria Cross, by Walter Richards, with 8 illustrations by Harry Payne; "A New Dame Trot," by C. A. Jones, new edition, with 8 new illustrations by Miss A. B. Woodward; "Art and Song," a series of steel engravings from masterpieces of modern English art, accompanied by a selection of the choicest poems in the English language, edited by Robert Bell, new edition, with 30 engravings, printed on India paper; "The Riviera," by the Rev. Dr. Hugh Macmillan, new and revised edition, with 70 new illustrations; "The Year's Art, 1892": a concise epitome of all matters relating to the arts of painting, sculpture, and architecture which have occurred during the year 1891, together with information respecting the events of the year 1892, with portraits of the members of the Royal Institute of Painters in Water Colours;

"Showell's Housekeepers' Account Book for 1892"; "Pastry and Confectionery," by Frederick Davies; "Cakes and Biscuits," by Frederick Davies.

MESSRS. H. GREVEL & Co.'s ANNOUNCEMENTS.

"The Human Figure": its Beauties and Defects, by Ernst Brücke, emeritus professor of physiology at Vienna, and formerly teacher of anatomy in the Academy of Fine Arts at Berlin, authorised translation, revised by the author, with 29 illustrations by Hermann Paar, edited, with a preface, by W. Anderson, professor of anatomy to the Royal Academy; "Manual of Musical History," with 150 illustrations of portraits, musical instruments, facsimiles of rare and curious musical works, by James E. Matthew; "Archaeological Atlas to Homer": Illustrations of the Iliad and the Odyssey, by Dr. R. Engelmann and Prof. W. C. F. Anderson, with 36 plates and descriptive text; "Olympus": Tales of the Gods of Greece and Rome, by Talfourd Ely, with 47 woodcuts and 6 full-page photographic plates; "Manual of Bibliography": being an Introduction to the Knowledge of the Book, Library Management, and the Art of Cataloguing, with a Latin-English and English-Latin topographical index of the early printing centres, with 37 illustrations, by Walter T. Rogers, new edition, enlarged.

MESSRS. OLIPHANT, ANDERSON, & FERRIER'S ANNOUNCEMENTS.

"Who shall Serve?" by Annie S. Swan; "After Touch of Wedded Hands," a story by a new writer, Hannah B. Mackenzie; "That Good Part, and Other Sermons," by the Rev. Robert Rutherford; "Comrades True," by Ellinor Davenport Adams; "Richard Tregellas," a Memoir of his Adventures in the West Indies in the Year of Grace 1781, by David Lawson Johnstone; "Molly," a story by A. C. Hertford; "Milestone and Other Stories," by Jessie M. E. Saxby; and a new edition of Edward Garrett's "Magic Flower-pot and Other Stories."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

CARTHAUS, E. Aus dem Reich v. Insulinde. *Samatra u. de malaiische Archipel.* Leipzig: Friedrich. 5 M.
FLAMINI, Franc. *Le Linea toscana del Rinascimento anteriore ai tempi del Magnifico.* Turin: Loescher. 20 fr.

THEOLOGY, ETC.

BIBLIOTHECA patrum latinorum britannica. Bearb. v. H. Schenkl. 1. Bd. 1. Abth. Die bodleian. Bibliothek in Oxford. Leipzig: Freytag. 3 M. 80 Pf.
LORR, M. Die Klagelieder d. Jeremias, erklärt. Göttingen: Vandenhoeck. 3 M.
LOTZ, W. Geschichte u. Offenbarung im Alten Testament. Leipzig: Hinrichs. 6 M. 80 Pf.

HISTORY, LAW, ETC.

DIDIER, L. *Lettres et négociations de Claude de Mondouct, résident de France aux Pays-Bas (1571-1574).* T. 1. Paris: Leroux. 6 fr.
PRIBRAM, A. F. *Die Heirat Kaiser Leopold I. m. Margaretha Theresia v. Spanien.* Leipzig: Freytag. 1 M. 80 Pf.
ROUGÉ, le Vicomte Jacques de. *Géographie ancienne de la basse Egypte.* Paris: Rothschild. 20 fr.
SCHUSTER, H. M. *Das Urheberrecht der Tonkunst in Oesterreich, Deutschland u. andern europäischen Staaten.* München: Beck. 11 M.
TOMASCHKE, W. *Zur historischen Topographie v. Kleinasiens im Mittelalter. I. Die Küstengebiete u. die Wege der Kreuzfahrer.* Leipzig: Freytag. 2 M.

PHYSICAL SCIENCE AND PHILOSOPHY.
COGNIAUX, A. *Monographie Phanerogamarum. Les Molastomatocées.* Paris: Masson. 38 fr.
LOEWY, Th. *Der Idealismus Berkeley's, in den Grundlagen untersucht.* Leipzig: Freytag. 2 M. 80 Pf.

PHILOLOGY, ETC.

BINET, Hyacinthe. *Le style de la lyrique courtoise en France aux 12^e et 13^e siècles.* Paris: Bouillon. 3 fr. 50 c.
MEYER, P. D. *Aristoteles Politik u. die 'Αθηναίων πολιτεία.* Bonn: Cohen. 1 M. 20 Pf.
MUELLER, R. *Untersuchung üb. den Verfasser der alt-französischen Dichtung Wilhelm v. England.* Bonn: Röhrscheidt. 2 M.

CORRESPONDENCE.

“NEW LIGHT ON THE EXECUTION OF CHARLES I. FROM CONTEMPORARY SOURCES.”

Oxford: Sept. 8, 1891.

Under this title Mr. G. W. Thorpe, F.S.A., has printed a paper in which he calls attention to an account of the execution of Charles I., hitherto unused by historians. The pamphlet in which this account is contained is a small quarto of 16 pages, printed throughout in red ink, entitled *The Bloody Court; or, the Fatal Tribunal*, said to be “printed for G. Horton,” and “published by a Rural Pen for general satisfaction.” It is not dated; but Mr. Thorpe concludes, from internal evidence, that it must have been written some two months only after the King’s execution. The author, who professes to have been an eye-witness, he believes to have been Admiral Sir William Penn, whose identity he considers “half-revealed” by the pseudonym adopted by the writer. According to Mr. Thorpe, the account in the pamphlet contains “hitherto overlooked facts of the highest value,” and “new and touching details” of the King’s trial and execution. Blind, he adds, must have been the eyes and deaf the ears of the scholars who turned over this valuable tract and failed to perceive its importance.

On the other hand, if it can be shown that this undated red pamphlet was not published till after the Restoration, and is a compilation from two other pamphlets, its value as a contemporary record disappears. The first page of the red pamphlet runs thus:

“*The Crown of England was the ancientest Christian Crown in the World, and that which had those two famous Pillars, Religion and Law, the purest and best in the world to under prop it which made it so renowned: But our late Usurping Tyrant and his King-killing Basilisks holding a Confederacy with the Popish Faction, endeavoured a supplanting of the Magistracy and Ministry, the Laws of the Land, and the Religion of the Church of England had not the Honest Royalist, and Sober-minded Presbyterian proved a strong Defence and Fortress against that bloodsucking and Jesuitical Faction who lay so occultly at the Helm of Government, and pretended (so cunningly) to act all for the Protestant Religion: yet under the vizard of Hypocrisie and Rebellion they pretend a Reformation, but through a Sea of innocent Blood as we shall plainly describe in the following Historical discourse Witness their setting up a High Court of Injustice, and a pretended Council of State to be two High Courts: The one for the ordering the great affairs of the Kingdome: the other to judge and determine matters Criminal. Here old England became visibly in its Government a New Spain: And it is worthy of observation to note, That Cornet Joyce, having with a party of Soldiers by Order from Cromwel, seized on the Kings person at Newport in the Isle of Wight, by breaking open the door in the night when the King was in bed, and taking him thence, and bringing him over the water to Hurst Castle. Colonel Harrison was by Cromwel sent with a strong party of horse to guard the King from thence to Windsor. And immediately thereupon their bloody Court was erected; and the Tryal of Our gracious Sovereign proclaimed; which terrible Echo resounded with so much horror and detestation, in the ears of all Loyal hearts that they abhorred the very thoughts of so monstrous and barbarous an Act. And notwithstanding all Remoras being removed,” &c.*

The whole of the remainder of the *Bloody Court*, from these four words which begin its second page to the last sentence in it—thirteen pages in all—is taken almost verbatim from another tract. The title of that tract runs as follows:

“*To λειψος των μαρτυρων.* Or a Brief Narration of the Mysteries of State carried on by the Spanish Faction in England, etc. Together with a Vindication of the presbyterian party, etc. Printed by Samuel Brown, English Bookseller at the Hague,

1651.” (The British Museum copy is dated by Thomason July 10, 1651.)

The first sentence of the dedicatory epistle prefixed to the *Brief Narration* forms the first sentence of the *Bloody Court*. The second italicised passage comes from p. 2 of that epistle. The passage about the two courts, and the passage about Cornet Joyce, come from page 76 of the *Brief Narration*. Pages 78 to 93 of the *Brief Narration* form pages 4 to 16 of the *Bloody Court*. In the transcript of the first page of the latter pamphlet given above, the passages printed in italics are those derived from the *Brief Narration*, while those in ordinary type represent the additions made by the author of the *Bloody Court*. An examination of these additions helps to fix the date at which the red pamphlet was put together. The author of the *Brief Narration* spoke of a faction which “lies” at the helm of the State, and “pretends” to act all for the Protestant religion. The author of the *Bloody Court* changed these words to “lay” and “pretended,” because when he wrote that faction had been overthrown. It had been defeated by the union of the “honest royalist and sober-minded presbyter,” the two parties whose co-operation effected the Restoration. That the *Bloody Court* was written later than 1658 the reference to Cromwell as “our late usurping tyrant” plainly shows. An additional indication of the date is supplied by the pseudonym assumed by the author, who describes himself as a “rural pen.” Mr. Thorpe thinks it probable that the author was Admiral Sir William Penn, who half revealed his identity through the choice of this phrase. In reality, however, the pseudonym is that of a very popular author, Robert Wild, who published in April, 1660, a poem called

“*Iter Boreale.* Attempting something upon the Successful and Matchless March of the Lord General George Monck, from Scotland to London, the last winter etc. By a Rural Pen. London, printed on St. George’s Day being the 23d of April, 1660.”

No poem was ever more popular. “He is the very Withers of the city,” writes Dryden of Wild in 1668:

“They have bought more editions of his works than would serve to lay under all their pies at the Lord Mayors Christmas. When his famous poem first came out in the year 1660, I have seen them read it in the midst of Change time. Nay, so vehement were they at it, that they lost their bargain by the candles ends.” (Dryden, “*Of Dramatic Poesy.*”)

The author or the publisher of the *Bloody Court* wished to avail himself of this immense popularity, and adopted Wild’s title in order to sell his catchpenny tract.

A closer examination of the title-page of the *Bloody Court* renders it still more certain that it was published after the Restoration. The title-page is a very remarkable and characteristic piece of composition:

THE BLOODY COURT;

or,

THE FATAL TRIBUNALL:

Being

A brief History, and true Narrative, of the strange designs, wicked plots, and bloody Conspiracies, carried on by the most sordid’st, vile and usurping Tyrants, in these late years of Oppressions, Tyranny, Martyrdom, and Persecutions:

Discovering

I. The poysonous Asps, King-killing Basilisks, weeping Hypocrites, and devouring Caterpillars, who in their Damnable Treasons have far surpassed the Powder-Conspiracy secretly contriving, but openly acting the Murder of our late Gracious King Charles, the ruine of al. he Royal Issue, the

overthrow of all our Laws, the blowing up of all Parliaments, the subverting of the whole State of Government, and the setting up of a confused Babel, watered with the blood of the KING and his People.

- II. An Exact Description of those hard-hearted Belshazzars, infamous Impostors, Luciferian Brats, wicked Schismatics, cruel Hypocrites, desperate Usurpers, Damnable Blood-suckers, both of King and Nobles, who with Iron Hands, and Adamantine Hearts, would also have pulled our present Lord and Sovereign out of the Arms and Embraces of His Loyal and Liege Subjects.
- III. The Bloody Tragedy of all Tragedies, against King, Lords, and Commons; the several Scenes, presenting their most horrid Villanice, and the most barbarous and Tyrannical Massacre that was ever heard of since the World began, consulted amongst the grandees of the Independent Sword-men, against the chief Royalists, and Presbyterians, both Nobles, Gentry, and Citizens; with the manner how it was prevented; and the exposing of those Buff-grandees, and insulting proud Officers, to their Needles, Hammers, Lasts, Slings, Carts and Flails; and all true Subjects to enjoy their Rights.

Printed for G. Horton; And published by a Rural Pen, for general satisfaction.

This title-page is made up of phrases strung together from another pamphlet, called “Cromwell’s bloody slaughter-house or the Damnable Designes laid and practised by him and his Negros in contriving the murther of his sacred Majesty King Charles I. Discovered. By a Person of Honour—London printed for James Davis, and are to be sold at the Grey-hound in St. Paul’s Churchyard, 1660.”

A few selected passages suffice to prove this. “But know, O you nether milstones, you poysonous Aspes, you King-killing Basilisks” (*Cromwell’s Bloody Slaughter House*, p. 93).

“O ye hardhearted Belshazzars . . . if you were angels from heaven as you are Luciferian brats from Hell” (p. 42).

“Sanguinary Schismatics, cruel Hypocrites, and desperate Usurpers” (p. 37).

“To seize again upon his Majesties person without any pretended authority, and with your Iron hands and adamantine hearts to ravish and pull him out of the arms and embraces of his subjects” (p. 23).

“The tragedy of tragedies” (p. 31).

“Forcing their Buffe grandees and proud officers to return to their Needles, their Hammers, their Lasts, their Slings, their Carts, and their Flails” (p. 32).

It would not be difficult to increase greatly the number of similar parallels, but these suffice to prove that the title-page of the *Bloody Court* is derived from the text of *Cromwell’s Bloody Slaughter House*. The author of the latter pamphlet was Dr. John Gauden, who reprinted it in 1661, with his name attached to it, under the new title of “*Στρατοστρηλειευτιον*.” A just Invective against those of the Army and their abettors who murdered King Charles I. on the 30 Jan., 1648.”

Taking these facts together, the date, the purpose, and the value of the red pamphlet become perfectly clear. It was published in the summer or the early autumn of 1660. As its object was to excite popular feeling against the regicides, it was pretty certainly published before their trials in October, 1660. The title-page is clearly Gauden’s own work, and it is probable that the account of the King’s execution given in the body of the pamphlet was also by him. The earlier pamphlet from which it was derived, the *Brief Narration*, published in 1651, does not, as a whole, seem to have been written by him; but he may very well have contributed to it the particular portion which he thought worthy of republication in 1660. In any case, the red pamphlet is not a contemporary authority, but a later compila-

tion; and the account of the King's execution was not written till more than two years after his death. If, as I believe, both title-page and pamphlet were written by Gauden, no statement contained in it can be received without independent confirmation.

C. H. FIRTH.

THE NEWLY DISCOVERED POEMS OF HERODAS.
London: Sept. 7, 1891.

Mr. Kenyon, in the interesting introduction just issued with the recently discovered poems of Herodas, observes, with regard to their date:

"A father, in attempting to educate his very refractory son, is said *γραμματίζειν Μάρωνα αὐτῶ*, and this one would certainly be naturally disposed to regard as a reference to Virgil. The context seems to imply that the name was a familiar one, and one which would naturally occur in a boy's education, conditions which do not seem to be fulfilled by the Maron mentioned in Homer (*Od. ix. 197*) or Euripides (*Cyclops, 141, 412, &c.*)"

It is necessary, however, to adduce a portion of the context, and this I quote simply as printed:*

τριθημεροι Μαρωνα γραμματίζουσιν
του πατρος αυτου τον Μαρωνα εφοισησεν
ουτος Σιμων ο χρηστος ωστ ερωγ ισα
ουουν ερωτην ητις ουκ ουουσ Βοσκιω
ευτον διδασκα (p. 21).

I would venture to suggest that the Maron here intended is Maron the satyr, and son of Silenus, mentioned by Nonnus (*xiv. 97 sqq. et al.*). The change of Maron into Simon, "the flat-nosed," or "pug-nosed," may thus be easily accounted for from a well-known characteristic of both the Satyrs and Silenus. A statue or other representation of Maron may have made the peculiarity in question conspicuous. The lesson which the father tries in vain to give his son would appear to be concerned only with the name "Maron."

Another matter which may be worth mentioning is the analogy which, in certain respects, presents itself between the first poem of Herodas as now given, and Horace's ode (*iii. 7*) "Quid fies, Asterie, quem tibi candidi," &c. The long absence of the lover, the competitive distinctions gained by his rival, and other particulars, may suggest the possibility, at least, that Horace had this poem of Herodas in view when writing the ode in question. That the ode was composed under special Greek influence has been long suspected.

THOMAS TYLER.

THE EGYPTIAN "APE."

London, W.C.: Sept. 12, 1891.

I read in this morning's ACADEMY (p. 221) that the evidence of Egyptian inscriptions shows "that the Hebrew name for 'ape' was borrowed from Egypt, and also that the animal in question was a tailless baboon, and not a monkey proper."

I enclose herewith a picture of the animal in question as represented in the tomb of Tebahen, a high official at the court of King Mykerinos, for whom the third Pyramid was built, more than 2500 years before Christ. Here the animal's name is written *Kaf*, above his picture, just as *KHIIEN* is written over the same kind of animal in the mosaic at Palestrina, a sketch of which may be seen in Dr. Smith's Bible Dictionary.

But how could this animal be called a tailless baboon? He is rightly identified by Hartmann with the African *cercopithecus*.

P. W. P. RENOUF.

[We believe that the mistake was ours, and not that of the author of the paper referred to.—ED. ACADEMY.]

* It should be observed that the MS. employs *ι* instead of *α*.

SCIENCE.

Lessons in Elementary Biology. By T. Jeffery Parker, Professor of Biology in the University of Otago. (Macmillans.)

PROF. JEFFERY PARKER'S new handbook appears to mark the commencement of a reaction against the excessive use of the "type-system" in the teaching of biology; and on this account, if on no other, it is to be heartily welcomed. That system has largely owed its popularity to Huxley and Martin's *Elementary Biology*, a work the value of which cannot be over-rated in its influence on practical biological teaching. But we doubt whether its authors ever contemplated that its general adoption would result in practically limiting instruction in the elementary biological laboratory to the types which they had themselves chosen. I think there will hardly be two opinions among practical teachers that the general result of this limitation has been disastrous. The number of "types" which the student has to "get up" for his practical examination in botany and zoology is at present so small that generalisations are well-nigh impossible; and what he gains in minute knowledge of a few organisms he loses in breadth and in insight into general laws—a loss almost fatal to the chance of his acquiring a profound knowledge of his subject. It is true that the University of London, which has unfortunately framed its examinations on this system, has attempted to remedy some of its defects by changing the "types" from time to time; but this does not strike at the root of the evil.

In his modest preface, Prof. Parker states that his aim has been to provide a book which may supply in the study the place occupied in the laboratory by "Huxley and Martin;" but it may well be used for both purposes. Instead of limiting himself to half-a-dozen plants and half-a-dozen animals, he gives the student a more or less full account of the structure and life-history of a much larger number, from the simplest to the most highly organised, interspersed with chapters on general subjects, such as "Biogenesis and Abiogenesis," "Species and Their Origin: the Principles of Classification," "The Distinctive Characters of Animals and Plants," &c. The plan is a good one, and is admirably carried out.

Where there is so much that is excellent, it may seem almost invidious to refer to portions in which, as it seems to me, the same high standard is not attained. The tendency to direct the almost exclusive attention of students to the phenomena presented by the lower forms of both animal and vegetable life has been carried to excess by some teachers belonging to the new physiological school; and by none more than by the author of this book. Surely, in a work on elementary biology, to devote only nineteen pages to the anatomy and physiology of Vertebrata, and only twelve to that of flowering plants, is altogether inadequate. I cannot also but think that, as far at least as regards Vascular Cryptogams and Phanerogams, Prof. Parker has not bestowed the same attention on this as on other portions of the work. The treatment is not only far too condensed, but

there are not a few statements the accuracy of which he would find it difficult to defend.

It remains to say a few words about the illustrations. Many of these are new, from drawings by the author; and they are, on the whole, the best with which I am acquainted in any work of the kind. Taken altogether, Prof. Jeffery Parker's *Lessons in Elementary Biology* is a work which can be safely recommended, and is one which neither teacher nor student can afford to be without.

ALFRED W. BENNETT.

THE ORIENTAL CONGRESS.

THE following is a brief statement of the principal results of the recent Oriental Congress:—

Summaries of research up to date were submitted in various departments, among which the most noteworthy are those of Prof. Vasconcellos-Abreu, for Sanskrit; Prof. Montet, for Hebrew; Prof. René Basset, for Arabic; Dr. Ziemer, for Comparative Philology; Prof. Cordier, for Sinology; Prof. Amélineau, for Egyptology; Capt. Guiraudon, for African Languages since 1883; Mr. J. J. Meyer, for Malayan; and Col. Huart, for Turkish.

The following explorations were brought under notice:—Those of M. Claine in the interior of Sumatra; the finds and conclusions of Mr. Flinders Petrie at Madam; the discovery of the first Previdian prehistoric pictures and remains at Bellary, by Mr. F. Fawcett; the contested report regarding a dwarf race in the North of Africa, by Mr. Haliburton; the Oriental features of numerous monuments and tombs in Majorca and Minorca, by M. Cartailhac; the Cyclopean remains in Polynesia, by Mr. H. Sterndale; and the Lybian inscriptions of Capt. Malix.

Among the 160 papers that were contributed, the most noteworthy, perhaps, are: "The Creation by the Voice and the Hermapolitan Ennead," by Prof. Maspero; "The Identity of the Pelasgians and the Hittites proved by Ceramic Remains," by Father C. A. de Cara; "The Order, Historians, and Registers of the Holy Sepulchre," by the Abbé Albouy; "Indian Theogony," by Prof. G. Oppert, of Madras, showing non-Aryan sources; "The History and Practice of Hindu Medical Science," by Pandit Janardhan, illustrated by several collections of native drugs made by himself and others, and accompanied by two unique Sanskrit MSS.; "The Ancient Tshampa" and "French Colonial Education," by M. E. Aymonier; Expositions of Indian and Japanese Music; the Linguistic Basis of the Shawl and other Eastern Manufactures, by Profs. Leitner and Schlegel; a series of papers on Central Asia, Afghanistan, and Dardistan, by Drs. Bellew and Leitner, Mr. R. Michell, Colonel Tanner, and a number of Central Asian chiefs and Indian or Kashmir explorers. Oriental folklore has also, probably for the first time, been included in the programme, forming a connecting link with the forthcoming Folk-Lore Congress.

Among other new departures may be mentioned—the inclusion of comparative law and legal administration in Oriental countries; the condition of indigenous oriental education; the importance of ethnography in philological studies, illustrated by papers from Prof. G. Schlegel, Mr. C. Johnston, M. G. Reynaud, Dr. Leitner, M. Pret, and the Rev. Dr. C. Edkins. Prof. Abel's Indo-Egyptian affinities have received confirmation from Pasteur Fesquet's contribution on "The Phonetic Relations of the Hebrew and Indo-European Languages," Mr. R. Michell's treatise on "The Russian

Verb," and from others, including Mr. Stuart Glennie.

Mr. Vincent A. Smith submitted a "progress report" on Numismatics, which brings this subject up to date; and Mr. W. Simpson gave an account of the progress of Oriental archaeology since 1874, when the Oriental Congress paid its first visit to London. The Graeco-Buddhistic and other art collections at the Working Museum have led to valuable communications on Oriental art and ethnography; and Prof. J. Oppert settled the date of an inscribed Assyrian brick in the Blau collection as being 668 B.C. The commercial importance of Oriental linguistics has been emphasised, and the co-operation of the London Chamber of Commerce has been secured towards the founding of an Oriental commercial school in the City of London. Prizes in various Oriental subjects have been offered; and a society for the cultivation of Japanese, and another for Semitic languages, are in course of formation in London.

The relations of Europeans with Orientals, especially those between Orientalists and native scholars, including their respective methods of research, have been considered by Sir Richard Meade, Generals Dennehy and Showers, and others; and proposals for the encouragement of Oriental studies have been made for the Universities, the Christian ministry, the Scotch Commission on Examinations in Arts, the Oriental University Institute Examinations, and for various countries which, whether in Europe or even in the East itself, neglect the cultivation of ancient learning for its own sake, or in its relation to modern requirements. Drs. Wright, Adams, and Witton-Davies took an active part in this matter, and the last-named advocated the holding of an annual Oriental Congress in England.

In Oriental history, Dr. Schlichter's "Indian Ocean in Antiquity," the Rev. Prof. Skarsted's "Phoenician Colonisation of Scandinavia," Dr. A. C. Lincke's "Continuance of the Names Assyria and Niniveh," Dr. W. Hein's "Omar II," Dr. Schlichter's "History of African Explorations," Mr. Hordern's "Episode in Burmese History" may be referred to.

Among special questions of research, "The Assyrian Pronoun," by the veteran scholar, Mr. Richard Cull; "Cussari (11)," by Dr. Friedländer; "Pirke Aboth," by the Rev. Dr. C. Taylor; "The Hymns of St. Ephraim in Syriac," by Monsignor Lamy; "Syriac Diacritical Points," by the Abbé Graffin; "Yahveh," by Dr. Strauss; "Vital Statistics among the Ancient Jews," by Dr. M. Adler; the Book "Kohleth," by Prof. Myrberg; the "Himyarite Inscription No. 32 in the British Museum," by Prof. H. Derenbourg—follow the lines of previous Oriental Congresses. Prof. Jules Oppert's paper on "The Chronology of Genesis," also attracted much attention.

As usual, the Congress was inundated by proposals regarding the transliteration of Oriental languages. Foremost among them was one by Sir Monier Williams, who was not a member of the Congress. They have all been referred to a committee, but it is to be distinctly understood that they are not in any way to displace the native characters.

Among the governments that have taken a special interest in the Congress are those of Spain, Italy, France, Russia, and Greece. The Colonial Office sent a representative, who spoke on "Fiji and Rotuman." The Lieutenant-Governor of Adelaide, the Hon. S. J. Way, represented its University; and the Deputy Vice-Chancellor gave the Congress an official reception at Cambridge. Altogether nine governments and thirty-eight universities and learned bodies were represented.

Two invitations reached the Congress for next year, one from the Spanish and the other from the French Government. The former was

accepted; and the Statutory Tenth International Congress of Orientalists will accordingly be held at Seville and Granada in September or the beginning of October 1892, following the festivities in connexion with the fifth centenary of the departure of Columbus from Huelva and the assembly of the Congress of Americanists and Geographers at Madrid. The Oriental University Institute has assigned two prizes, one of Rs.5000, the other of Rs.5000 to the Spanish organising committee, to be awarded for translations from Sanskrit and Arabic respectively.

SCIENCE NOTES.

PROF. KARL PEARSON, of University College, London, has now sent to press two books, which represent the results of much of his private work during the past half-dozen years. One is the second part of Todhunter's *History of the Theory of Elasticity and the Strength of Materials*, to be published by the Cambridge University Press. This will form a bulky volume of more than a thousand pages, dealing with recent researches in this field down to Sir William Thomson, to whose work the last chapter is devoted. A complete history is given for the years 1850 to 1860, involving an analysis of several hundreds of memoirs; and the researches of Saint-Venant, Rankine, Joule, Wertheim, Wiedemann, Kirchoff, &c., are very fully dealt with up to date. The other book covers the same ground as the introductory course of lectures which Prof. Pearson recently delivered as reader in geometry at Gresham College. Its contents will practically be identical with those of a volume announced as long ago as 1886 for the International Scientific Series, under the title of *The Common Sense of the Physical Sciences*; but it will now appear in the Contemporary Science Series, published by Mr. Walter Scott. Its main object is to question the fundamental notions of modern physics, showing that there has been an unnecessary and unwarrantable intrusion of metaphysics into the sphere of science. To some extent, therefore, it will constitute a reply to the presidential address of Prof. Oliver Lodge at the recent meeting of the British Association.

FINE ART.

THE ITALIAN PICTURES AT MUNICH AND DRESDEN.

"KUNSTKRITISCHE STUDIEN ÜBER ITALIENISCHE MALEREI."—*Die Galerien zu München und Dresden.* Von Ivan Lermolieff. (Leipzig: Brockhaus.)

In considering this volume—the latest and ripest product of Giovanni Morelli's lifelong studies and of his enthusiastic devotion to the great art of Italy in her prime—we are first penetrated with the keenest regret at the thought that the most commanding, the most sympathetic, personality in the world of art criticism and art history has vanished; and vanished, too, just at the wrong moment. For Lermolieff, with a commendable modesty which it would be hard to parallel, whether among predecessors or contemporaries, commenced his career as a writer only when, at nearly sixty years of age, he had already attained to complete maturity of experience and judgment. Now, in the fulness of years, but without having said all, or nearly all, that he had to say, he disappears, having exercised during the decade between 1880 and 1890 a penetrating and transforming

influence, which it would be vain even for his most uncompromising opponents to deny; having abashed and silenced many a self-assertive paradox-monger, many a trumpeter of his own fame, but leaving necessarily much unaccomplished that now time and the labours of those following in his footsteps can alone achieve.

It is a bitter disappointment, moreover, to learn, from Morelli's literary executor and fellow-worker, Dr. Gustavo Frizzoni, that the final volume of this altogether revised and transformed edition of the work which first made him famous—that which would have dealt nominally with the gallery of Berlin, and derivatively with such of the Raphael and so-called Raphael drawings in public and private collections as Lermolieff had not yet pronounced upon—will not, as had at first been hoped, see the light. Reverence for the memory of his friend and master prevents Dr. Frizzoni from placing before the public in an incomplete and confused shape Morelli's voluminous notes for this the last part of his task, which must thus definitively remain unfinished.

In his modest preface the deceased writer states that

"apart from some information with regard to the almost unknown Bergamasque painter, Giovanni Cariani, and a detailed examination of the interesting pen-and-ink drawings of the Venetian Domenico Campagnola . . . the friendly reader must not expect to find much novelty in the present volume."

He goes on to add that he has therein entered upon a more exhaustive discussion of that large class of Northern, and chiefly Flemish, paintings which, both in public and private galleries, have long passed as the work of Italian masters. But this is a singular, almost a misleading, understatement of the true value and contents of the revised book. For it contains, in addition to the new material specially referred to by the author, an important section dealing in masterly fashion with the drawings of Verrocchio, and with the vexed question of the paintings attributed to Leonardo da Vinci at Dresden and Munich; much that is new with regard to the earliest works of Correggio; solid additions to the remarks on Marco Basaiti, Antonello da Messina, and Giorgione; and some curious and instructive notes with regard to that interesting second-rate painter, the little-known Bartolommeo Veneto, or "de Venecia," as he on one occasion signs himself on a female portrait in the Melzi collection at Milan. Morelli now supplements his observations on Mantegna by a nearly exhaustive list of his paintings on panel and canvas, both in Italy and elsewhere, adding, however, little or nothing to the well-known series, save the very finely conceived and exceptionally interesting "Infant Christ as Salvator Mundi," now in the collection of Dr. Jean-Paul Richter, at Florence. He passes over in silence the "Adoration of the Shepherds" in the Boughton Knight collection—a panel having much analogy with the famous triptych in the Tribuna of the Uffizi, and also with the unfinished engraving by the master, showing the Madonna with her august head haloed by a glory of cherubim.

Neither is any mention made of the large "St. Sebastian" in the church of Notre Dame at Aigueperse in Auvergne, a work not known to the writer of these remarks, but the authenticity of which is unhesitatingly vouched for by M. Paul Mantz and M. Louis Gonse, among other French critics of eminence. This painting would appear to be nearly related to, though not identical in design with, the more than life-size "St. Sebastian" in the Scarpa collection at La Motta near Treviso, which was in Mantegna's studio at his death. Morelli further ascribes, as appears to us quite justifiably, the two "Seasons," purchased for the National Gallery from the Hamilton Palace collection (No. 1125), not to the master himself, but to an able imitator; and he takes away from him, too, the well-known drawing with the design for a monument to Virgil, now in the His de la Salle gallery of the Louvre, giving it to Francesco Bonsignori. To the latter painter, if indeed it be he who executed the large tempera in the Brera gallery representing San Bernardino of Siena, we should like to attribute the large "Madonna and Child" given to Mantegna in the collection of the Earl of Wemyss, and exhibited some years since at Burlington House. To the section dealing with Jacopo de Barbari, which was one of the most noticeable passages in the first edition, is now added a note indicating five drawings attributed by the author to this ultimately Germanised Venetian, including the exquisite black-chalk study of a Venetian youth, now, with another similar drawing, in the Habich collection at Cassel. A very precious discovery, or rather identification, is that of a drawing by Antonello da Messina in the great Malcolm collection—the only one, it is believed, which can at present be attributed to the famous Siculo-Venetian master. This is the masterly portrait of a man with rough-hewn features, which, as Morelli points out, has evidently served as a preliminary study for the "Condottiere" in the Salon Carré of the Louvre. It is No. 342 in the catalogue of the Malcolm collection, and has been reproduced by Messrs. Braun, and also in the present work. It is, of course, by a mere oversight that in the short paragraph on Cima de Conegliano the author states that the Louvre possesses no work by him; seeing that in the large side gallery there, in which are placed by themselves the works belonging to the early Italian schools, appears an important if not precisely a very attractive "Virgin and Child," with a fine background showing the Castle of Conegliano in a hilly landscape, the authenticity of which is surely altogether beyond question.

Morelli is nowhere more at home than in analysing, as he does in his own sympathetic and convincing style, the artistic personality of his fellow-townsmen, the Bergamasque painter Giovanni Busi called Cariani, a master who is represented in our own National Gallery only by a lamentably inferior and misleading "Virgin and Child, with Saints," though recently there has also been tentatively ascribed to him, the well-known "St. Peter, Martyr," from the Holwell-Carr collection—a work which has far more affinity with the school

of the Brescian Romanino. One of the Morellian audacities against which even some of his friends and disciples were inclined to rebel was the attribution of the powerful Giorgionesque portrait in the Munich gallery, there called "Palma Vecchio by Himself," to Cariani, for whom it appeared too masterly a performance. But now, by a further analysis of this work, and, above all, by its comparison and juxtaposition in reproduction with a recognised canvas by Busi—that mysterious fantasy in the Belvedere of Vienna, showing a youth crowned with vine leaves attacked from behind by an armed man—the gifted critic has gone very far towards proving his case. It would appear that the fine "Madonna with Saints," now in the Frizzoni-Salis collection at Bergamo, was purchased for our National Gallery as a Palma Vecchio by the late Sir Charles Eastlake, but that on the signature of Cariani being discovered on a *cartellino* which had been painted over, it was exchanged for the large altarpiece by Cosimo Tura (No. 772) now in the gallery. The present writer would like to add to the list of works painted by Cariani in his Giorgionesque phase the injured but still brilliant "Holy Family with St. Catherine and St. Sebastian," in the great gallery of the Louvre (No. 38), where it always has been and still is ascribed to Giorgione himself. It is only fair, however, to add that Morelli himself, while denying that Barbarelli had any share in the work declined to acknowledge the correctness of this last attribution.

It is to the researches of our author and of his faithful and able lieutenant, Dr. Frizzoni, that we owe the clearing up of the mystery which surrounded the early career and artistic training of Correggio, during the period which preceded the production of that great "Madonna and Child enthroned, with St. Francis and St. Anthony of Padua" (1514), which is at once the earliest in date and the best of the Lombard master's often-cited works in the Dresden Gallery. To the productions of Allegri's youth enumerated in the first edition, Morelli now adds the following:—

(1) The beautiful little "Faun" in the Munich Gallery, which he in his first edition took away from Correggio and gave to his favourite, Lorenzo Lotto, but now in repentance restores to its rightful owner; (2) the small "Christ taking leave of the Virgin," in the collection of Mr. Benson, which, in depth of pathos and simple dramatic force, far exceeds his later and more important sacred compositions, and, indeed, stands out in strange contrast to such works—marvels of technical skill, but of an almost repulsive mannerism—as the "Deposition" and the "Martyrdom of St. Placidus and Sta. Flavia" in the Parma Gallery; (3) the "Nativity," which passed from an English collection into that of Signor Benigno Crespi of Milan, and which Lermolieff holds to be the brightest jewel among all the productions of Allegri's youth; (4) an injured "Madonna and Child," belonging to Prince Hohenzollern-Sigmaringen; and the more important altarpiece in the collection of Lord Ashburton, with Martha

and Mary Magdalen between St. Peter and St. Leonard.

Comparatively little is added to the great Giorgione question beyond what was brought forward in the quite recent treatise on the Borghese and Panfilii Doria galleries. Still the present volume contains useful though imperfect reproductions of the "Maltese Knight" in the Uffizi, of the "Female Portrait" newly identified by Morelli in the Borghese gallery, and of the beautiful "Portrait of a Venetian Youth," which has, since the publication of this edition, passed from the collection of Dr. Jean-Paul Richter in Florence into the Berlin gallery, instead of into our own, by which it appears that it might at one time have been acquired. Here also is the reproduction of a sepia drawing, "The Martyrdom of a Saint," from Chatsworth, which the author counts among the few authentic drawings of Barbarelli.

Never before has the difficulty of discriminating between the drawings of Titian—which are of altogether inexplicable rarity—and those much more numerous ones of his skilful imitator Domenico Campagnola, been so grasped and solved as on the present occasion. Contrasting the delicate and highly-wrought studies of Campagnola with such broad and masterly drawings of Titian as the "Jealous Nobleman assassinating his Wife"—a study for the fresco in the Scuola del Santo of Padua—and the "St. Jerome" in the British Museum, Morelli establishes, in a few short and decisive paragraphs, the radical differences lurking underneath the family likeness between the designs of the two contemporary Venetians, and fixes landmarks which will serve to abolish confusion in the future. Among a long series of drawings which he takes from Titian in order to restore them to their rightful author, we may single out the "Rustic Concert," in the Malcolm collection, which has been variously attributed to Giorgione and to Titian, and which contains a very evident reminiscence of the famous "Concert champêtre" by the former in the Salon Carré of the Louvre. We are tempted to wish that this admirably clear exposition had included the drawings by and ascribed to Giorgione himself, and the few Giorgionesque engravings on copper of his follower and copyist, Giulio Campagnola.

The most important section of the whole work is perhaps that dealing with the vexed question of the Verrocchio drawings, and with the two works respectively in the Dresden and Munich galleries, attributed to Leonardo da Vinci himself by an imposing array of German, as well as by some French, critics, but by Lermolieff fearlessly declared to be the work of one of that, to him, hateful tribe, the Flemish and German imitators of the Italian art of the Renaissance. Few unbiassed students, after due consideration of Lermolieff's arguments, and, above all, after a careful examination of the undoubted products of Verrocchio's pencil here reproduced, will refuse to agree with him that the so-called Sketch-Book attributed to the great Florentine—the separated leaves

of which are now in the Louvre, the British Museum, the collections of Berlin and Lille, and that of the Duc d'Aumale—belongs to another and an infinitely inferior artist. The question is, however, a too purely technical one to be adequately discussed within the limits of the present remarks.

It is, however, in dealing with the "Madonna and Child" in the Dresden Gallery—once given to Leonardo and now to Lorenzo di Credi—and with the similar but larger work recently unearthed by the learned director of the Munich Gallery, and at his instigation added to that collection, that Morelli shows his fullest powers. His generous indignation knows no bounds at the slight put upon the most universal genius of the Italian Renaissance, the great central sun of Milanese art, by the Berlin and Munich Gallery directors; and closely grappling with them in argument, he, in this contest, as, indeed, in many preceding encounters, fairly blows them out of the water. It is partly proceeding by a close examination of the *pièces de conviction*, partly aided by the flashes of his own brilliant intuition, that Lermolieff has established the connexion between the Dresden and the Munich Madonnas. Both, as he points out, must in all probability have been produced by the same painstaking Flemish *pasticheur*, on whom, by the way, he, in his wrath, is far too hard; for the well-abused *Fiammingo*, in the execution of much of the detail, shows a quite remarkable delicacy and finish. From the first, the recently brought forward Munich example had excited suspicion, from the fact that it combined with figures savouring of Verrocchio the master, or of the quite early Florentine time of Leonardo the pupil, an Alpine landscape of the type which is to be found only in the later or Milanese style, and in the second Florentine manner of the greater painter. For all this, not only the chief authorities of Berlin and Munich, but some French writers of note, including M. de Geymüller (in the *Gazette des Beaux Arts*) have declared themselves in favour of the audacious attribution to Leonardo himself. There can be little doubt, however, that in time the truer appreciation of Giovanni Morelli will receive the sanction of the vast majority of unprejudiced students of Italian art, and that the "Madonnas" of Dresden and Munich will go to swell the list made up of that class of works to which Lermolieff was the first seriously to call attention—*i.e.* the numerous and often, to the casual observer, deceptive imitations and adaptations of Italian art by sixteenth-century Netherlanders and Germans. Morelli appropriately closes this important section of his volume with an enumeration of some of the most striking among these northern imitations of southern masters. This catalogue might, however, easily be doubled, were it worth while to do so, now that the pioneer, whose loss, both as friend and teacher, his numerous and devoted followers must continue deeply and sincerely to regret, has led the way in this by-road, as in so many of the chief high roads of his national art.

CLAUDE PHILLIPS.

CORRESPONDENCE.

FALKLAND PALACE.

London: Sept. 9, 1891.

When this ancient royal residence became the property of the Marquis of Bute some years ago, it was generally hoped that it had fallen into good hands. The building, apart from its great historic interest, was one of the few picturesque fragments of architecture left in Scotland worthy to rank with anything of the kind in England or abroad.

Lord Bute is widely known as an antiquary; hence the expectation on the part of some interested in such matters, that the building would be well cared for. Whether his lordship has proved himself an archaeologist in the best sense, or a true lover of architecture, according to the admirable definition of one of the speakers at the Archaeological Congress in Edinburgh (the Bishop of Carlisle, I think), would appear to be doubtful. All who knew Falkland Palace before the year 1889 must have observed the marvellous colouring on the roof of the wing built by King James V. The massive old slates, as the centuries rolled over them, had become clothed or encrusted with some such growth as one sees on the rocks by the seashore, a rich golden tint that vied with anything to be seen in nature on a sunny day in autumn. These slates have lately disappeared, and a neat modern roof now rises above the weather-worn walls and battered pinnacles of the great hall. It is probable that the weight of the old slates bore heavily on the structure below; but if so, some internal support might have been devised to meet the emergency. As it is, the building has been stripped of one of its greatest beauties.

Another alteration, or "restoration," is the insertion of several dormer windows on both sides of the said new roof. They are built of a cold pinkish stone, brought, I believe, from a great distance, and (whatever appearance they may present in a century or two) their colour is utterly out of harmony with the rich dark tone of the surrounding masonry. Though they are said to be an exact copy from some old design or picture, it is difficult for the ordinary spectator to look upon them as anything but an unwelcome and meaningless addition.

Passing on to the older part of the Palace—the two round towers with their conical roofs, flanking the gateway—which probably existed in the Duke of Albany's time, old acquaintances will here rub their eyes again, as the sky-line has been entirely altered by the new proprietor. The sturdy turrets, instead of finishing with the familiar broad and low points, the most characteristic features of the old piles, are now furnished with high peaked roofs in the approved Scottish baronial style—all quite correct, no doubt, according to the rules of the architectural handbook.

The truth is, to be consistent, this principle should be carried a great deal further. Why not demolish the "modern" structure of James V., which, albeit most charming as an artistic contrast to the older building, is manifestly a departure from the original designs? We should then have a fine new castle as nearly as possible similar to that of the fourteenth century, with battlements, moat, and drawbridge, and perhaps a fair reproduction of the dungeon in which the Duke of Rothesay was starved to death. Though of course shunned by artists and such-like, the structure would then have a certain educational value.

I am painfully conscious that no amount of writing or talking can effect anything in this particular case; but there is no reason why the owners of buildings of national interest should not be made to realise that their actions are jealously watched and, if need be, criticised. Had any such transformations been attempted,

for instance, at Holyrood Palace, or even Roslin Chapel, there would probably have been a public outcry at once; but these buildings have the advantage as to situation over Falkland, hidden as it is in a comparatively obscure corner of Fife.

It is many months since I last saw Falkland Palace, and there may be other surprises in store for the traveller to that secluded spot; but I for one have not yet recovered from the disagreeable effects of my last visit. Possibly reports of subsequent (and future) operations may be forthcoming from time to time by disinterested correspondents. It seems a strange coincidence that these venerable remains of the "favourite hunting-seat" of the early Scottish kings should have been destined to afford a "happy hunting-ground" in these latter days for a distinguished antiquary, possessing not only theories, but the power, so seldom accorded, of putting any theory into execution.

ROBERT LITTLE.

NOTES ON ART AND ARCHÆOLOGY.

MR. WALTER CRANE'S Christmas book for this winter, to be published by Messrs. Cassell & Co., is entitled *Queen Summer*; or the Tourney of the Lily and the Rose. It will consist of forty pages of designs printed in colour, together with letterpress by Mr. Crane himself.

THE committee of the Birmingham Museum and Art Gallery have recently acquired for their permanent collections several pictures by well-known artists, including "The Adoration of the Magi," by Burne Jones; "A Roman Lady," by G. F. Watts; "The Last of England," by Ford Madox Brown; "Beata Beatrix," by D. G. Rossetti; "The Doubtful Coin," by J. F. Lewis; "The Widow's Mite," by Sir J. E. Millais; "The Falls of Schaffhausen," by Turner; and water-colour drawings by Aumonier, Albert Goodwin, Mrs. Allingham, and others. These works will be exhibited for the first time at the end of the present month. In addition to these, Mr. Whitworth Wallis has been fortunate enough to obtain the loan of some of the most famous examples of the Pre-Raphaelite Brotherhood and their followers. Among the most important of these loans may be mentioned "The Vale of Rest," "Mariana in the Moated Grange," "The Blind Girl," "The Proscribed Royalist," "The Baptism of Guthrum," and "Greenwich Pensioners," by Sir J. E. Millais; "Strayed Sheep," "The Scape Goat," "Isabella and her Basil Pot," and "The Shadow of Death," by Holman Hunt; "The Damozel of the Holy Grail," "Sir Tristram and la Belle Iscalt," and "Sir Galahad," by Rossetti; "Flamma Vestalis," "Flora," and "The Wheel of Fortune," by Burne Jones; "Cairo" and "The Dancers," by J. F. Lewis; "Death Crowning Innocence," by G. F. Watts; "Chatterton," by Henry Wallis; "April Love," "St. Agnes Eve," and "The Music Lesson," by Arthur Hughes. Some twenty works by Mr. Ford Madox Brown have also been got together, including "Romeo and Juliet," "Cordelia's Portion," "Sardanapalus," "Romans leaving England," "Haidee and Don Juan," "Stages of Cruelty," "Cromwell and Milton," "The Entombment," "Weights and Measures," and others. The collection will be opened in time for the Musical Festival at Birmingham in the beginning of October.

SIR WILLIAM BRADDON, agent-general for Tasmania, has issued an invitation to English artists to send their works to the exhibition which will be opened at Launceston, Tasmania, on November 25.

M. CHARLES MEISSONIER, son of the late painter, has announced his intention of presenting his father's studio and all that it contains to the State, in order to form a Meissonier museum in the place where the last of his works were executed.

THE STAGE.
STAGE NOTES.

MR. PINERO'S new play, which bears the title of "The Times," is now being rehearsed at Terry's Theatre. For the first time, the printed book of the play will be sold at the theatre on the night of its production. It forms the first number of the series of Mr. Pinero's plays, which Mr. Heinemann is going to issue monthly in uniform style. The first performance of "The Times" will take place about the middle of next month, and the date of the production when fixed will therefore be also the date of publication of the book. The second volume of the series, containing "The Profligate," will be published on the corresponding date in November, and so on.

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LITERATURE.

The History of Dulwich College, down to the passing of the Act of Parliament dissolving the Original Corporation; with a Life of the Founder, Edward Alleyn, and an accurate Transcript of his Diary, 1617-1622; with Notices of the Lives and Writings of some of the Masters and Fellows, and Notes on Local Peculiarities and Associations; by William Young, one of the Governors of the College. With numerous illustrations. In 2 vols. (Printed for the Author by Morrison & Gibb, Edinburgh; sold by T. Bumpus, London.)

VARIOUS circumstances have of late years contributed to give to Dulwich College a more than local fame. Its history has been eventful, and it has now at last found an historian whose work leaves little to be desired. He must be unusually eager for minute investigation who desires to learn more of Alleyn's foundation than he may learn from Mr. Young's two handsome quartos, which are, in regard to form, paper, and print, such as to delight the eye of a lover of books. Here we have a history of the hamlet and of the foundation which has made it famous; an excellent Life of the founder, with an exact and literal transcript of his diary; an account of the theatre in which Alleyn was actor and manager; notices of several men of distinction who were members of the foundation; of the books, manuscripts, and pictures, belonging to the foundation; and of the famous picture-gallery which was given into the charge of the college in the early part of the present century. It is seldom that the muniment-room of a college presents such ample materials for its history, and still more seldom that a man is found able and willing to make a thorough investigation of them, and to give the public the benefit of his research, as Mr. Young has done. The book is not only full of matter, the original documents being largely quoted, but is very interesting to anyone who cares to see laid open to view the inner and outer life of a society which has now existed, amid many vicissitudes, some two hundred and seventy years. It abounds with illustrations of the manners and customs, and of the social life generally, of our forefathers during the existence of the college.

The name Dulwich, the "dale-dwelling," has been written in a great variety of ways. In a charter of 967 A.D. it appears as "Dilwihs"; and Mr. Young gives more than thirty different forms in which the name is found between that date and the beginning of the seventeenth century, when

it assumed its present form of Dulwiche or Dulwich. The manor of "Dilewich" was granted by Henry I. in 1127 to the Cluniac Priory of Bermondsey, with which house it remained until it was surrendered to Henry VIII. on January 1, 1537. It was granted by the king in 1544 to Thomas Calton, citizen and goldsmith, of London, whose grandson, Sir Francis Calton, we find in possession of it in the year 1605, when Edward Alleyn appears on the scene.

Edward Alleyn was born in 1566—two years after Shakspeare—in the parish of St. Botolph without Bishopsgate. As early as 1586 his name occurs in a list of the Earl of Worcester's players, and in 1592 his fame was so high that Thomas Nash wrote of him—"Not Roscius nor Esope, those tragedians admired before Christ was born, could ever perform more in action than famous Ned Allen"; and Ben Jonson's testimony is to the same effect. In 1600 he built, in partnership with Philip Henslowe, whose step-daughter he had married, the Fortune Theatre in Golden Lane, Cripplegate. Meantime, he had acquired an interest in Paris Garden in Southwark, an arena in which various combats, both of beasts and men, were exhibited; and in 1604 he became the King's Master of the Bears—an office of considerable emolument, which he retained until his death. His last recorded appearance in public was on March 15, 1607, when, as a Genius, he delivered, "with excellent action and a well-tuned audible voice," an address to James I. on his reception in the city. It is worth notice that, although he was contemporary with Shakspeare and, like him, a theatrical manager, no mention of the name of the great dramatist occurs in Alleyn's diary or papers, except the record of the fact that he gave fivepence for a copy of Shakspeare's Sonnets. When Shakspeare's name occurs in the papers at Dulwich it is in the curious interpolations which were made by some forger, probably between 1830 and 1840. (See Mr. G. F. Warner's account of these in Young ii. 333).

But Alleyn at any rate resembled Shakspeare in that he found the management of a theatre, in days when the drama was a passion with all classes, a way to fortune. In 1605 he purchased from Sir Francis Calton the manor of Dulwich, and in the course of a few years acquired the freehold of almost the whole manor, at a total cost of nearly £10,000. He himself, not later than 1613, came to live in the manor-house or "Hall Place" on his newly-acquired estate. He was childless, though long married, and he evidently considered seriously the disposition of his large property. What he determined upon was to found, in the midst of the manor of which he was lord, a "college," in the old sense of the word—*i.e.*, a body corporate for various beneficent purposes. This college was to consist of a master, warden (both of whom were to be of the founder's surname), four fellows, six poor brothers, six poor sisters, and twelve poor scholars, and was to be endowed not only with the Dulwich estate, but with property in Lambeth and Bishopsgate, and with the Fortune Theatre. The master was the general head and

governor; the warden—who was to succeed to the mastership whenever a vacancy occurred—was the bursar and kept the accounts; the fellows were to perform the services in the chapel and to teach in the school. Alleyn was very anxious about both these matters. A devout man and loving a somewhat stately ceremonial, he wished the service in the college chapel to be said daily, and in such manner and form as was usual in the King's Chapel or Westminster Abbey. The school was to consist of not more than eighty boys, including the twelve scholars, who were to be instructed in such books as "are usually taught in the free grammar scholes of Westminster and Paule's"; that is, they were to have the best education then known. The inhabitants of Dulwich were to have their "men children" freely taught, and "forreyners" were to be admitted at a fee determined by the master and warden. The scholars, as well as the poor brothers and sisters, were to be taken from four parishes in which Alleyn was specially interested—St. Botolph's without Bishopsgate, in which he was born; St. Luke's without Cripplegate, in which he built his theatre; St. Saviour's, Southwark, in which he kept his bears; St. Giles', Camberwell, in which the college is situate. It may be noted, as the contrary has often been supposed, that Alleyn nowhere expresses any desire to benefit actors by his foundation. In fact, he seems rather to have wished to ignore a profession which had probably caused him to be refused the honour of knighthood.

The building of the college was begun in 1613, and the chapel was consecrated by Archbishop Abbott on September 1, 1616, the founder's fiftieth birthday. In consequence, however, of the opposition of Lord Chancellor Bacon, who disapproved of institutions of this kind (see his letter about Charterhouse, in Spedding's *Life*, iv. 247), the king's letters patent giving license for the foundation were not issued until June 21, 1619. Alleyn executed his deed of foundation on September 13 in the same year, when he gave a grand banquet—full particulars of which are preserved in the diary—at which the Lord Chancellor himself was present. "Inigo Jones, the King's surveyor," was also one of those who dined, but whether he had any hand in the building of the college does not appear. The statutes for the government of the members were not formally given until November 20, 1626, only five days before Alleyn's death. Up to that time he seems to have governed the college pretty much at his own discretion; and, as he discovered defects in his original scheme, he introduced some particulars in the statutes which were soon found to be beyond the powers conveyed by the letters patent. These consequently came to nothing.

Although they bear marks of great care, never, probably, was there a body of statutes which gave rise to more litigation. Disputed elections, appeals to the Archbishop of Canterbury as visitor, actions at law, are of the most common occurrence in the history of the college. Nor did the foundation, as time went on, answer to

Alleyn's wishes. The chapel services were not kept up as the statutes enjoined; the two fellows to whom the care of the school was entrusted, instead of having a school which might rank with Westminster and St. Paul's, taught only the twelve scholars, and that in a perfunctory manner. It is not surprising that a rich foundation which existed to so little purpose attracted the attention of the public; and in 1854 the Charity Commissioners began an inquiry into its affairs, the result of which was that they promoted a bill in parliament for its reform, which received the royal assent on August 25, 1857. By this Act the existing corporation was dissolved, its members receiving pensions, and an entirely new scheme for the management of the college was established, under which very handsome new buildings were erected and the school attained to great prosperity. It was then seen that the Dulwich College Act had scarcely contemplated an upper school of some six hundred boys, and difficulties arose in its working. Under the provisions of the Endowed Schools Act, the Charity Commissioners in 1882 propounded a new scheme, under which the educational portion of the foundation received a still further extension, and provision was made for schools in the more distant parishes which Alleyn designed to benefit. Probably at the present time Alleyn's foundation produces as much substantial benefit as any estate ever left for charitable purposes. Its history has been a curious and eventful one, and those who follow it in Mr. Young's pages will find it full of interesting matter.

Of some members of the college full notices are given, which are not the least entertaining portion of the work. These are Mr. James Hume, a Scotchman, fellow from 1706-1730, who was evidently a man of great vigour and ability, and who took the lead in all matters of college business; Ozias Linley, a brother-in-law of Mrs. Richard Brinsley Sheridan, an excellent musician, and one of the quaintest of men; and John Allen, another Scotchman, who for many years was constantly to be seen at the famous parties at Holland House, a man of letters of considerable power and reputation, well known to all the wits of his day.

It should be mentioned that Mr. Young acknowledges his special obligations to Prof. R. K. Douglas, Mr. G. F. Warner, and Mr. F. B. Bickley, all of the British Museum, for the assistance and advice which he has received from them throughout.

S. CHEETHAM.

The Works of Heinrich Heine. Translated from the German by Charles Godfrey Leland ("Hans Breitmann"). Vol. I., "Florentine Nights," &c. (Heinemann.)

Of the four *opuscula* contained in this first instalment of Heine's works the most interesting to English readers will probably be the somewhat disjointed papers on "Shakspeare's Maidens and Women," written in 1838 to accompany a republication in Germany of a set of engravings by Kenny Meadows and others. The engravings were forty-five in number; but Heine, in addition

to a longish preface and some concluding remarks, wrote notes for twenty-three of the pictures only, the favoured ones being those belonging to the "tragedies," under which category the "histories" and the "Merchant of Venice" were included. Some of the notes treat their nominal subjects very cursorily; but the names serve as pegs whereon to hang discourses on Shakspeare, England and the English, continental politics, and things in general. The author's admiration for Shakspeare and his detestation of everything and everybody else English are alike unbounded. To a reader whose patriotism is not too inflammable, or who is able to set one thing off against another, Heine is infinitely entertaining. Liberty, as whose soldier he professed to do battle all his life, when found among the English, is a possession of doubtful value; England's victories, from Cressy to Waterloo, are a disgrace to humanity; English beauty is short-nosed and wanting in the hinder regions of the skull, and English cookery is barbaric in its simplicity. On the other hand, the glory of Shakspeare, after having been, for nearly a whole century, consigned to oblivion by the Puritan revolution and its after effects, has become, as it were, a spiritual sun for that country which has to dispense with sight of the veritable orb of day for nearly twelve months of the year, that island of damnation, that Botany Bay without a southern climate, smoke-rolling, machine-rumbling, church-going, bad-liquor-swilling England! And so on, and so on—a never-ending stream of epigrams and paradoxes, at times inconsistent one with the other, and frequently interspersed with passages of fine criticism and true poetry. A particularly striking example of the combination of insight with grace is offered by the passage (Leland, p. 423) on Victor Hugo, whom Heine emphatically declares to be the greatest poet of France.

Next in interest, and, mere fragment as it is, possibly of greater intrinsic importance, is the "Rabbi of Bacharach," which was to have been—perhaps was—an historical romance on Sir Walter Scott's lines, dealing with the "Jewish question" as it presented itself to, and was treated by, the fifteenth century. Although not published till 1840, it was written in or about 1824, and, as is shown in his correspondence, cost its author considerable time and trouble in the acquisition of historical and antiquarian knowledge. In the two chapters and a piece of which the fragment as it has reached us consists—and whether any more was ever written is doubtful—we are introduced to the three chief characters of the story and are made spectators of two remarkable and impressive scenes—the Passover-Eve celebration in the Rabbi's house, and the following morning's service in the synagogue as viewed from the women's gallery. In addition to these we are shown the jealously fortified, but withal ill-guarded, Judengasse or Ghetto of Frankfurt, and have several more or less grotesque or humorously-conceived secondary characters set before us. Rabbi Abraham and his cousin-wife, Beautiful Sara, are fine and

dignified figures—the nearest approach, I think, that Heine ever made to drawing a gentleman and lady (using those words in their best significance); and in Don Isaac Abarbanel, the young Spaniard who, renegade as he is from the faith of his fathers, cannot forget or resist the flesh-pots of Israel, we have a brilliant and unsparing piece of self-portraiture. Of the course of the story we have only two insufficient indications: on the heads of the Beautiful Sara and her husband there rests a father's curse—"Seven years shall ye beg your bread!"—and when Beautiful Sara remarks of a handsome deaf and dumb boy, a *protégé* of her husband, that he greatly resembles her little brother who died, the Rabbi makes answer that all angels are much alike. The promise, however, of the whole fragment is so high that it is a subject for sincere regret that accident or other circumstances have caused it to remain what it is.

The remaining two pieces—"Florentine Nights" (1836), and "Memoirs of Herr von Schnabelewopski" (1831)—are of less interest, although the first-named contains, in the form of a series of phantasmagoric scenes, a description of effects produced by hearing Paganini, which strongly recalls De Quincy's "dream-fugue" ("English Mail Coach," section iii.). The story of the "Second Night" is curious, but the ultra-French cynicism of its conclusion is to me thoroughly repulsive. Much of Schnabelewopski" also is very disagreeable. Its most striking figure is that of a young Jew who is killed in a duel, of which the immediate cause was an insult offered to his religion.

The mention of De Quincy a few lines back was not accidental. Both he and Heine were pre-eminently literary craftsmen; word and phrase are used by both as a painter uses pigments, are chosen and combined with as much care in prose as in verse, and always with an eye to the public; with both, in spite of the exquisite charm which pervades their work, the sincerity of what they say is often doubtful. Then, again, both loved to present their thoughts "in the similitude of a dream." But there is no need to push the parallel too far.

To turn from Heine in German to Heine in English. A critic unacquainted with the original, but otherwise competent, would probably be better able than I am to define the whole effect of this volume as an English book. It is to be feared, however, that the judgment of such a reader would not be very favourable. To me the translation is a grievous disappointment, for I expected from Mr. Leland something much less like 'prentice work. Had no translator's name been given, I should have taken the work to be the first serious attempt at prose writing of some Heine-struck youth, and as such pronounced it fairly promising; for there are pages—many pages—in which the original seems to be reproduced with as much fidelity and as much grace as can reasonably be expected in a translation from a writer so difficult as Heine. But I should have considered it my duty to warn the young man that in his next performance of the sort both a better knowledge of German and

more care in the writing of English would be expected of him. For in the present work there are readings of the original which, were any Latin or Greek classic in question, would be pronounced "utterly indefensible," and English sentences which come perilously near to being mere nonsense. Here are a few specimens of the original, and Mr. Leland's version in parallel columns :

"Diesem muthwilligen Geschäfte galt wohl jenes Lächeln, das—"

"Konturen die an Da Vinci erinnern, jenes edle Oval mit den naiven Wangengrübchen, und dem sentimental spitz-zulaufenden Kinn—"

"Kurz, es war ein Gesicht wie es nur auf irgend einem alt-italianischen Portraite gefunden wird, das etwa eine von jenen grossen Damen vorstellt, worin die italienischen Künstler des sechzehnten Jahrhunderts verliebt waren wenn sie ihre Meisterwerke schufen."

"In dem Dichtergeiste spiegelt sich nicht die Natur, sondern ein Bild derselben, das dem getreuesten Spiegelbilde ähnlich, ist dem Geiste des Dichters eingeboren; er bringt gleichsam die Welt mit zur Welt."

"Dieses Wahrnehmen eines Stücks der Erscheinungswelt geschieht durch die Sinne, und ist gleichsam das äussere Ereigniss, wovon die innern Offenbarungen bedingt sind, denen wir die Kunstwerke des Dichters verdanken."

"Dieses Gesicht trägt keine düster fanatische Mönchsmiene, sondern die schlaffen aufgeklärten Züge eines Krämers der sich ängstigt im Handel und Wandel von dem israelitischen Geschäftsgeist überflügelt zu werden. Aber ist es die Schuld der Juden, dass sich dieser Geschäftsgeist bei ihnen so bedrohlich entwickelt hat?"

To find such passages as these in the work of a man already famous, and whose memory reaches back to several years before the accession of Queen Victoria, is decidedly discouraging.

Mr. Leland has made some faint efforts to expurgate his text, has omitted half a page in one place, and here and there an odd sentence or two—strained out a few gnats. But there are more camels than one left behind. In fact, Heine is inexpurgable, and squeamish people had best have nothing to do with him.

I am sorry, very sorry, to have to write as I have done in the latter part of this review; but the only alternative was to say nothing about the book under notice.

R. M. LINTOCK.

Labour and Life of the People. Vol. II.—"London" (continued). Edited by Charles Booth. (Williams & Norgate.)

RESUMING the statistics of poverty, Mr. Booth takes a bird's-eye view of the streets of London. The results of his survey are expressed by maps, in which the various colours correspond to different degrees of poverty or comfort. These degrees are defined in terms of the symbols which Mr. Booth's first volume has rendered familiar, ranging from A, the lowest class—occasional labourers, loafers, and semi-criminals—to H, the upper middle class. The definition is made more distinct by a description of sample sheets of each colour. Here, for instance, is a bit of a black street :

"Of the ground floor at No. 6 Skelton-street, and also of the first and second floors, there is nothing particular to note; families came and went, usually costers, almost always Irish Roman Catholics, living in dirt, fond of drink, alike shiftless, shifty, and shifting. At the top on the third floor there lived for five years Mr. and Mrs. Casson and their four children, all in one small attic. The father earned little, but most of this he spent in drink; the mother was very clean and industrious and careful, but the children were at times without food."

At No. 20 Skelton-street,

"In one of the parlours lived Burton, a man sixty years of age, very quiet and steady, who dragged on with his work (scavenger to the Board of Works), a martyr to asthma. The woman with whom he lived drank. They had not a chair to sit on, and the room was most offensive, swarming with vermin."

Drink occurs with appalling frequency as an attendant of the darker shade of poverty. Twenty per cent. of the inhabitants of the sample streets of this colour are credited with habits of intemperance. Such is the complexion of the lives of some twenty-seven thousand human beings in this city. The number, immense absolutely, is happily small relatively to the more favoured classes, of which purple, "mixed with poverty," and pink, "working class comfort," are the largest. Here are some specimens of pink :

"No. 35 is occupied by a lighterman, who would be comfortable but for drink. All the children are grown up. Two are in service, and the other married. As lodgers they have a young couple with a baby. The man works at Billingsgate, and earns 14s. a week. The wife is ill through want."

The amount of comfort indicated by this type is to be multiplied over a population of more than a million. What Bentham called a lot of happiness and unhappiness has never been so accurately measured.

Penetrating further into the "wilderness of statistics," Mr. Booth and his able coadjutors describe Central and South London—the latter more deeply tinged with poverty than had been expected. The second and third parts of this volume do for Central and South London what the first volume did for East London. There is wanting, however, the unity of interest which the extensive description of industries imparted to the first volume. We have now only an account of West-end tailoring: men's work by Mr. James Macdonald, and women's work by Miss Clara Collet. The following is a

curious incident of the latter species of work :—

"Waistcoat-making might be almost entirely in the hands of women were it not for the reluctance of the tailoresses to incur what they call "responsibility." Very few can make the whole garment, and they are nearly always content to leave the "fitting" to men. The garment, however, is sometimes made throughout by women. Cussocks . . . women can make them throughout, because they need not fit."

Other aspects of the labour and life of the people are portrayed, partly by general description, and partly by as it were photographing samples. Thus, the influence on character of life in blocks of model dwellings is discussed by Miss Octavia Hill; while a lady resident gives "a short sketch of an average day in T. Buildings." The picture of Covent-garden market, which forms another chapter, is particularly lively. One reads with astonishment that all the shops in the market are held on weekly tenancies, "in order to avoid the formation of any monopoly or rings by a combination of the tenants." The following is the account which a shop's foreman gives of his day :

"In winter he gets to work at 5 a.m., and in summer at 3.30 a.m.; he buys and sells in the flower market till 9 a.m., when he goes to his shop in the centre avenue; he works there till eight in the evening" [on duty the whole time, though of course not at high pressure].

Among other chapters rich in information and reflection we may mention Mr. Llewellyn Smith's study on the influx of population. After handling powerfully masses of statistics, he traces minutely the careers of individual emigrants. The general conclusion is that the influx from the country is a movement downwards: the newly arrived countrymen in general recruiting occupations which require strength and steadiness, while town-tried people with deteriorated physique and powers of application form the "sediment deposited at the bottom of the scale." But we do injustice to the particularity of Mr. Llewellyn Smith's results by attempting to summarise them. We are sensible, indeed, how impossible it is by a mere inventory to express the value of the materials which the editor of the work before us has amassed. The compilation of a private citizen, it rivals the parliamentary inquiries which have been the special glory of English publicists. When next some German student of mediaeval chronicles sneers at our insular economics as barren of concrete facts, we may reply by pointing not only to the records, our commissions and societies, but also to the monumental work of Mr. Charles Booth.

F. Y. EDGEWORTH.

In Scripture Lands: New Views of Sacred Places. By Edward L. Wilson. With 150 Illustrations from Original Photographs by the Author. (Religious Tract Society.)

A LEISURELY perusal of this latest book of Palestine travel will be amply rewarded. Even after *Picturesque Palestine* and Lortet's excellent *La Syrie d'aujourd'hui* there was room for this characteristically American

work, so brimful of life and enthusiasm, and so artistically and yet truthfully illustrated. The author begins his pilgrimage in the "holy land" of Egypt, which has supplied fifteen by no means commonplace illustrations. Emil Brugsch Bey gives a graphic account of the "find" of the royal mummies, and the author's photographic skill does the rest. Then, with an admirable dragoman, who confines his services to "educated men," Mr. Wilson follows the Israelites into the wilderness of Sinai. The views of St. Catherine's convent may be specially mentioned. The author is charmed with the Gulf of Akabah, and by word-painting attempts, not altogether in vain, to supply the deficiencies of the camera. From Akabah he started for Petra, traversing the Wady Arabah, and then turning first eastward and then northward, so as to approach Petra by the famous gorge of the Sik, near the mouth of which is the most perfect of the monuments, Khasna Fara'ûn ("Pharaoh's treasure-house"). More fortunate than Mr. Gray Hill, he was hindered by no tribal hostilities, and actually reached the Khasna before the Bedouins were aware. Once in, he could not be turned out; such was the will of Allah! Blackmailed he was to the utmost, but at any rate he got four days for tasting, not for exhausting, these extraordinary monuments. The illustrations of Petra are among the best in the volume, and the descriptions are worthy of them. Much mischief has been done by the torrents since Laborde's time; but with the certain prospect of further destruction, Mr. Wilson's sketches have really an historical value. Among them I must not omit to notice the interesting large-sized view of an ancient altar (p. 105). From Petra our dashing traveller bethought himself of rediscovering Kadesh-Barnea, the identification of which is due to that eminent explorer, Dr. H. C. Trumbull. The probably true Kadesh they failed to find; but they lighted upon a good second-best, which was designated "Sheikh Wilson's Kadesh."

Chapter vi., headed "Three Jewish Kings," is somewhat provoking. Our author has not imbibed the free but devout spirit of Dean Stanley; and the "data and textual references" put together here and elsewhere in the book are based on a literalistic view of the Hebrew narratives, which will offend many cultivated readers. It is sad that an otherwise well-prepared traveller should have neglected one of the most necessary parts of his equipment. Mr. Wilson would probably reply that travel confirms a simple, non-critical view of the familiar stories, and that if you could put a rationalist on camel-back, he would throw his criticism to the winds. But these seem to be pure assumptions. It has not yet been shown that the ancient Oriental races were in all points like their modern representatives, nor has even that commonest of non-critical travellers' theses been established that the Abraham of the narratives of Genesis was of a noble type of Bedouin. Mr. Wilson takes much pains to illustrate the life of David, the outlaw, upon a somewhat similar principle; and one willingly admits that he has more sound reason for

doing so. But I fear he may deposit the germ of the dreaded rationalism in some youthful minds; for how can a Bedouin sheikh have written the Psalms, all of which (including Psalms c. and civ.) Mr. Wilson apparently ascribes to David? The next chapter brings us to Hebron, Bethlehem, Bethany, Mar Saba, the Dead Sea, and Jericho. It is difficult to be original here. Hebron is but slightly treated; M. Lortet is much fuller, and deserves credit for remarking that "as a good number of learned exegetes believe," the patriarchal narratives may only have a legendary (I would rather say, a symbolical) value, in which case the recent "find" in Egypt will hardly be paralleled by a still more remarkable one at Machpelah. I may, however, add M. Lortet's perfectly safe remark:

"Quoiqu'il en soit de cette vieille légende" [*i.e.*, not Abraham's abode at Hebron, but the discovery of the bones of the three patriarchs by the monk Arnulf in 1119], "il n'en est pas moins certain qu'au milieu des roches calcaires de l'est, derrière la mosquée, on voit beaucoup d'hypogées creusées dans la montagne. En cet endroit se trouvait certainement la nécropole des anciens habitans du temps d'Eplron" (*La Syrie d'aujourd'hui*, p. 325).

And with regard to Mr. Wilson's remark on the insolence of the population of Hebron, which shows itself even in the children, I would refer, in arrest of judgment, to M. Lortet, who accounts (p. 325) for this not so much by Moslem fanaticism, as by a perfectly honourable spirit of local independence. Bethlehem and Bethany, of course, please our author better; the manners of their inhabitants form a pleasing contrast to those of the people of Hebron. Little is said of the interesting scenery and striking ruins of Perea; Gerasa, like Baalbec, found no favour with the photographer. In the Jerusalem chapter there is an interesting view of the court in front of the Church of the Holy Sepulchre. Our author is apparently adverse to the claims of the traditional site of the Crucifixion and Sepulture; nor can anyone be surprised. But was it desirable to occupy precious space (all chap. ix.) with Dr. C. S. Robinson's elaborate article (first printed, if we remember right, in the same American magazine from which much of the present volume is republished) in favour of a site still rejected by many of the most critical students of Jerusalem topography? Could not Mr. Wilson have limited himself to giving the three striking views of (1) the grotto of Jeremiah, (2) the new Golgotha, and (3) (small size) Jerusalem as seen from outside the Damascus gate, and referring the student to the best English and German discussions of the subject? For nothing is gained either in Old Testament criticism or in Biblical archaeology by the substitution of one dogmatism for another.

Chapter x. gives only small views. We must still go to Sir Richard Temple for an adequate conception of Nebi Samwil, with its magnificent view (compare the striking scene described in 1 Macc. iii. 46-60). At lovely Jenin (of which no view is given) the author meets with some dervishes (caught by his camera, on p. 225) going from Mecca

to Jerusalem, and ventures on another of his bold comparisons. "Were not those who agreed with Jesus Christ just such characters?" Such sentences spoil an excellent book for students. Several pretty views, and still more charming descriptions, are given of Nazareth; and the Sea of Galilee is treated with much taste, though one longs for colour. More might have been made of the great post-Biblical history of the Horns of Hattin; one feels how thoroughly wrong is the Sunday-school principle which pervades so much of this book. For the Lebanon district one must of course consult *Picturesque Palestine*; but Mr. Wilson gives a striking little view of the wonderful Leontes bridge, and also of the "street called Straight in Damascus," a great part of which is by no means straight, and which, in spite of the common opinion, has not borne the name "Straight" continuously (see Prof. George Hoffmann). I take leave of this beautiful book with regret, and only wish that some of its very excusable defects could be removed in a new and perhaps abridged edition.

T. K. CLEYNE.

"ENGLISH MEN OF ACTION."—*Sir Charles Napier*. By Colonel Sir William F. Butler. (Macmillans.)

ISCARCELY know why I have dawdled over this book of Sir William Butler; for I certainly ought to have had little difficulty with it, and, in point of fact, had none save such personal ones as it would in no way interest your readers to talk about.

It is the Life of a great (or almost great) Irishman, and certainly a great soldier, written by a very distinguished one, and written in such a fashion as I have absolutely almost no fault to find with. Sir William Butler, as is well known to all readers of his previous books, is master of a very vigorous and facile pen, saying what he has to say always clearly and often eloquently, and, what was of prime importance in a subject like his present one, being apparently no way afraid of running counter to current prejudices, whether of the classes or the masses.

But to turn from our author to his subject. The Napiers, whether in Scotland or in Ireland, seem to have been ever a strange and remarkable race; but the strongest (I do not include the man of logarithms in my estimate, as I am quite unable to gauge his strength) and one of the strangest of the name was the subject of the present sketch. Sir William Butler, after a pleasant and, indeed, altogether necessary preliminary chapter on the family of Napier (he was, by the way, first cousin of Lord Edward Fitzgerald) and the early surroundings of the young Napiers at Celbridge, near Dublin, hurries us over the earlier stages of his hero's military career, and brings him quickly, as colonel of the Fiftieth, on the famous and fatal field of Corunna, which was near proving as fatal to Napier as to his illustrious commander. He was only, however, taken prisoner, but in a manner the details of which are most graphically

given in the book before us, and very badly wounded. Through the whole Peninsular War, of course, the Napiers saw much service, of which we may give just one incident before hastening on to the more important part of Sir Charles's career. On the morning of March 14 he is close to the front. Suddenly an ambulance litter borne by soldiers is seen ahead. "Who is it?" he asks. "Captain Napier, Fifty-Second Regiment, arm broken." Another litter follows. "Who is that?" "Captain Napier, Forty-Third, severely wounded." They halt under the shade of a tree. Charles says a word to each, and then mounts his tired horse and presses on to the front.

It was one among the many minor mischances of Napier's life that he was not present at Waterloo. Before the battle, and after the first fall of Napoleon, Napier was placed on half-pay, and entered the Military College at Farnham. He had, as his biographer says, little to learn about war; but it is characteristic of the man that he, with his mature years and his high rank in the service, was not ashamed to go to school again. If he knew war, he was ignorant (and no doubt remained ignorant) of many other things; and, in any case, could not rest idle. A sort of enforced idleness he had to endure, however, for some years; but in 1819 he was at last gazetted as Inspecting Field Officer of the Ionian Isles. This was an office with little to do, but Napier soon found work in various diplomatic missions and travels in Greece. In 1822 he was appointed Military President in Cephalonia—an island (I quote from Sir W. Butler) where it was hoped that the "impetuosity and violence of Colonel Napier's character and politics" might find room for action without danger to the State. And room for action he did find with a vengeance.

"Do not," he writes to his mother, "expect long letters from one who has scarcely time to eat or take exercise. My predecessor is going home half dead from the labour, but to me it is health, spirit, everything. I live for some use now."

But I am forgetting that my business is to review Colonel Butler's book, and not to write a sketch of Napier's career. All that he did in the Ionian Isles, including his negotiations with the Greeks for the command of their insurrectionary forces, will be found fully and forcibly recorded by our author. A Greek lady, he tells us, said to him in the very year he was writing, "They still speak of Napier in Cephalonia as of a god."

The sixth chapter of the book shows how Napier remained unemployed for nearly a decade, leaving the Ionian Isles in 1830, and only receiving the command of the troops in the North of England in 1839. What he did, and still more what he said, in that office is very interestingly told, often in his own words, in the next chapter. But I must spare what further space I can give to this book to what is told of his Indian career, and especially his Sind campaign; for in this he for the first, and, indeed, for the last, time got the opportunity of showing the mighty man of war he was.

Into the intricacies of Indian politics, and the question as to how much or how little

right Napier had in his quarrels with what may be called the Indian Machine, I do not intend to go. Sir William Butler, as is natural, seems a thick and thin supporter of his hero in all (or nearly all) his quarrels; and I am not in the least competent to guide your readers through this jungle of Indian politics, knowing, indeed, next to nothing of the routes.

Neither can I do more than merely glance at the great achievements of Napier in India. What he did, and how he did it, is admirably told in the book. I have spoken more than once of Sir William Butler's style, but have given no adequate specimen of it. The opening sentence of the chapter on the battle of Miani, though having but an indirect bearing on the battle or the men who fought it, will at least show how our author can write—

"The desert—the world before it was born or after its death, the earth without water, no cloud above, no tree below—space, silence, solitude, all realised in one word. There is nothing like it in creation."

At Miani Napier had little more than two thousand men, of whom but four hundred were Europeans, to oppose to the Sindian hosts. "I have one British regiment," he had written only the previous night, "the Twenty-second, magnificent* Tipperary": or, to quote his brother Sir William—

"On the left of the artillery marched the Twenty-second regiment. This battalion, about four hundred in number, was composed almost entirely of Irishmen, strong of body, high-blooded, fierce, impetuous soldiers, who saw nothing but victory before them, and counted not their enemies."

For what these Tipperary men, and other men, did at Miani, I can only refer to the book under notice, where the most exacting reader will find all that he could expect. So, too, of the storming of the hill fortresses, the action of Dubba, the rapid and successful close of the war, and the subsequent just and vigorous administration of the conquered province.

He remained in Sind until September, 1847, harassed and worried nearly all the time by the Great Company and its servants. I have said I did not mean to enter into these disputes. Those who wish to know all about them may read the story in his brother's books and those of his opponents. A few words, however, of a general nature there may be no harm in extracting from the book under notice.

"He had dared to speak the honest truth that was in him about the greed and rapacity of London directors, and the waste, the extravagance, and the luxury of these English servants in the East; he had committed that sin which power never pardons, the championing of the poor and the oppressed against the rich and ruling ones of the earth. Now he had to pay the penalty, and from a thousand sources it was demanded at his hands."

But I must hasten over the rest of this life, so profoundly interesting from its subject and the manner in which it is handled. Again, after the almost drawn

* This finely laudatory adjective of Napier's has been degraded to very vulgar uses in Ireland of late.

battles of the Sikh war in the winter of 1848, Napier was summoned to India, where he landed in May, 1849, but only, with his usual luck, to find the war over. Here, in his new capacity of Commander-in-chief, with no battles to fight save administrative and moral ones, he lingered on for some year and a half longer, constantly battling with Leadenhall Street, but at length succumbing in disgust. Here, and in this connexion, I should like to quote another passage from the book before me:

"The soldier and the shopkeeper must ever remain at opposite poles of thought. At their best, one goes out to fight for his country, and, if necessary, to die for it; the other remains at home to live, and to live well by it. At their worst, one acquires by force from the enemy, the other absorbs by fraud from his friend. But between the best and the worst there is a vast class of mental shop-keeping people who, although they do not keep any shops, are nevertheless always behind the counter, always asking themselves, 'Will it pay?' always dotting up a mental ledger, in which there is no double entry, but only a single one of self. Nothing will be more delusive than to imagine this great class has any fixed limits of caste, rank, or profession. It may have been so once; it is not so now, nor has it been so for many generations. It reaches very high up the ladder now. It has titles, estates, coats-of-arms, moors, mountains, and the rest of it. It can be very prominent in both Houses of Parliament. But there is one thing it can never be, and that thing is a true soldier."

Yes, or a true man. But I must bring this already too long review to an end. To quote our biographer again:

"He came home to die. Not all at once, indeed, did the end come. Such knarled old oaks do not wither of a sudden, no matter how rude may be the shock; but the iron had entered into his soul, and the months of life that still remained were to be chiefly passed in pain and suffering."

But come at last it did, on the morning of August 29, 1853. He was buried at Portsmouth, not Westminster, but his memory will not die.

After what I have said all along, I need add no more as to the literary execution of this book. I can scarcely conceive anything better done or in a better spirit.

JOHN O'LEARY.

NEW NOVELS.

Ruling the Planets. By Mina E. Burton. In 3 vols. (Bentley.)

A Woman's Heart. By Mrs. Alexander. In 3 vols. (White.)

Beggars All. By L. Dougall. (Longmans.)

A Sydney-Side Saxon. By Rolf Boldrewood. (Macmillans.)

Mistress Beatrice Cope. By M. E. Le Clerc. (Hurst & Blackett.)

Thrice Past the Post. By Hawley Smart. (White.)

John Webb's End. By Francis Adams. (Eden, Remington & Co.)

A PORTENTOUS amount of ingenuity has been expended by the author of *Ruling the Planets* on her plot; and yet the result is not satisfactory, for the story becomes

decidedly tedious before the close. It turns on an extraordinary case of mistaken identity. Stephen Maurice, son of a clergyman of the same name, and himself a bank clerk and organist in a church, is identified in a railway carriage by a respectable ironmonger, who has been three or four times Mayor of Saltbury, with Herbert, son and heir of Mowbray Fanshawe of Birchholmie. It happens that this Herbert is dead, and unfortunately has died a few hours before his father, so that an interesting question of succession to property is involved. It happens also that Dr. Sinclair, of Harley-street, who is an intimate friend of Herbert, and whose sister was engaged to be married to him, is in the railway carriage when Stephen is assumed to be the much-wanted heir. He persuades Stephen to personate for a short time the dead man for the good of the living. All sorts of complications arise; for Stephen, while he has to play the son of Mowbray Fanshawe and the lover of Geraldine Sinclair, has also to escape the pursuit of his own father. A game of cross purposes of this kind is interesting and even amusing up to a certain point, but about the middle of the second volume one gets decidedly wearied of it. Besides it ends in nothing, as Herbert Fanshawe turns out to have been married, and to have had a son. There are one or two well-drawn characters in *Ruling the Planets*—notably a would-be detective and Wylde, who has been servant to Herbert Fanshawe. Dr. Sinclair's cruelty to his sister in passing off a stranger for her dead lover is incredible, and is hardly atoned for by the match which is being arranged towards the end of the third volume between that stranger and Geraldine. It is only fair to a writer who has unquestionably bestowed great pains on her work to say that she writes well on the whole, though sometimes a little too effusively.

A Woman's Heart is a commonplace, wearisome story, with an unconventional but also unsatisfactory ending. Lord De Walden is the ordinary married weakling, who does not appreciate the high qualities of his rather painfully good wife Claire. He elopes with Eva Repton, an adventuress widow of the ordinary Circean type. Stephen Ferrars loves Claire passionately, and she returns his affection after a fashion. If only she would take the proper steps for securing a divorce, they could be virtuously happy together. But she has scruples of different sorts, and it is not till an exceptionally cruel blow has been inflicted upon her feelings that these are overcome. Before the necessary legal proceedings have been initiated, De Walden is deserted by the adventuress (who marries a wealthy Australian with a house in Park-lane), and meets with an accident which ruins him physically for life. Then Claire returns to him, and in the last chapter of the third volume is seen nursing this miserable wreck of a man, who even in his helplessness has no affection for her. One or two characters in *A Woman's Heart*—more particularly Mrs. Holden, Mrs. Repton's outspoken aunt, and a girl artist—are good sketches. But there is absolutely nothing else to recommend in a

book the disagreeable character of which is hardly relieved by a single pleasant passage.

Certainly no more startlingly original story has been published within recent years than *Beggars All*: and yet the scene of it is laid, not in one of the Pacific States of America, but in one of the western counties of England. Esther Thompson, whose nickname is Star, finding it practically impossible to support her invalid mother and sister, marries, through the medium of a matrimonial advertisement, a newspaper reporter of the name of Hubert Kent. The marriage turns out well enough until Star discovers that her husband ekes out his income by burglary. She quarrels with him, although he himself regards his burglary as a practical exposition of Socialism. In the end he accepts a situation in America, and there Star intends to join him some day. A not less extraordinary character than Kent is Gilchrist, who, although he here figures as a serving man, has at one time been a clergyman. He has been ruined by a dissolute, drunken sister, and yet he takes the post of man-servant to that sister's deserted and undeserving husband that he may help both. In addition to Gilchrist, Kent, and Star, there also appear Marian Gower and a curious creature, named Tod, who is a sort of lunatic Toots. It is a Robinsonian world that the writer of *Beggars All* moves and acts in, and he—or perhaps she—has evidently many ideas on social and other questions to think out. But there is so much power of various kinds—especially of character-description—in this book, that its author may be welcomed as a most promising addition to the ranks of writers of fiction.

A Sydney-Side Saxon is one of "Rolf Boldrewood's" shorter and slighter sketches. It has no plot to speak of. A Kentish farm-labourer migrates to Australia, and there, by courage and steadiness, moves on from high to higher until he reaches fortune's crowning slope as Mr. Claythorpe of Bandra Willendoon Yugildale, a "well-in squatter," if ever there was one. Claythorpe is represented as narrating his own biography to a large Christmas assemblage at Bandra House. It is a delightfully simple story. Claythorpe's struggle was not marked by many ups and downs. He would have married Possie, the more brilliant of the two girls that he had occasion to hesitate between; but as she was killed in a steeple-chase, he marries Nellie, the staidier, and is probably happier than he would have been under other circumstances. The best character in the story is Jim Leighton, the son of Squire Leighton, a well-educated gentleman, yet a waif and apparently an irreclaimable drunkard. He is not, however, altogether irreclaimable, for he "steadies up" and marries Claythorpe's sister. *A Sydney-Side Saxon* is an excellent story—say for reading by a parson's daughter at a meeting of agricultural labourers—but it is nothing more.

Mistress Beatrice Cope is neither more nor less than a gracefully written romance of the familiar "Jacobite" sort. Beatrice has a lover and a brother, and of course gets

into trouble with the one about the other, because, as that other is a Jacobite, she has to keep secret his visits to her. Raymond Forrest is a fine example of the tolerably well-known hot-headed young gentleman of the old school, and Charles Cope's escapes have as much of the hairbreadth character as is at all necessary. There is decided ingenuity in Beatrice's device for putting Colonel Willoughby off the scent by singing to him. But when this is said, all that is needful has been said of *Mistress Beatrice Cope*.

Thrice Past the Post is at once one of the poorest and one of the pleasantest of Mr. Hawley Smart's stories. He has made no attempt to give it an elaborate plot, much less to write it in an elaborate style. It is a very conventional love-story, with some racing and gambling thrown in. Harold Sedbergh, the son of a squire, who has more than his share of the family failing of bad temper, is in love with Bessie Radley, a country doctor's daughter, and Bessie is even more in love with him. Harold having quarrelled with his father, to whom have been reported stories of some real and more imaginary high play on the part of his son, takes to pessimism and sporting journalism. He is still a gentleman, and can still win races however; and as his father takes a fancy, and leaves his money, to Bessie Radley on condition of her marrying the man of her own choice, all ends conventionally. *Thrice Past the Post* may be found useful to while away a short railway journey with, but it is good for nothing else.

There is considerable ability in *John Webb's End*, repulsive as it is almost from the first page to the last. John Webb, an Australian and the morally undisciplined son of a father whom undeserved misfortune and his own violent temper have converted into a savage, seems on the point of being saved—from himself—by his love for Beatrice Humphreys, a superficially sweet country girl. But Beatrice dies, and John Webb discovers from her strange and sinister friend, Annie Hassall, that she had loved and been ruined by a handsome sensualist named Carter. He kills Carter after a duel with knives, which is described with French, if not Wiertzish realism, and then, as Thunderbolt, becomes known as the most daring bushranger of his time. Finally he shoots himself. As a study in the morbid, *John Webb's End* is beyond doubt one of the most powerful stories that have recently been published, although in parts badly written.

WILLIAM WALLACE.

SOME BOOKS ON HEBREW LITERATURE.

UNDER the title of *Hebräisches Wörterbuch zum alten Testamente* (Leipzig: Veit), Prof. Siegfried and Stade have brought out Part I. of a new Hebrew-German Dictionary which, for compactness and practical utility, not less than (so far as a first examination enables us to say) for scholarly accuracy, may rank among the best productions of lexicography. The arrangement is alphabetical; and so large a number of references are given, that the vocabulary of the Old Testament may be easily mastered by the linguistic student. Comparison of the cognate

languages is avoided, but references are inserted to recent works of authority on this subject. Indeed, the constant use of this dictionary will show the student where to go for the best critical information on the Old Testament. Perhaps the more recent works of Prof. Robertson Smith might with advantage have been referred to oftener, but there is no disposition to neglect distinguished English scholars. Assyriological writers are sparingly mentioned, but this reserve is probably intentional, and will diminish in subsequent editions.

On such a word as ירושלם, for instance, we shall find a reference added to the Tell el-Amarna tablets. Whether enough attention has been given to synonyms may also be doubted. On the Psalms, Olshausen is the chief authority recommended. We are glad that this admirable critic is coming back into vogue. Stade and E. Meyer appear to be the principal authorities on history and archaeology. As the greater part of the work is already in type, the publication of Part II. will not be long delayed. Being much briefer than the Anglo-American work, of which the first part has appeared in America, it may be said to occupy an independent position.

Glossarium Græco-Hebræum; oder der griechische Wörterschatz der jüdischen Midraschwerke. Ein Beitrag zur Kultur- und Alterthumskunde. Von Dr. Julius Fürst, Rabbiner. (Strassburg: Karl J. Trübner.) "Words have their history": this truth is amply illustrated by this latest monument of Jewish learning. So much has been done of late both for the correction of the Midrash texts and for the philological explanation of the many strange words, especially foreign loan-words, which they contain, that Dr. Fürst was fully justified in compiling this special glossary of Græco-Hebrew terms. Many illustrations may be found here both of archaeology in general and of the history of the pronunciation of Greek in particular, and the introduction is well adapted for ordinary classical students. If slips should now and then be found—e.g., when *κοσμοκράτωρ* (found in Pesikta, 14a) is said not to occur in Greek literature as a title of kings—it will only be a proof that eminent scholars must pay their tribute to human frailty. Dr. Fürst's reputation will certainly not be lowered by this useful and learned work. The type is excellent; and the references both to the ancient Midrashim and to modern commentators are abundant.

Die Entstehung des Alttestamentlichen Kanons: Historisch-kritische Untersuchung. Von G. Wildboer. (Gotha.) This is a revised and enlarged edition of an excellent Dutch work on the Old Testament Canon, already noticed in the ACADEMY. Our reviewer expressed the wish that the work might be translated, and now it lies before us translated, but not into English. However, Dutch is so rarely an accomplishment of English Bible-students that we heartily thank the author for sending his book to us in "hochdeutsch." Works on this subject are wanting in the English student's library; now the German reader at least can refer to two good books, written from slightly different points of view, the present one and Buhl's, published in this same year. Would that Prof. Robertson Smith could give us a new and expanded edition of his excellent lectures, *The Old Testament in the Jewish Church* (1881)!

The Psalms: A New Translation, with Introductory Essay and Notes. By John de Witt. (New York.) The translation in this interesting work is a revision of that which appeared under the title *The Praise-Songs of Israel* in 1884 and 1886. As an experiment in the difficult art of rendering from one language into another belonging to a totally different linguistic family, it deserves careful attention.

Many changes have been made by the translator since the first edition. The rhythm in particular is a bold innovation, reminding us of the attempt of Prof. Gilbert (*The Poetry of Job*: Chicago, 1889), noticed in the ACADEMY, to reproduce the original rhythm of the Book of Job. The translation carries still further the endeavour to provide thoroughly idiomatic equivalents for the Hebrew, relinquishing the word for word and clause for clause system to which even the best translators have, for the most part, adhered. Among the most peculiar renderings we notice, at Psalm xlv. 8—

"Thy robes are all myrrh,
And the wood of the fragrant agalloch,
And from ivory palaces harps give thee joy."

The agalloch is "a very large tree growing in India and Cochin China, and of great value for its perfume." "The name is not of Semitic, but of Indian origin." Reference is made to Dr. Royle's botanical statements under "Ahalim" in Kitto's Cyclopaedia. "Fragrant" is a paraphrase, *q'ci'oth* meaning literally, it is said, "cuttings" (i.e., blocks or chips). This is strange doctrine; but in the criticism both of dates and of text, and also in exegesis, the author is thoroughly orthodox.

The Threefold Cord: being Sketches of Three Treatises of the Talmud—Sanhedrin, Baba Metsia, and Baba Bathra. By B. Spiers. (Wertheimer, Lea & Co.) This is a useful, popular introduction, specially designed for Jewish readers.

SOME BOOKS ON EDUCATION.

Teaching in Three Continents. By W. C. Grasby. (Cassells.) This book certainly deserves more than passing notice. The writer is an expert, who visited a vast number of schools and the like in the chief countries of Europe, America, and Australia; recording his impressions with, in most cases, chapter and verse for the school and locality where they were formed. The institutions which he saw were neither all exceptional nor all typical; and it is quite clear that he has been at pains to keep his mind free from prejudice, and that he has been betrayed only very rarely into what sounds to the ordinary English reader as national cant. Methodically and intelligently arranged, with a reasonably good index, the little book of less than three hundred and fifty pages contains probably more sound information and reasonable comment on educational matters than any English book since Dr. Fitch's Lectures; and it deals with current matters in a manner much more immediately practical than does Dr. Fitch's excellent series. It is sad to think that so many people, earnestly and most dutifully engaged in the work of education, learn so little as they go on: the schoolroom and its presiding officials are among the most conservative things in creation. A few books like Mr. Grasby's, in the hands of our administrators and teachers, would work infinitely greater good than the most careful administration of our often ignorant and unyielding systems. We should, in the first place, learn how much good is neglected, and how much harm is compassed, by the outrageous exaggeration of educational politics and professional narrowness and selfishness in this country; and, in the next, we might possibly see failure predestinated in the very so-called "reforms" which alternating officialism and sciolism and commercialism are thrusting on us. Every page of Mr. Grasby's book is important; the copy on which this notice is made is marked and scored in a hundred places. It is impossible here to do more than indicate in a very general way the ground he covers. He examines the public provision made for

education, both "new" and "old," the way in which work is tested, the training of teachers, building and organisation of schools, and the like. He puts his fingers very accurately on the weak spots of our English "system," the fatal confidence in the mechanical results of examinations as tests, the ignorant professionalism of many of our best teachers, and the haphazard character of the provision made for secondary teaching and the training of teachers. These things are being impressed on us more and more by critics at home and abroad, and some are sanguine enough to hope that the right effect will be produced by the drops of falling water, if not *vi*, yet *saepe cadendo*. It is, perhaps, natural that the writer, who is an Australian, should not have seen everything he should have seen, nor learnt all that it would have helped him to learn. He, therefore, falls into some curious errors. For instance, he thinks that the Liverpool Teachers' Guild is the largest organisation of the sort in the country; but whereas the Liverpool Guild is an organisation of hundreds, the great Guild of the United Kingdom numbers thousands of members, and does work far more permanently important and valuable than even the genial organisation in Liverpool. Moreover, he should know that the English Home Reading Union is a very large body, of growing influence and helpfulness. But these are very small matters. In all his main facts Mr. Grasby is right, and in his judgments he is generally strictly just. No real teacher or organiser of teaching will do well to miss the opportunity Mr. Grasby's book gives of obtaining something like a bird's-eye view of the current problems in practical pedagogy.

The Teachers' Handbook of Slöyd. By Otto Salomon. (George Philip & Son.) There is a good deal of something like bad blood between the supporters of "Swedish" Slöyd on the one hand and "English" Slöyd on the other, which is certainly a pity. It is not yet out in print, perhaps, but investigators must be prepared to hear both sides. The truth lies in the usual place, though we incline rather to think that Mr. Salomon has not been quite fairly used by his critics, and that his friends have done him much damage by the use of brazen and other instruments. Slöyd is beyond measure important to real educators, because it is the true foundation, in modified forms, of technical education, for which all the world is crying, and about which all the world is tolerably ignorant. It will hardly be believed that in some English training colleges the workshop instruction is given by an ignorant artisan—ignorant in the pedagogic sense, which is the sense most important to teachers. Yet of course, neither riding nor Slöyd can be taught by books; in the one case you must mount your horse, and in the other you must actually handle your tools and material. To teachers and advanced scholars Mr. Salomon's book will prove extremely useful. It is certainly handy, clear, and not too technical.

Froebel's Letters on the Kindergarten. By E. Michaelis and H. K. Moore. (Sonnenschein.) For most people, without doubt, this carefully edited and inexpensive book will do more to vitalise Froebelianism than many more ambitious and systematic treatises. Froebel's earnest belief in the rightness and righteousness of his work, his simplicity and disinterestedness, may possibly kindle a like enthusiasm in readers. It is due to the translators to praise the absolute honesty of their version, which certainly does not spare the oddnesses of their apostle. At the same time it must be confessed that, if the immediate object which they had in view was to render Froebelianism attractive, they might have made a shorter cut by a discreet use of the knife.

NOTES AND NEWS.

MR. HALL CAINE'S new romance, "The Scapegoat," seems to have touched the feelings of English Jews, during its appearance in the *Illustrated London News*. Through Dr. Adler, the Chief Rabbi, they have addressed to him an invitation to visit Russia, together with a companion familiar with the country and the language, in order that he may study the Russo-Jewish question on the spot. We understand that the first edition of "The Scapegoat" in two-volume form was entirely exhausted on subscription. The publisher announces a second edition to be ready this day.

MR. GRANT ALLEN will leave England next week. He proposes to travel through the Tyrol and Northern Italy, before settling down in his winter home at Antibes. In addition to other literary work, he has lately been engaged in preparing for the press a translation of the "Attys" of Catullus which he made some years ago. He will prefix to it a preface, dealing generally with the mythology of the subject.

THE Life of Sir Walter Raleigh, upon which Mr. William Stebbing has been engaged for several years will be ready for publication by the Clarendon Press in the course of October.

MESSRS. MACMILLAN will publish on October 1 the first part of an illustrated edition of Green's *Short History of the English People*, handsomely printed in super royal octavo size. The illustrations, which have been partly selected by Mrs. Green and Mr. George Scharf, are engraved in wood by Mr. J. D. Cooper. They are taken from authentic sources, to exhibit pictorially the arts, industries, costumes, coins, domestic and ecclesiastical architecture of the various periods, and also include a series of portraits. In addition, there will be coloured maps, and chromo-lithograph reproductions from illuminated MSS., &c. It is expected that the whole will be completed in thirty monthly parts.

MESSRS. GEORGE BELL & SONS' new Aldine edition of Gray's Poetical Works, edited by Dr. Bradshaw of Madras, will be published shortly. It is not a reprint of Mitford's Aldine Edition, but an entirely new work; and it will be the most complete edition of the poems, both English and Latin, several pieces that have appeared in various books on Gray being now first collected. The text followed is that of Gray's own edition, published by Dodsley in 1768; and for the posthumous poems the editor has corrected the text from the MS. copies in Gray's handwriting in the Stonehaven MSS. at Pembroke College, and discovered some important inaccuracies made by Mathias and followed by all subsequent editors. The notes contain explanations of various allusions (e.g., the reference to Maclean the highwayman), never before cleared up. To each poem is prefixed an introduction, giving its history, or the occasion of its being written; and the correct readings of places in the "Elegy," &c., where editions differ, are given and accounted for. There is a new Life of Gray by the editor, with several particulars now first given; and a complete bibliography of Gray's works, based on the Catalogues of the British Museum and the Bodleian Library.

FLORENCE MARRYAT'S new novel, entitled *A Fatal Silence*, will be published simultaneously in London and New York on October 20. Messrs. Griffith, Farran & Co. are the London publishers.

NEXT week will be issued a work entitled *Poultry-keeping as an Industry for Farmers and Cottagers*, upon which Mr. Edward Brown, editor of the *Fanciers' Gazette*, has been engaged for some time past. This book, which is fully illustrated, deals in a practical manner with the selection, breeding, rearing, housing, fattening, and dressing of fowls, ducks, geese, and turkeys,

and the marketing of both eggs and chickens. It will contain letters of commendation from Mr. Gladstone, the Countess of Aberdeen, the Vice-President of the Council on Education (Sir William Hart-Dyke), and others.

THE October volume of the Whitefriars Library (Henry & Co.), will be *In Cambridge Courts*, by Mr. Rudolph C. Lehmann, a humorous description, in prose and verse, of undergraduate life on the Cam.

G. P. PUTNAM'S SONS are about to issue from their London office an Essay on Abraham Lincoln, by Mr. Carl Schurz. The volume reproduces, with one addition, the remarkable paper which appeared in the *Atlantic Monthly* for June.

As witnesses of the popularity of *The Canterbury Tales* fifty-four MSS. still exist, ranging in date from about 1420 to 1476. Of these, all except four are accessible to students either in public libraries or by the courtesy of private owners—Lord Ellesmere, Mr. Wynne of Peniarth, Lords Leonfield, Leicester, Tolle-mache, Delamere, the Dukes of Devonshire and Northumberland, and Sir Henry Ingilby. Lord Ashburnham will not let his four MSS. be used, and Lady Cardigan locks her one up too. Of other MSS. once known, that seen by William Thynne about 1530, and signed "examinatur Chaucer," is most desired. Then come six mentioned by Urry, belonging to the Duke of Chandos, the Hon. Col. H. Worsley, Mr. E. Cambey, Mr. Norton of Suthwic, Hants, the Bishop of Ely, and the Royal Society (No. 38), and Tyrwhitt's Askew I., though any or all of these may be among the fifty-four known MSS. The MS. Cotton. Otho A 18, was burnt in the Westminster fire. The MSS. of the Tales bequeathed by early Wills we can hardly hope to identify now.

THE fifty-ninth session of the Birkbeck Institution will open on Thursday next, October 1. About 200 classes meet weekly in commercial and technical subjects, mathematics, natural, applied, and mental science, languages, history, literature, art, music, law, &c. Special classes are arranged for University, Civil Service, and other examinations. On Wednesday evenings, lectures will be delivered in the large theatre of the Institution. Among those who are already engaged may be mentioned—Sir Robert S. Ball, Mr. George Du Maurier, Mr. Joseph Hatton, the Rev. Dr. Dallinger, Dr. J. A. Rentoul, the Rev. A. Boyd-Carpenter, Miss Amelia B. Edwards, Mr. Samuel Brandram, Mr. J. T. Carrodus, Mr. Herbert Ward, Mr. Charles Dickens, Dr. W. A. Barrett, and Mr. Charles Fry.

DON CÉSAR MORENO GARCIA has an interesting bibliographical article in the *Revista Contemporánea* of August 30 on "The Cid in Spanish Literature," noting the opinions of the best foreign as well as Spanish critics.

HERR V. STEMPEL and Prof. J. Vinson have just published (Chollet: Bordeaux) an impression in Basque of fifty numbered copies of the *Pastorale*, "Saint-Julien d'Antioche," from an inedited MS. in the Bibliothèque de Bordeaux. The price of the copies is 10 frs.

MESSRS. MACMILLAN are generally so careful to affix full bibliographical details to their reprints, that it seems worth while to call attention to the fact that their new edition of *The Little Schoolmaster Mark* still bears the date of 1884 on its title page. Similarly, Messrs. George Bell & Sons have issued this week a cheap edition of Mr. Martin A. Sharp Hume's translation of a Spanish Chronicle of Henry VIII., with the old date, 1889. The latter, we may add, is noticed as a new book in the *Times* of Thursday; it was reviewed, on the occasion of its first appearance, in the ACADEMY of March 16, 1889.

FORTHCOMING MAGAZINES.

THE October number of *Mind*, the last for which the original editor, Prof. Croom Robertson, is responsible, will contain a general index (pp. 40) to the sixteen volumes then to be completed. A second series of the review will be begun in January, under the editorship of Mr. G. F. Stout, of St. John's College, Cambridge, with the co-operation of Prof. Henry Sidgwick, Dr. J. Venn, Dr. J. Ward, and Prof. William Wallace.

THE Rev. Dr. W. Robertson Nicoll, not content with the three or four literary enterprises which he already conducts, announces a new monthly, to be called the *Bookman*. Among the novel features announced is a "Young Author's Page," in which criticisms will be given on all MSS. specially submitted to the editor.

THE October number of the *English Illustrated Magazine*, which begins a new volume, will contain the opening chapters of a new serial by Mr. W. Clark Russell, entitled "A Strange Elopement." Among the other contents will be the first two of three articles on "Rugby School," Judge Hughes writing on the early period down to the death of Dr. Arnold, and Mr. H. Lee Warner continuing the account to the present time; an illustrated article on "Boston: the Capital of the Fens"; another on "The Birds of London"; and an American short story by Mr. Frank Harris. For frontispiece there is to be given a portrait of Judge Hughes, engraved by Mr. O. Lacour, after a not very familiar picture by Mr. Lowes Dickinson.

THE *Reliquary* for October will contain an illustrated article on "Carved Medieval Chests," by Mr. C. C. Hodges; "Burial in Woolen," by Mr. England Howlett; "Inventories of Somerset Chantry"; the continuation of Mr. Fallow's notes on the smaller Irish cathedrals, with illustrations; "Roman Sepulchral Urns at Aldborough," by Alex. D. H. Leadman; "Notes on tracing and drawing tiles," by Mr. John Ward; "On a Boxwood Comb (c. 1550) inlaid with ivory," by the Rev. A. Trollope; "Some accounts relating to Howden," by Mr. W. Brown; and "So-called Pilgrim Marks," by Mr. H. Paget.

THE October number of the *Law Quarterly Review* will contain articles on "Natural Law and the Bering Sea Question," by Mr. T. B. Browning, of Toronto; "Terminology in Contract," by Sir W. R. Anson; "The County Court System," by Mr. Charles Cantherley; "Frankalmoin in the Twelfth and Thirteenth Centuries," by Prof. F. W. Maitland; "The American and British Systems of Patent Law," by Mr. J. H. Bakewell; "Maintenance Clauses," by Mr. J. Savill Vaizey; "Wrongful Intimidation," by Mr. S. H. Leonard; and a Note on the Vagliano Case, by Mr. J. R. Adams.

ORIGINAL VERSE.

WILHELM MÜLLER: A MEMORY.*

[The monument to Wilhelm Müller at Dessau will be unveiled on September 30 by his son, Prof. F. Max Müller.]

WHAT song is that keeps ringing,
Keeps ringing in my head?
What melody is singing,
So sweetly to it wed?
Methinks it is the Miller,
The Miller and his Maid;
I hear the "Müllerlied"
Beneath yon alders' shade.

* Of course these verses refer to Wilhelm Müller as the poet of the "Müllerlied" and the "Winter Reise" only, no allusion being made to many other beautiful songs, or to his noble "Griechenlied."

I hear his song of passion,
Of jealousy and love;
And ever sings the water,
And sail the clouds above.

I hear a Brooklet rushing,
Clear rushing on its way,
And through its murmuring ripples
The Nixies' roundelay.

And now the "Winter Journey"
Begins in cadence drear,
No longer joyous wanderings
By millstream and by weir.

Through silent fields and lonely
The lover wends his way,
The clouds all black and sullen,
His soul as dark as they.

The Ravens wheel, hoarse croaking,
The Dead Leaves idly fall,
Anon the snow descending
Enshrouds with spotless pall.

The Brook that sang so sweetly
In days of summer glad
Is hushed and frozen over,
All silent now and sad.

Three Suns are fiercely glaring
White in the wintry sky;
The weird old Organ-grinder
Goes tottering feebly by.

And lo, yon Signpost sadly
Still pointeth on ahead,
Where, beneath flowers and garlands,
Sleep peacefully the Dead!

* * * * *

Then, as the Poet sang them,
Franz Schubert passed along,
And fixed the lovely Lieder
Immortally in song!

KATE FREILIGRATH KROEKER.

MAGAZINES AND REVIEWS.

THE second quarterly part of the *Altpreussische Monatschrift* for the current year (April—June, 1891) is rich in the subject of local antiquities. J. Sembrzycki contributes one paper on the old castles of the lower Vistula as their condition was revealed by a committee of inquiry in 1564-65, and gives in another some notices of recent Polish literature touching on matters of East and West Prussia. X. Froelich publishes extracts from the archives of Neuenburg which throw light on the laws and manners of Culmerland, such as the case of a thief saved from the gallows by a maid who volunteered to marry him. Melancthon's connexions with the province form the theme of a paper by L. Neubaur; while A. Treichel finds the "provenance" of the well-known glee *Cramkambuli* in some verses published at Danzig in 1781 in praise of a local tippel so-called. V. Diederichs, in an article on Herder's correspondence, gives a letter from Kant, who in 1768 tells his ex-pupil that he has lately learned to look otherwise at some things, and that he is engaged on a critical investigation of ethical methods and principles. We are glad to see that in the ensuing part, to appear at the end of this month, Dr. Reicke will resume his long-suspended publication of Kant's latest manuscript—the instalment giving mainly a first draft of passages in the Philosophy of Law.

THE September *Livre Moderne*, for what may be called a holiday number, is an interesting one. It is not M. Gausseron's fault that he has to make the bricks of his review of contemporary literature, not so much without straw as without clay. But there are more "autograph" letters of M. Zola for those who care for such things, and there are two articles proper of merit and substance. One is on the less-known portraits of Balzac, which are but few; but which include an after-death likeness by Giraud, reproduced here *hors texte* in aquatint. As often

happens in such cases, the face looks surprisingly young. The number is worth buying for this. M. Dimjon has done a pleasant notice of the precepts to critics of Christian Adolphus Klotz, wherefrom it would appear that logs were rolled and victims were slated a century and a quarter ago very much as they are now.

THE COMING PUBLISHING SEASON.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER & CO.'S ANNOUNCEMENTS.

General Literature.—"Jesus Christ," by Father Didon; "De Imitatione Christi," in Latin and English; "The Worth of Human Destiny," by Thomas Fritz-Arthur; "Gardencraft," by John D. Sedding; "Early History of Balliol College," by Frances de Paravicini; "The Blazon of English, Scottish, and Irish Episcopacy," by the Rev. W. K. Riland Bedford; "The Duke of Clarence in India," by J. D. Rees; "Narratives of Tours in India made by Lord Connemara," by J. D. Rees; "Sanchi and its Remains," by General Frederick Charles Maisey; "The Architecture of the Churches of Denmark," by Major Alfred Heales; "The Making of Italy," by the O'Cleary; "History of the British Standing Army," by Colonel Clifford Walton; "Hegel's History of Philosophy," translated by R. B. Haldane; "Modern Factory System," by R. Whately Cooke Taylor; "The Kalender of Shepherdes," by Oskar Sommer; "The Countess of Pembroke's Arcadia," by Oskar Sommer; "English Folk Rhymes," by G. F. Northall; "The Flight of the Shadow," by George Macdonald; "At Sundry Times and in Divers Places," by Mary Eleanor Benson; "Principles of Political Economy," by Arthur Latham Perry; "Birtright in Land," by Prof. William Ogilvie; "The Occult Sciences," by Arthur Edward Waite; "The Last Colonel of the Irish Brigade," by Mrs. Morgan John O'Connell; "Life of Sir Daniel Gooch," by Isambard Brunel; "Miscellanies; chiefly Academic," by Prof. F. W. Newman; "The Jewish Religion," by M. Friedlander; "Seeds and Sheaves," by Lady Lovat; "Vox Clamantis" by R. Sadler; "The Powers which propel and guide the Planets," by Sydney Laidlaw; "Notes on Preliminary Tactics," by Major Eden Baker; "A Practical French Grammar," part ii., Syntax, by Mortimer de Larmoyer.

Science.—"Colour Blindness and Colour Perception," by F. W. Edridge-Green; "British Edible Fungi," by M. C. Cooke; "Taxidermy and Zoological Collecting," by W. T. Hornaday; "Descriptive Catalogue of the Nests and Eggs of Birds found breeding in Australia and Tasmania," by A. J. North; "On Seedlings," by Sir John Lubbock; "The Ophthalmoscope," by Dr. E. A. Brown; "Marriage and Disease," by S. A. K. Strahan.

Poetry.—"Ballads and Lyrics," by Katherine Tynan; "Essays in Verse," by May Sinclair; "Sketches from Nature," by C. Scott; "Poems of Gustavo Adolfo Becquer," by Mason Carnes; "Loose Blades from the Ore Field," by Francis Osmaston; "A Dream of Other Days," by Lieut-Col. Fife-Cookson.

Philology.—"The 'Historia Monastica' of Thomas of Marga," edited by E. A. Wallis Budge; "The Book of Chinese Poetry," translated by Clement F. R. Allen; "Arabic Chrestomathy," edited by Hartwig Hirschfeld; "Comparative Grammar of the South African Bantu Languages," by J. Torrend; "Grammar of the Khasi Language," by the Rev. H. Roberts; "Simplified Grammar of the Gujarati Language," by the Rev. W. St. Clair Tisdall; "An Introduction to the Arabic of Morocco," by J. E. Budgett Meakin; and "Colonial English," by Karl Lentzner.

New Editions.—George Macdonald's Novels in monthly volumes: "In the Heart of the Storm," by Maxwell Gray; "There and Back," by George Macdonald; "Tales of the Gods and Heroes," by the Rev. Sir George W. Cox; "The History of Creation," from the German of Ernst Haeckel, revised edition, translated by Prof. E. Ray Lankester; "A Hindi Grammar," by the Rev. S. H. Kellogg; "A Manual of Hindu Pantheism," translated by Col. G. A. Jacob; "Moral Order and Progress," by S. Alexander; "The Catechism of Positive Religion," by Richard Congreve; "The Childhood of Religions," by Edward Clodd; "Jesus the Carpenter of Nazareth," by a Layman; "Alexander Heriot Mackonochie," by E. A. T., edited by E. F. Russell; "The Autobiography of Mark Rutherford," edited by Reuben Shapcott; "Shut your Mouth and Save your Life," by George Catlin; "Chemistry of the Carbon Compounds," by Prof. Victor von Richter; "The Young Seaman's Manual and Rigger's Guide," by Capt. G. Burney.

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SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

BAUMANN, O. Usambara u. seine Nachbargebiete. Berlin: Reimer. 12 M.
 KRYVENBERG, G. Theodor Körner. Ein Lebens-u. Charakterbild. Dresden: Ehlermann. 2 M. 40 Pf.
 LABANCA, B. Carionagno nell'arte cristiana. Studio storico-critico. Rome: Loescher. 4 fr.
 VINCENT, H. Les 22 Années du Père Tasse à Chamrousse en Dauphiné. Grenoble: Baratier. 3 fr. 50 c.

THEOLOGY, ETC.

LIBRI Josuae et Judicum. Textum masoreticum accuratissime expressit, e fontibus masorae varis illustravit, notis criticis illustravit S. Baer. Leipzig: B. Tauchnitz. 1 M. 20 Pf.

HISTORY.

PHILIPSON, M. Histoire du règne de Marie Stuart. T. 1. L'Avènement de Marie. Paris: Bouillon. 6 fr.

PHILOLOGY, ETC.

HILLEL, F. Die Nominalbildungen in der Mischnah. Frankfurt-a-M.: Kauffmann. 1 M. 50 Pf.

CORRESPONDENCE.

NOTES ON HERO(N)DAS.

I.

Oxford: Sept. 13, 1891.

I have just begun to read Hero(n)das in Dr. Rutherford's "first recension," with Mr. Kenyon's transcript of the original MS. Unless the contrary is stated the text printed in these notes is Dr. Rutherford's: him I designate by R., Mr. Kenyon by K., Liddell and Scott by L. and S.

(1) Μητριχη

- I. 1. Θρείσσα, ἀράσσει τὴν θύρην τίς οὐκ ὄψει
2. εἰ τίς παρ' ἡμέας ἐξ ἀγροικίης ἔκει;

The MS. has not ἡμέας but ἡμεων, which is perfectly right. Mētrichē thinks that the caller may be a servant or messenger from

their own farm or country-house. Ἀγροικίη = (1) the country, (2) a country-house—see L. and S. As for παρ' ἡμέων, it may be construed either with ἔκει or with τίς—take the following from L. and S., "ὁ παρὰ τινος ἦκων his messenger, Xen. Cyr. 4. 5, 53; so, οἱ παρὰ τινος Thuc. 7. 10, etc.; but, οἱ παρὰ τινος any one's friends or dependents, Xen. An. 1, 1, 5, etc."

(2) The dialogue proceeds:

- Θρείσσα
 I. 3. τὴν μὲν θύρην ἔριδε· τίς σὺ; δειμαίνει
 4. ἄσσαν προσελθεῖν;
 Γούλις
 ἦν, ἰδοῦ, πάρεμι' ἄσσαν.
 Θρείσσα
 5. τίς δ' εἰς σὺ;

The first thing that strikes one is that Threissa uses μὲν without a correlative δέ. The δ' in 5 is not a correlative, for that arises out of Gullis's not answering the question in 3. Of course μὲν does sometimes occur without the δέ, but the absence of δέ makes one suspicious.

The next thing that strikes one is, "What does τὴν θύρην ἔριδε mean?" From L. and S. it ought to mean—(1) make the door lean on something, or (2) prop the door, or (3) push (or press) the door, or (4) fix the door in the ground, or (5) lean against the door. Does Threissa ask the person outside to lean against the door in order that each may hear what the other says? That is the best explanation I can think of, but is it natural? R. has no note!

I turn to K., and find that the MS. has not γοτ τὴν μὲν θύρην ἔριδε, but τ (or π) θύρην εἰσῶδε, the σ in the last word being doubtful. If the MS. does read ΕCΩΔΕ, that is simply εἰς ὠδε, "to here," "to the place where I am" (cf. εἰς ὅτε, εἰς οὗ, εἰς αὐθις, &c.). If the second letter is not a c it is pretty sure to be a θ and ΕCΩΔΕ = ἐτι ὠδε. I suggest also that the missing words before θύρην are πρὸς τὴν, and that we should read

πρὸς τὴν θύρην, εἰς ὠδε
 οἱ πρὸς τὴν θύρην ἐθ', ὠδε

The servant, looking out of the door, or through a peep-hole in it, or a window above it, says to the caller "(come) up to the door (πρὸς τὴν θύρην), hither (εἰς ὠδε)," or "(come) nearer to the door (πρὸς τὴν θύρην ἐθ') here (ὠδε)."

The change of εἰ (MS.) to εἰς (R.) in 5 is an arguable matter, which for the present at least I pass no opinion on. But what about ἄσσαν and ἄσσαν in 4? Did Threissa and Gullis accentuate it differently?

(3) The dialogue proceeds:

- Γούλις
 I. 5. Γούλις, ἡ φιλαίνιδος μήτηρ
 6. ἀγγεῖλον ἐδὼν Μητριχῆ παροῦσαν με.
 Θρείσσα
 7. καλεῖ τίς;
 Μητριχη
 ἔστιν Γούλις, ἀμμία Γούλις.
 8. σπρέψον τι, δοῦλῃ τίς σέ μοι' ἐπεισ' ἔλθειν,
 9. Γούλις, πρὸς ἡμέας; τί σὺ θεός πρὸς ἀνθρώπους;

I would print 7 thus:

- Μητριχη
 7. καλεῖ τίς;
 Θρείσσα
 ἔστιν Γούλις.
 Μητριχη
 ἀμμία Γούλις;

(4) Presently Gullis speaks of her old age. Mētrichē tells her not to falsely accuse Time, for there are other people too whom age loves to grip by the throat. Gullis replies:

- I. 19. οἴλλαينه ταῦτα τῆς νεωτέρης ὑμῖν
20. πρόσστιν ἄλλ', οὐ τοῦτο μὴ σε θερμήνησ
21. ἀλλ' ὃ τέκνον, κόσον τιν' ἤδη χηραίνεις
22. χρόνον, μόνη πρύχουσα τὴν μίαν κοίτην;
23. ἐξ οὗ γὰρ εἰς Αἴγυπτον ἐστάλη Μάνδρις
24. δέκ' εἰσὶ μῆνες κοῦδὲ γράμμα σοι πέμπει,
25. ἀλλ' ἐκκλήσται.

On 19 and 20 R. has the notes "Young

women can do better than banter." "Do not excite yourself." But I find on turning to K. that the MS. has no punctuation, and reads θερμην, and I submit that the following is better:

19. σίλλαινε ταῦτα τῆς νεωτέρης ὑμῖν
20. πρόσεστιν· ἀλλ' οὐ τοῦτο μή σε θερμήη.

"Ah, chaff! That's the privilege of you younger women. But that won't warm you"—the last words being a reference to the μία κόιτη or to Mandris's unfeeling silence, or to both.

(5) In I. 35, K. gives ραι, but R. restores ἐγώ δ' ἔν, οἶμαι, without note. If the ν is certain, it does not seem likely that so common a word as οἶμαι was miswritten οἶναι

(6) In I. 37-8, for the κατ οὖν λησεις of K., we have θάσσον λήσεις γηράσα. How did θACCON get corrupted into KATON? And why on earth not κἄτ' οὖν λήσεις γηράσα?

(7) I. 41. ἡὺς μήης ἐπ' ἀγκύρης
42. ἔδυστύχησ' ὀμοῦσα.

But K. says that at the beginning of 42 the MS. has a gap and αλης, and Mr. Hicks has restored ουκ ασφαλής, which K. adopts. Now, if the MS. does read ΑΛΗC, Mr. Hicks's emendation is certain: if it reads ΤΧΗC, why does R. not say so?

(8) I. 55. ἄδικτος ἔων Κυθηρης· ἦν, σφρηγίς.

But K. prints the MS. as αδικτ . . . κυθηριν σφρηγίς. I suggest

ἄδικτος ἐς Κυθηρῖν σφρηγίς.

i.e., a virgin stone for the graver Love.

(9) I. 56. ἰδὼν σε καθ' ὄδον τὴν Μίσης

But the MS. has ἰδων σε καθ' ὄδω της μῆσης, and I submit that καθ' ὄδω (see L. and S.) is the correct reading, and that της has no need to be changed into τῆς.

(10) I. 59. ἀλλά μεν κατακλαίει
60. καί σ' ἀγκαλιζει

R. adds: "Has your name ever on his lips." ἀγκαλιζει = ἀνακαλιζει." Now, L. and S. give neither ἀγκαλιζω nor ἀνακαλιζω but they do give ἀγκαλιζομαι ("lift up in the arms"), ἐγκαλιζομαι ("take in one's arms"), and ὑγκαλιζω ("clasp in the arms"); and if I accepted R.'s reading, I should suggest it to mean "and clasps your fancied image."

But the MS. reads not καί σ' but καιτ, and I believe that the true reading is

ἀλλά μεν κατακλαίει
κἄτ' ἀγκαλιζει

"but first he weeps over (before) me and then embraces me."

(11) I. 61. ἀλλ' ὃ τέκνον μοι Μητρίχη μίαν ταύτην
62. ἄμωρτήν δός· τῇ θεῶ κατάρτησον
63. σωωτήν

Gullis is trying to persuade Mētrichē to be faithless to her husband. The MS. has Μητρίχη, with the last letter cancelled. I do not quite know how R. would construe his reading, but I prefer Μητρίχη, and construe "allow Mētrichē this one fault," i.e., do not forbid yourself this one fault.

(12) In I. 66, Gullis continues in the MS.:

πεισθητι μεν φίλω σε

"Be persuaded of me—I love thee," i.e., and would not give thee bad advice. For πειθεσθαι with the gen. L. and S. refer to Herodotus, Euripides, and Thucydides: true, that is in the sense of "obey," but why should it not also take the so-called poetical genitive of agency in its original sense of "be persuaded"? Would anyone imagine that anyone else would alter the MS. to πεισθητι μοι φίλει σε? Yet this is what R. has done.

(13) I. 73. χαλῆν δ' αἰε δεῖν πῶλον ἐξεπαδεύθην

74. καὶ τῆς θήρης τὸν οὐδὸν ἐχθρὸν ἠγείσθαι.

I suppose this means "I was taught that a lame girl should always consider even the threshold of the door an enemy."

But the MS. reads not πῶλον ἐξεπαδεύθην, but χαλὸν ἐξεπαδεύσα, with χαλὸν seemingly corrected to χαλα. R., for the first time stating and defending one of his changes, says "The corruption of ἐξεπαδεύθην is of course due to the ἐπήκουσα at the end of the preceding line." I prefer to think that a letter has been lost at the end of ἐξεπαδεύσα and another at the beginning of it, and that we ought to read

χαλῆν δ' αἰε δεῖν χαλὰ μ' ἐξεπαδεύσας

"And you taught me that a lame woman must always halt," i.e., literally, that lame paces are always necessary to a lame woman. I suggest that χαλῆν αἰε δεῖν χαλὰ is a proverb (perhaps given in condensed form) meaning that lame people must not act as if they were not lame; and I take the application of the proverb to be that women are born tied to the house, and must not go running about.

I have, however, no firm confidence in χαλὰ μ' ἐξεπαδεύσας; but if the last stroke of ΧΩΛΑΜ were lost in one of the fissures so frequent in papyrus, the next scribe might quite easily miscopy ΧΩΛΟΝ; and till we can be sure of a satisfactory sense let us change the MS. as little as possible. I am at a loss to know what sense R. finds in his reading; for he gives no construe, but says, "71. I do not know if this proverb and the following are found elsewhere." What is "the following"? Does he take 72 as a separate proverb, and does he construe χαλῆν δεῖν πῶλον "to tie up a lame filly"? If so, he can hardly have persuaded even himself of his emendation.

(14) In I. 75 ἀπαγγ[ε]λλε, which K. gives as the doubtful reading of the MS., does not need to be changed to R.'s σπαιτει με. Mētrichē tells Gullis not to bring her for the future stories which are unfit for virtuous young wives.

(15) I. 87. ἦδιον' ὄλων, Γυλλίς, οὐ πιπράσκει πς. K. gives the MS. reading for the last two words as πς, so read πέπωκέν τις.

(16) I have not read beyond the first poem, and much of that only hastily. But my eye has been caught by a note of R. on

III. 95. καὶ πέδας ἤξω
96. φέρουσ' ὄκως μιν CΥΜΠΟΔΩΔΕΠΗΔΕΥΤΝΤΑ
97. αἱ θεαὶ παραβλέπωσι τὰς ἐμίσησεν.

R. says "It is tempting to take συμποδῶ as a corruption of συμπεδῶ, and to regard the δὲ πηδῶντα as desperate; but there is nothing wrong with a formation σύμπος, and perhaps we should read συμποδ' ὡς πηδῶντα "thus all athrob with feet fast-bound."

Certainly the letters should be divided as suggested, but πηδῶντα does not mean "all athrob," it means "jumping." A person tightly fettered can hardly run or walk at all, but is quite able to jump, and many a sack-race is won by jumping.

But, as to changing πηδῶντα to πηδῶντα, or νικῶν in I. 51 to νικῶν, why should not πηδῶ and νικῶ be dialectal variants?

The methods by which the text of the "first recension" has been constructed are methods followed by many eminent Hellenists in the past and by some in the present. But if they are followed to the end of time they will not give us one single trustworthy Greek text.

EDWARD W. B. NICHOLSON.

Trinity College, Dublin: Sept. 14, 1891.

I send these slight suggestions on Herondas: IV. 15 (Rutherford):

ἐπει τάχ' ἂν βοῦν ἢ νενημένην χοῖρον
πολλῇ φορίῃ, κοῦκ ἀλέκτορ', ἰήτρ'. ἂν
νοῦσον ἐποιεῦμεθα τὰς ἀπέψησα.

Read ἰήτρ' and remove the stop. "I would have offered an ox or pig as a reward for cure."

V. 81:

νῦν μὲν σ' ἀφήσω καὶ ἔχε τὴν Χάριν ταύτην
τὴν οὐδὲν ἔσσαν ἢ Βαυλλάδα στέρνω.

Read καὶ ἔχε τὴν χάριν ταύτην. "I will let you off for the present, and you may thank this girl's intercession for it."

VI. 24:

μὰ τούτους τοὺς γλυκεὺς φιλῆ Μητροῦ.

θεοὺς is not, I think, to be understood after γλυκέας. (Cf. the Cyclops in Theocritus (I am obliged to quote from memory):

οὐ τὸν ἐμὸν τὸν ἕνα γλυκὺν φ' ποθόρημι.

Here Coritto swears by "her precious eyes."

A. P.

Trinity College, Oxford: Sept. 5, 1891.

I. 9. Perhaps θ[αμίζε]ις.

I. 73. For μηδε εν φιλῆ, read μηδεν εὐφιλές.

II. 3. Perhaps the lust word may be τιμήν.

II. 10. [ἐκείν]ος.

II. 13. Perhaps ἡλίου δυντος ends the line.

III. 71. For μη μη ικετευω read μή μ' ικετεύω. The line might then run:

Δάμπρισκε μή μ' ικετεύω, πρὸς σε τῶν Μουσῶν.

III. 79. Putting a note of interrogation after κοσας μοι, the rest of the line might be read as

δὸς δ' ἐτ', εἰ τίτει ζωὴν

φέρειν, κ.τ.λ.

F. W. HALL.

SENJERLI AND SAM'ALLA-LAND.

Weston-super-Mare: Sept. 14, 1891.

In the last number of *The Babylonian and Oriental Record*, Mr. Boscawen gives some account of the discovery at Senjerli of inscriptions both Hittite and Assyrian. The German committee is at work in earnest, and the results are already highly important. My object, however, is to draw attention again to those interesting cross-lights which Egypt and Assyria throw on this North Syrian region.

An inscription of Pan-ammu, king of Sam'alla (i. Tiglath-Pileser III., B.C. 745-727), found at Senjerli, appears to identify the ruined city with the state of Sam'alla, well known in Assyrian annals. Now in the North Syrian list of Thothmes III. the name No. 314 is Sam'alua, which in 1885 I identified with Sam'alla, comparing the proper name of a prince in the Hittite confederation against Rameses II., Samalsa, which Lenormant had assimilated with the same local name (*Les Orig.* III., 275). Those who will now take the trouble to compare this Karnak List with the best maps (Rey and Blanckenhorn) will see how curiously the names from 306 to 315 appear to belong to the same north-west corner of Syria towards Cilicia.

(306) *Aibre*, I would compare with *Abriē*, the Assyrian way of writing the name of the Afrin river.

(307) *Qarmatia* must, I think, be the ancient place Karamata (as Ainsworth writes it), or Karamat (Barker), or Karamud (Sachau). To the west of the little place Karamata-Khān, Sachau saw at about half an hour's distance on a height the ruins of a great town of antiquity, which commanded the Bélan Pass descending to the Amq Plain, whose name next follows.

(308) *Amiq-u* (plural). Major Conder suggested that this was "the present Umk plain, near Antioch." The Assyrians called it Unqi, the great *Amyces Campus*, "the corn-store of all Syria." I trace the ancient form of the name in Ameuk-Keui, a place in the plain, and, I think, in Amgu-[li], the name of a small river and a mound to the east of the plain. Dr. Neubauer notes as a remarkable Arabic form in the Talmud קַמְיָא, applied doubtless to this very region. It appears to be very ancient (*Geog. du Talmud*, p. 53, note). There is also Amik-li in the valley of the Afrin, further north towards Cyrhus.

The next name (309) is *Katsel*, which seems to be the mountain mass Kizil Dagh, north-

west of Antioch. As so frequently, this seems to be the survival of a very ancient name, taken as a modern Turkish one.

No. 310 is *Aumaiia*, which, I fancy, may be the celebrated place Imma in the same plain, on the way to Aleppo, whose name, as that of the whole inclusive district, next occurs (311), *Khalebu*.

Then comes (312) *Piaur*, literally *Piaun-r*. Lenormant proposed *Pinara* in *Pieria*; but, as the *n* sign is only used to strengthen the *r*, I think it may be taken as the name of the mountain region *Pieria* itself, north of the outlet of the *Orontes*, now called *Jebel Mûsa*.

Then follows (313) *Aurema*. Ainsworth says that the 'Umk plain is called "sometimes the Umk of Uerem" (*Assyria, &c.*, p. 299). This would seem to be the identical name. There is *Ûrüm-Keupri*, south of *Kyrrhus*, in the *Afrin* valley also, and this is in the general direction towards *Sam'alla* land, which itself next occurs as (314) *Sam'alu*; and our group ends with (315) *Akama*, which occurs in the *Mohar's* travels (*Brugsch, Geog. Insc. II. 44*) as the mountain of *Akama*. At present *Akma Dag* is the name of a western block of the *Amanus* mountains, from five to six thousand feet high, as *Barker* says (*Lares and Penates*). The name perhaps extended to the whole *Amanus* range in those old times, but at any rate it would seem to be the same.

Next to this group of local names dependent on *Aleppo* the *Karnak List* takes us to the *Euphratean* region. But it is worth while to go back farther than our starting point to No. 292, which *Prof. Maspero* long ago proposed to identify with *Dolikh'* in *Kommagene* (*Assyrian Kummukh*). The *Egyptian* name 292 is *Talekh* or *Dalekh*; the place is now *Duluk*, north of 'Aintab, if it be *Dolikh'*.

Taking the whole of these *Egyptian* data together in regard to the new information from *Senjerli*, how striking is the testimony to the interest of such explorations and studies!

But may we not add a query on the present name, *Senjer*-[li]? The last syllable is just a *Turkish* suffix of locality. And may not *Senjer* [*Senger*] be compared with the name of *Sangara* the king of the *Hittites* of *Karkemish*, associated with *Khanu* of *Sam'alla* and others in the war against *Shalmaneser*? Perhaps the name of some *Sangara* remains among these old ruins.

HENRY GEORGE TOMKINS.

Mr. Tomkins's identifications of the names of places both in *Palestine* and in *Northern Syria* given by *Thothmes III.*, at *Karnak*, will be published in the next volume of the *Records of the Past*. The names of the places in *Palestine* have been collated with the originals by Mr. *Wilbour* and myself, with the result that in some cases we have been able to make important corrections in the published list.

A. H. SAYCE.

ANANDIBAI.

London: Sept. 22, 1891.

Permit me to correct a statement made by the reviewer, in last week's *ACADEMY*, of Mrs. E. F. Chapman's *Sketches of Some Distinguished Indian Women*. In giving a wise "word of warning" with regard to the need of care on the part of *Western reformers*, lest, under the cover of *medical aid* or *Zenana visits*, they should interfere unfairly with *religious* or *social customs*, your reviewer instances *Dr. Anandibai's* experience as a case in point. He says that she "abandoned her husband, went to the *United States*, became a *Christian*, graduated as a *physician*, and died before she was thirty." Now, *Anandibai* did not change her religion, as *Mrs. Chapman*, relying on her

biography by *Mrs. Dall*, shows in the following passage:

"Before leaving *India* she had told her own people, 'I will go to *America* as a *Hindu*, and come back and live among my people as a *Hindu*.' And this brave resolve she carried out unflinchingly. She wore her native dress, refused to eat anything but the vegetable food allowed by her religion, and endeavoured in every way that was possible, during the whole period of her residence in the *States*, to conform to the customs of her people."

Nor can it be said that she abandoned her husband. It was at first planned that they should both go to *America*, but this could not be managed on account of the expense. *Anandibai* therefore made the voyage alone, with her husband's consent; but he succeeded after a while in joining her, and, when she had graduated, they returned together to *India*. Her health had, however, given way, and she died when she was not quite twenty-two.

E. A. MANNING.

SCIENCE.

PHILOLOGICAL BOOKS.

Synopsis of Old English Phonology: being a Systematic Account of the Old English Vowels and Consonants, and their Correspondence in the Cognate Languages. By A. L. Mayhew. (Oxford: Clarendon Press.) Mr. Mayhew's confession that "there is nothing original in this book," is substantially true so far as the matter is concerned, because his object has been to include only such results as have been accepted by philologists of authority. The plan of the work, however, is novel, and is very well conceived. The book is divided into two parts. The first part treats of the relation between the Old English sounds and those of the cognate languages; the second part is concerned with the representations of Old English sounds in modern pronunciation and spelling. Mr. Mayhew confines himself to the tabulation of correspondences, and does not attempt to account for the varieties in the development of one and the same original sound, or to distinguish between the phenomena due to phonetic law and those produced by analogy; but the volume is an excellent repertory of the facts which it is the province of phonology to explain. In the nomenclature of languages, and in the notation of primitive Indogermanic sounds, the system of *Brugmann* is generally followed; the most noteworthy deviations being that the designation "Old Bulgarian" is substituted for "Old Church Slavonic," and that the palatals are denoted by *k* and *g* without any diacritic. The work has been carefully executed, and there are but few details with which we should be disposed to find fault. The Sanskrit *hárđi-* (after *Kluge*) given as one of the forms of the Indogermanic base *kérđ-*. This would have been better omitted; in the present state of knowledge the correspondence is, to say the least, doubtful, and in the absence of any comment, the student is likely to be perplexed by the irregularity in the initial consonant. In enumerating the various etymological values of Old English final *-e*, Mr. Mayhew forgets to mention that it represents a Germanic *-i-* in noun stems like *wine* (from **wini-z*). The word *bušere*, *bušere*, "Baptist," is erroneously stated to owe its form to association with *buš*; it is almost certainly derived from the Old Irish corruption of *baptizare*—a point which is of some interest historically. We have observed some misprints: the italic *d* several times appears as *a* (a kind of mistake which is very difficult to detect in proof); on p. 184 the Gothic *gatairan* is printed *gatafran*, and the word is omitted in the index. The

book is one which every student of English philology ought to possess.

MISS LAURA SOAMES'S *Introduction to Phonetics* (*Sonnenschein*) is lucidly and attractively written. It contains an elementary sketch, accurate in the essential points, of the formation of vowel and consonant sounds, together with an account of the pronunciation of English, French, and German. With regard to English, the writer takes as her standard the pronunciation of educated natives of South-Eastern England. The phonetic notation employed for English, without aiming at great minuteness of analysis, is good enough for most practical purposes, and has the merit of being easily understood, no diacritics being used except the circumflex. For French and German distinct symbols are adopted; but to students who already know something of those languages these will present no great difficulty. In French phonetics Miss Soames follows the guidance of M. Paul Passy, and in German that of Prof. Viator—both very good authorities. The author has courageously attempted to grapple with the very difficult question of the pronunciation of the foreign words which occur in English speech. To give the true foreign pronunciation to such words, when they are used in an English sentence, is difficult, and has an unpleasantly pedantic effect; on the other hand, to pronounce them strictly according to the English values of the letters would be to render them often unrecognisable, and would produce a very grotesque impression on the hearer. In practice most people adopt some sort of compromise between the two methods, though without being guided by any fixed principle. Miss Soames's advice is to use the correct sounds of the French nasals, of the German *ch*, and of one or two other letters, but in the remaining cases to represent the foreign sounds by the English sounds most nearly resembling them. In accordance with this principle, which seems to be the best available solution of the difficulty, she has drawn up tables indicating the pronunciation of the foreign words and phrases in most frequent use. At the end of the volume are some sixty pages of English reading-lessons in phonetic notation. On the whole, considered as a popular handbook on the subject, Miss Soames's "Introduction" may be cordially recommended.

THE latest issues of the English Dialect Society are three thin brochures; *Ablaut in the Modern Dialects of the South of England*, by Dr. K. D. Bülbring, translated by W. A. Badham; *Rutland Words*, by the Rev. Christopher Wordsworth; and *A Supplement to the Sheffield Glossary*, by S. O. Addy. Dr. Bülbring's useful Essay is founded mainly on the materials of Mr. Elworthy, supplemented from the works of Barnes, and from one or two other sources. The writer's conclusion is that the distinction between strong and weak verbs has in the South-Western dialects ceased to exist, all verbs being now weak, though the inflexional *d* or *t* is dropped before words beginning with a consonant, and the past tenses and past participles of some verbs have a vowel change, which in certain cases is a relic of the strong conjugation. Dr. Bülbring uses the objectionable, if convenient, term *rückumlaut*, which in an introductory note Prof. Skeat, by a curious inadvertence, renders "back-gradation" instead of "back-mutation." The *Rutland Glossary* contains little of interest, except the remark that "the final *e* is pronounced as a sort of possessive termination in *Prince-feathers*, *Rosë-tree*, and sometimes *Quincë-tree*." Many of the expressions given (*e.g.* "test case," used in its ordinary sense by guardians of the poor) have no claim whatever to insertion in a Dialect Glossary. Mr. Addy's Supplement to his

Sheffield Glossary, on the other hand, is really valuable, though disfigured by some unsound etymological speculations. Nearly all the words it contains are worth recording, and some are of great interest. *Hock-tide* is explained as "an annual rejoicing, or expression of scorn or contempt, after the death of a person who has been disliked." It seems that, within the memory of aged persons now or recently living, it was customary at Sheffield to hold "sports" on the anniversary of the death of any person who was extremely unpopular, the games being played as near as possible to the house where he had lived. The disappearance of this piece of barbarism will not be regretted by the most thorough-going admirer of old customs, but the fact that it so recently existed certainly deserves to be noted. *Ferth*, energy, activity, seems to be, as Mr. Addy suggests, the old English *ferth*, life (*forth-put*, to which reference is made, is unconnected). *Milgorium fat* "the fat in which a pig's intestines have been enclosed," is O.E. *miægern*, OHG. *milligarni*. Another curious word is *dannikin*, the name of a feast or wake held in some villages near Sheffield on Holy Thursday and several succeeding days. Mr. Addy's ingenious notion that the word is an attributive use of *Dana-cyn* (sic), "Danish kin," will not be accepted by more scientific etymologists. Probably further research might disclose the existence of a verb from which the substantive is derived; the Swedish *danka*, "to lounge, pass time," might conceivably be allied. *Graft*, "work," is no doubt rightly referred by Mr. Addy to ON. *gríft*, "digging." In the preface, after acknowledging aid from various friends, Mr. Addy says: "I need hardly be added that every word not actually heard by me, but first suggested by a friend or contributor, has been verified before its admission into these pages." Such conscientiousness *ought* to be a matter of course; but we fear it is not very common among writers of dialect glossaries, and it is satisfactory to have Mr. Addy's assurance that he is alive to the necessity of testing his material.

THE English edition of Prof. Cappeller's *Sanskrit Dictionary* (Luzac) is something more than a mere translation of the German edition. It includes the vocabulary of several additional texts; many compounds have been inserted which are not given in the Petersburg lexicons; and some improvements have been made in the arrangement. The errors enumerated by the reviewer in the ACADEMY have for the most part been corrected, though a few still remain. As might be expected in a book printed abroad, there are some literal misprints in the English words, but we have not observed anything seriously misleading. In the Sanskrit type some of the vowel signs have slipped out—e.g., the *u* in some words on p. 126. The book is certainly the cheapest, and, for a beginner, in some respects the best, of existing Sanskrit-English dictionaries.

WE have received the first two numbers (pp. 194) of the new journal *Indogermanische Forschungen* (Strassburg: Trübner), edited by Karl Brugmann and Wilhelm Streitberg. Although the general feeling in this country is that the number of German philological periodicals is already embarrassingly great, Herr Trübner's new venture will be cordially welcomed on account of the distinguished reputation of its editors. The numbers before us are full of interesting matter. H. Hirt contributes the first instalment of a highly original series of investigations "Vom schleifenden und gestossenen Ton in den Indogermanischen Sprachen," which are sure to call forth an animated controversy. R. Schmidt discusses various points of Celtic grammar. Prof. Streitberg has a noteworthy article on the accented sonant nasal, in which he attempts to

reconcile the conflicting views on this subject. Prof. Brugmann contributes a number of etymological suggestions, the most interesting being, perhaps, that relating to *garvisus*, which is explained as formed from a prehistoric **garideo* on the analogy of *visus* from *video*. Another suggestion, that *ξίφος* (from **ξίφος*=**ghs-cuwo*) is cognate with its Germanic synonym **gasti-z* (English *guest*), is not new, but the author adduces some considerations tending to show that the conjecture is better supported by analogy than has hitherto been supposed. The longest article, "Ueber Sprachrichtigkeit" (60 pp.) is partly a translation, partly an adaptation, by A. Johansson, of Noreen's masterly essay published in Swedish a few years ago. The writer's contention is that, as the purpose of language is the expression of thought, the "correctness" of a word, a grammatical form, or a construction is to be measured by the degree in which it fulfils this end, and not by its conformity to usage or historical precedent. This is in essence a sound doctrine; but it may be objected that the virtue so justly insisted upon is not "correctness," but something higher, to which "correctness" ought to give place. The translator has replaced the Swedish illustrations by German ones, which are felicitously chosen. The other articles of importance are one on *Ips* and its supposed cognates, by E. Maass, and a first instalment of "Arica," by Chr. Bartholomae. The prospectus does not say at what intervals the journal is to appear; but it is stated that five *Hefte* are to form a volume, and that with the second or third and fifth *Heft* will be given a number of the *Anzeiger für Indogermanische Sprach- und Altertumskunde*, edited by Prof. Streitberg.

CORRESPONDENCE.

THE CELT-IBERIANS.

Oxford: Sept. 1, 1891.

The enclosed letter to me from a man who has often favoured the ACADEMY with interesting contributions is too valuable for me to keep, so I hasten to offer it to you for publication. At the same time I promise to bear in mind Mr. Webster's friendly warning not to attempt to identify Picts and Basques too closely together. He would not object, however, to my supposing them as nearly related to one another, as Latins, Teutons, and Celts are held to be related within their own Aryan family. That is all I wished to imply. I believe Picts and Iberians to have belonged to one and the same family, which I have ventured to call Ibero-Pictish. How nearly related Picts and Iberians may prove to be is a matter for future research. I hope ere long to write on that question.

JOHN RHYS.

Sare, Basses Pyrénées.

MAY I venture to send you a few remarks made not by way of controversy, but of commentary on the extract from your Rhind lectures which appeared in the ACADEMY of August 1?

I quite agree with you in a pre-Aryan occupation of Western Europe, and that the Iberi, and probably the Basques, formed part of that population. But it appears to me that too much stress is laid on the homogeneity both of the race and civilisation of pre-Aryan Europe. These, it seems to me, may have been comparatively as different as those of the Aryan races of Europe were until lately. The physical peculiarities and civilisation of the pre-Aryan races in earlier Europe may have been as distinct as the physical peculiarities of the Latin, Teutonic, Celtic, and Slavonic races in Aryan Europe are to-day. As examples of probable, or possible, differences in civilisation

I would mention the Etruscan civilisation (which I take to have been of a type analogous to that of the Accadian, or the Egyptian); that of the Iberian Turdetani as described by Strabo; and the inferior civilisation of the Ligurians, if indeed these last were pre-Aryans. If the types of the then contemporaneous civilisation were so different, may not the physical peculiarities of the different tribes and families, groups and branches, of this pre-Aryan race have been also as different? In the extreme North the Esquimaux and Lapps may be taken as survivals of these pre-Aryan races; but are we warranted in concluding that the whole of the Continent, or of the Western half of it, was occupied only by such tribes, and that there were no distinct groups or branches, families or tribes, of the pre-Aryan races differing from each other as there are in Aryan Europe of to-day?

I venture to lay before you some of the evidence, founded chiefly on toponymy, which suggests that Basque or Iberian tribes did not extend greatly beyond the parallel of the Adour; and that the groups or families to the north, though they may have been allied (as Latins, Teutons, Celts, are still of the same Aryan stock) yet belonged to different branches.

If we compare the map of Baetica (Andalusia) whether of ancient or modern times with that of Southern France, we cannot fail to be struck with the number of topographical names which resemble or are identical with one another; and this notwithstanding the strong influence of Arabic on the toponymy of Moorish Spain.

I cite a few instances in classical times, outside the present Basque country—

<i>Hispania.</i>	<i>Gallia Meridionalis.</i>
Iliberis	Iliberis (Elne)
Iluro	Iluro (Oloron)
Andurensis	Aturenses
Elmberis	Elmberis (Auch)
Calagurris (on the Ebro)	Calagurris (on the Garonne)
Tolosa (in Baetica or Gaipuzcoa)	Tolosa (on the Garonne)
Aturris	Adour
<i>Names of Deities or men in Inscriptions.</i>	
Andere (Mâtres Tolosane) and compounds	Andere, Basque for woman
Nescato	Nescatcha, Basque for maiden
Iluni	Ilhun, Ilun, Illuna, "darkness, obscurity, dark." The moon which Strabo asserts the Cantabri worshipped is <i>Il-arghia</i> , the death-light.

Is it possible to show a like number of names (and these are a few only out of many other probable ones) in an equal space of country, having such a close relation to Basque or Iberian toponymy as these names show?

Some writers, indeed, and these the most recent (J. F. Bladé, *Les Vascons, avant leur établissement en Novempopulanie: Agen, 1891*) assert that the French Basques took possession of their present country and of Aquitaine (Gascony) only in the sixth century; but these names appear in writers and in inscriptions dating long before that period.

The evidence appears to me conclusive that a people speaking the same language as that spoken in Baetica inhabited Southern Gaul in early times; but I do not see that there is similar evidence for its existence further to the north.

Strabo asserts that the civilisation of the Turdetani in Baetica was a comparatively high one. Diodorus makes a like remark of the Vaccæi. Many of the Iberian tribes used writing, struck coins, the effigies on which show a certain amount of artistic skill and

taste. They have left us some inscriptions, and numerous numismatic legends; though, as Strabo remarks, the alphabetic characters are not all identical in the various tribes. Strabo also witnesses to the existence of an ancient literature, now wholly lost. All the classical writers speak of their skill in mining, and proofs of this have been remarked in old mines, both in Baetica and in Southern France. Numbers of these silver so-called Celtiberian coins, with legends, have been found at Barcus, near Oloron. The civilisation of the Iberian tribes in Hannibal's time was certainly superior to that of the Celtic tribes to the north, and a like fact may be deduced from Caesar's account of Aquitania. The civilisation of the Iberian tribes compared with that of the trans-Pyrenean region seems to have been like that of the Etruscans compared with that of the trans-Alpine peoples in the days of the Roman Republic.

The megalithic monuments of Spain suggest a similar conclusion. They are not equally distributed over the whole country, but are abundant in Western Andalusia, Portugal, Galicia, along the North coast, and in South-Western France. The type recalls rather the megalithic monuments of Northern Africa than those of Brittany and of the British Isles. Other megalithic monuments are the so-called boars, or bulls, or *toros* of Guisando, found chiefly in ancient Vettonia. D. F. M. Tubino, in his *Los Aborígenes Ibéricos*, considers the Basques and Iberians as identical with the fair mountaineers of North Africa, the race which is depicted as inhabiting Lybia on the Egyptian monuments. Among these people numerous megalithic remains are found.

If I can trust my memory, I read in 1847 or 1848 an ethnological work by Col. Hamilton Smith, in which he considered these North African people to be Celts, and regarded the Celtic invasion of Europe as twofold: one line advancing through Central Europe, and north of the Mediterranean; the other on the south of that sea along North Africa, leaving remnants on the way, and entering Spain by the Straits of Gibraltar. This I think less probable than Tubino's theory. I believe that I see traces of two Celtic invasions in Spain: an earlier one, in which the Celts coalesced with the Iberians of the centre and east; and a later invasion, which has left the more purely Celtic names Penne, Peña, Deva, Tamaris, &c., along the North coast. A serious study of the Celts in Spain and Southern France is one of our great desiderata. The presence of the Goths as a ruling and aristocratic caste has led to the almost total neglect of the far greater ethnological factor of the Celts in Spain.

I can mention a curious instance of the persistence of type in Spain. Some years since a large landed proprietor in the south-west of La Mancha mentioned to me two villages (not contiguous) on his estates, inhabited by a fair population, differing widely in manners and character from their darker neighbours. He asked me if they were Goths. I replied that I saw no evidence of the Goths ever having been in that district, and that there were fair people in Spain who certainly were not Goths. Turning to Spruner's Classical Atlas, I find in this district *Oretum Germanorum*. Hübner in his excellent *La Arqueología de España* (Barcelona, 1888) writes thus, p. 156: "No se sabe por qué los Oretanos, cuyas ciudades principales fueron *Castulo* y *Oretum*, se llamaban *Germani*, según Plinio (*Nat. Hist.*, ii., § 25), y su ciudad *Oretum Germanorum*, según Ptolemeo (iii., § 6. 39): pues es indudable que en ellas nunca hubo una guarnición de auxiliares alemanes. El nombre parece indicar más bien el origen céltico de aquella gente."

So that my contention that they were not Goths is correct; but I see no more evidence for

their being Celts, the Pyrenean and North Spanish Celts being darker even than the Basques. What people these were is quite undetermined, and could be resolved, if at all, only by close observation and investigation on the spot.

There is a careful essay on the *Geografía, Topografía, y Ethnografía de la Costa Atlántica de España en el Siglo XII., antes de Jesucristo*, por Don Salvador Sempere y Miquel (*Revista de Ciencias Históricas*, I., tomo v., 1887, Barcelona), in which he contends that the Ligures inhabited the North Atlantic coast of Spain; and that from a mixture with them would come the smaller darker Basques, and the people of similar type in Central France, and in Liguria. I do not consider this at all proved; but perhaps it should not be wholly lost sight of, nor even the lost Atlantic theory, and the possible relationship of the Guanches of the Canaries with the Basques.

What is needed for Spanish archaeology is (1) the extensive use of the spade on her old deserted cities and sites. The MM. Siret's great work shows what results may be expected; (2) a serious attempt at the decipherment and interpretation of the so-called Celtiberian coins and inscriptions. A preliminary qualification would, of course, be a full and authentic collation and publication of the inscriptions of all kinds, with full information on the locality, circumstances of discovery, and of everything else which may help to establish the date of them.

The anthropological and craniological evidence does not seem to me to be sufficient to warrant the conclusions that have been drawn from it. WENTWORTH WEBSTER.

SCIENCE NOTES.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER & Co. announce for immediate publication, under the general title of "Modern Science," the first four volumes of a new series, edited by Sir John Lubbock: *The Causes of the Ice Age*, by Sir Robert Ball; *The Horse*, by Prof. Flower; *The Oak*, by Prof. Marshall Ward; and *The Laws and Properties of Matter*, by Mr. R. T. Glazebrook.

Egyptian Science, by N. E. Johnson, will very shortly be published by Messrs. Griffith, Farran & Co. The aim of the work is to give in a popular form an account of science as cultivated by the ancient dwellers on the Nile, founded upon the researches of modern Egyptologists, and treated in the light of a general introduction to the history of science.

An Account of British Flies (Diptera) is the title of a new work by the Hon. C. E. Leigh and F. V. Theobald, to be issued in quarterly parts by Mr. Elliot Stock. It will be copiously illustrated by the author.

MESSRS. MASTERS & Co. will shortly publish the Marquis of Bute's paper contributed to the Anthropological Section of the British Association, on "The Ancient Language of the Natives of Teneriffe."

Two more sections of the *Map of the Distribution of the German Race in Europe*, by the late Prof. Nabert, have appeared. They include the South-western part of the German Empire, a portion of Austria-Hungary, Switzerland, Northern Italy, Slovenia, Croatia, and a portion of Bosnia. A striking feature is that not only are two-thirds of the Swiss Confederation seen to be of German blood, but that even in Northern Italy there exists, here and there, a remnant of the Teutonic stock, such as the well-known "Seven Communes." In Hungary the German population clusters around the capital, Buda-Pest, and along the course of the Danube. The impossibility of arranging states

in those Eastern regions on the strict basis of nationality appears clearly from the interlacing and over-lapping of the most various races, both in Hungary and in parts of Austria proper. These maps, which are to be followed by four more, bear evidence of the most careful and conscientious research. They are published by Karl Fleming at Glogau, on a large scale, and with colours so well marked that the facts can be taken in at a glance. To the student of ethnography they are invaluable.

FINE ART.

MR. OHNEFALSCH-RICHTER'S EXCAVATIONS IN CYPRUS.

At the Anthropological Society of Berlin, as well as at the Archaeological Society, Mr. Ohnefalsch-Richter recently gave an account of his excavations in Cyprus, which he has pursued during more than ten years, and especially of his discoveries and finds at Tamassos. He drew remarkable parallels between the customs of the ancient and present population of the island. A large number of photographs, drawings, paintings in water-colours, and original objects were exhibited, to illustrate the art and civilisation of the Cyprus of antiquity.

The Berlin *Philologische Wochenschrift* says:—"Mr. Ohnefalsch-Richter, well known to our readers, particularly by the transmission of important Cyprian inscriptions which have been commented by Deecke and Meister, has earned well-deserved fame as an explorer in Cyprian archaeology. Through his indefatigable energy, there is now before us an extraordinarily rich material reaching from the oldest times down to a late Hellenic epoch. The Berlin Museum has acquired through him a large number of objects in bronze, clay, iron, and gold, which represent entire strata of civilisation. We expect important scientific results from a detailed comparison between Cyprian and Trojan antiquities, and we shall continue to follow his labours with attention."

In these lectures, as well as in articles published in the Berlin *Nation*, Mr. Ohnefalsch-Richter has expressed the conviction that there was in the island a pre-Hellenic and pre-Phoenician population of herdsmen belonging to the Phrygian, that is, Thracian, stock; and that probably the inventors of the most primitive copper swords were of the same race, the Thracians being repeatedly mentioned in the Homeric poems as metal-workers and armourers. The Thracians Mr. Ohnefalsch-Richter assumes to be of Teutonic kinship. In recent numbers of the *Ausland* he has published a series of noteworthy articles on "Cyprus, the Bible, and Homer." They are chapters from a forthcoming work on "Eastern Religion in Antiquity," which is to appear in German and English. After a series of further lectures, the author intends resuming his excavations in April of next year.

CRUIKSHANK'S ETCHINGS TO GRIMM'S TALES.

A CORRESPONDENT sends us the following letter, which will interest collectors of Cruikshank:

"263, Hampstead Road, N.W.: Feb. 9, 1877.

"SIR,—In reply to your inquiry respecting the illustrations to Grimm's Popular Tales, I beg to say that these tales were originally illustrated with designs and etchings by my own hand, in 1823 with 12 etchings and the second volume afterwards with 12 etchings.

"The original plates were lost for some years: but a bookseller in 1868, Mr. Camden Hotten, of Piccadilly, since deceased, got some one to copy all these etchings of mine referred to, and he published them with my name to each etching, which, of course, was a gross imposition on the public. I strongly protested against this, and requested that my name

should be removed from the etchings, and that it should be stated that these etchings were copied from the designs and etchings by *George Cruikshank*; and as you state that, in the edition of Grimm's Goblins that you have now *my name* does not appear on them, I presume it has been removed from the said etchings by Messrs. Chatto and Windus (Mr. Camden Hotten's successors), and thus they state in the title page with "24 illustrations after George Cruikshank."

"The original etchings to Grimm's Tales have since been found, and are now in the possession of a friend of mine, so that probably they will be republished some day or other."

"Yours truly,
"GEORGE CRUIKSHANK."

OBITUARY.

SIR JOHN STEELL.

WE regret to record the death of Sir John Steell, R.S.A., Her Majesty's Sculptor for Scotland, which occurred in Edinburgh on September 16.

He was born in Aberdeen in 1804; but when he was about a year old, his father, a carver and gilder, removed to Edinburgh. Here the son received the best artistic education then obtainable in his native country; and he afterwards studied at Rome, returning in 1833, when he established himself in Edinburgh. The first work that brought him into notice was his group of "Alexander and Bucephalus"—only a few years ago cast in bronze and erected in St. Andrew's Square—which won the admiration of Chantrey, and gained a prize of £50 from the Board of Manufactures. He was next commissioned to execute the colossal statue of the Queen which surmounts the front of the Royal Institution, a work followed by the seated marble statue of Sir Walter Scott, which has a place beneath Kemp's tall Gothic spire in Princes Street, a statue that was frequently reproduced in various sizes and materials. Among his other productions which adorn the northern capital are the equestrian figure of the Duke of Wellington, and the statues of Professor Wilson, Allan Ramsay, and the Rev. Dr. Chalmers. In 1876, on the completion of the Memorial to the Prince Consort, in Charlotte Square, of which he executed the most important figures, he was knighted by the Queen at Holyrood. Many of his portrait busts are distinguished by great refinement, and by dignity of style; among the more striking of them may be mentioned the marble busts of De Quincey and David Scott, R.S.A., while his bronze bust of the Rev. Dr. Guthrie is singularly spirited and effective.

Sir John's "Sir Walter Scott" is stated to have been the first marble statue commissioned in Scotland from a native artist; and he was the first who introduced artistic bronze casting into Scotland, for he erected a foundry, in which not only his own works but also those of his brother sculptors were reproduced in metal.

He was one of the artists who, in 1829—not 1830, as so frequently stated—joined the Scottish Academy (which had not then obtained its charter) from the Royal Institution; and he acted as a representative of the former body on the Board of Manufactures, of which he was a member for over forty years. To a singularly genial and kindly nature, Sir John added the charm of the most courtly urbanity of manners; and his venerable face, with its aquiline features, fresh rosy complexion, and hair and beard of flowing whiteness, was one of the most impressive of those habitually visible in the streets of Edinburgh.

NOTES ON ART AND ARCHAEOLOGY.

THE new volume of the *Magazine of Art*, which begins with the November number, will be signalled by the introduction of a new feature—plates in several colours, reproduced by chromo-typogravure.

MR. J. H. PARKINSON—whom we assume to be a colonial artist—has been appointed to the directorship of the National Gallery of Victoria. The salary is £600 a-year, together with a house and studio.

THE collection of the late Signor Morelli, which he left to the public gallery at Bergamo, will shortly be exhibited there in two rooms, which are being prepared for the purpose. Among the Italian painters represented in this fine collection are Pisanello, Pesellino, Botticelli, Giovanni Bellini, Borgognone, Beltraffio, Basaiti, Cariani, Montagna, Cavazzola, Moretto, and Moroni; and there are also some good specimens of the Dutch school. Some thirty of the choicest of these pictures have been photographed by Sign. C. Marcozzi, Piazza Durini, Milan.

THE Brera at Milan has recently been enriched by fine examples of Paris Bordone and Gaudenzio Ferrari. To these have just been added a Madonna by Sodoma, belonging to his Lionardesque period and of the finest quality; and a magnificent portrait, by Titian, of Count Antonio of Porcia.

THE Duc d'Aumale has commissioned MM. Emile Picot and Germain Bapst to make a catalogue of those wonderful treasures of Chantilly which he has recently presented to the French nation.

PROJECTS for art exhibitions, international and other, are numerous. There is to be a "world's fair" at Chicago, a Russian exhibition at Paris (perhaps), an "Exposition Historique-Européenne" at Madrid to commemorate the fourth centenary of the discovery of America; and, more curious as a sign of the times than all, an "Idealist" Exhibition at Paris, under the auspices of the Order of La Rose Croix du Temple. It is at once to be a protest against the profane realism of the age, and a grand manifestation of the mystic ideal of Latinity before it is swamped in that tide of Slavo-Mongolian barbarism with which Europe is threatened. The names of many eminent artists are published who are said to have given their adhesion to this strange scheme; but one of the foremost, M. Puvis de Chavannes, has complained of the unauthorised use of his name.

MUSIC.

MUSICAL AND DRAMATIC NOTES.

Paris: Sept. 21, 1891.

WAGNER'S "Lohengrin" has, at last, been given at the Grand Opera; but under such critical circumstances that, had it not been for the severe police measures taken on the occasion, the performance would, in all probability, have come to grief in the same way as did M. Lamoureux's attempt to produce "Lohengrin" at the Eden Theatre five years ago. The newspapers have related how once more a few hundred brawling ragamuffins and so-called "patriots" tried to terrorise Paris and prevent the performance. On the occasion of the "Première" the row was in the streets outside; on the night of the second performance the row was in the theatre itself, but the attempted interruption was soon quieted by the timely appearance of the police. The present writer may be allowed to mention that he was one of the victims of the odiferous vengeance of an anti-Wagnerite, who amused himself by throwing small globules of assafoetida on the occu-

pants of the stalls. I have kept one of these miniature "stink-pots," which fell unbroken upon my lap, as a souvenir of that eventful evening.

With regard to the performance itself, it was almost above criticism; the orchestra, the singing, the acting, and the scenery were alike admirable. M. Van Dyck, in the part of Lohengrin, achieved a genuine triumph; Mme. Caron's Elsa is a most perfect piece of singing and acting, though at times her voice was not quite equal to the strain it had to bear. Mme. Fiérens's fine soprano voice was heard to greater perfection in the part of Ortrude than in her late creation of the priestess Varedha in M. Massenet's "Mage." Unfortunately, her partner in villany—Frederick de Telramund (M. Renaud)—was unable, from sudden hoarseness, to do full justice to his part. This is to be regretted, as M. Renaud possesses a magnificent baritone voice and is a good actor. The chorus showed a marked improvement on what we are accustomed to hear, for of late years the chorus singing has been one of the weak points of the performances at the Grand Opera.

Taken in their *ensemble*, the first two performances of "Lohengrin" have been splendid examples of artistic excellence; and all French music-lovers owe a deep debt of gratitude to M. Lamoureux for the talent and perseverance he has shown—first, in overcoming the many difficulties he experienced in the preliminary training of so susceptible a group of artists as the orchestra of the Académie Nationale de Musique; and, secondly, in obtaining so perfect an *entente* between the orchestra, the leading singers, and the members of the chorus. The result surpassed the most sanguine expectations.

"L'Herbager," by M. Paul Harel, was brought out at the Odéon on Saturday last. The new play is, after the fashion of the time, entitled a comedy, though in fact the tragic element predominates. I am sorry to add that it is sadly wanting in interest and dramatic action, though it had been announced with great *tracas* as a masterpiece. La Hanterie, the herbager, is a rich Norman cattle dealer, whose only son, Henri, has just been called to the bar; and he has decided in his own mind that not only shall his son become a celebrated lawyer, but shall marry a young lady of noble birth, be elected deputy, and, perhaps, in course of time, be called Monsieur le Ministre! But Henri loves his cousin Germaine, and limits his ambition to becoming a good farmer and the father of a numerous progeny in imitation of his uncle Beaufermant, who has followed the advice of our old friend the Vicar of Wakefield. La Hanterie hates his brother-in-law, Farmer Beaufermant, because the latter is given to modern innovations in farming, professes socialist theories, and has a large family; while he himself has remained faithful to old ways and the time-honoured precept of the Norman peasant—one son and one heir. These two living examples of egoism and altruism abuse each other frantically in long tirades. Beaufermant is given to outbursts of patriotic sentiment, which was expressed in commonplace language not always faultless in prosody. In the meantime, Henri, in despair at not being allowed to marry Germaine, rushes off to Paris, where he gets into all sorts of mischief. He is on the verge of ruin and dishonour when, to the great surprise of every one, spectators included, his choleric old father relents, pays his debts, and consents to his marriage with his cousin. Such is the common place ending of a play devoid of all dramatic interest, which proves once more the old truth that a man may write poetry full of noble and generous thoughts and yet show himself a bad playwright. M. Harel, the

author of "L'Herbager," is an innkeeper in an out-of-the-way corner of Normandy, whose rustic poems have excited great interest in literary circles.

The enterprising manager of the Théâtre de l'Art, who gave us last year M. Rabbe's translation of Shelley's "Cenci," purposes producing in the course of this winter a translation of Marlowe's "Doctor Faust."

C. N.

MUSICAL PUBLICATIONS.

Cantor Lectures on Musical Instruments, their Construction and Capabilities. By A. J. Hipkins. (W. Trousce.) These lectures were delivered before the Society of Arts in the beginning of this year. The first treats of the violin family, giving many interesting details respecting modern stringed instruments and their "elder cousins" the viols. The difference between these two branches was practically shown by performances on viols of a "consort of four parts" by Matthew Locke, and on violins, viola, and 'cello of two movements from a Haydn Quartet. The second lecture is devoted to wind instruments, and the third to the organ, pianoforte, and its predecessors. On the subject of keyed instruments Mr. Hipkins is one of the highest authorities. He recalls a curious fact with regard to Beethoven's so-called "Moonlight" Sonata; it was published in 1802 "for harpsichord or pianoforte." Clavecin was, we believe, the actual word used in the original edition. The illustrations to this lecture were exceptionally interesting. Bach's "Fantasia Chromatica" was performed by Mr. Hipkins upon a clavichord, the instrument for which it was composed; and he also played Bach's "Goldberg" variations on a harpsichord with double key-board—most probably for the first time in London.

The Themes of Tannhäuser. Translated from the German of Arthur Smolian by William Ashton Ellis. (Chappell). This is the translation of part of a series of essays which appeared in the *Bayreuther Taschenbuch* early this year as a Guide to the then approaching performance of Wagner's opera at Bayreuth. But though the special occasion for which it was written is a thing of the past, the Guide has lost neither use nor interest. Mr. Ellis in his preface justly remarks that it must not be looked upon as a "key to a close-shut door." "Tannhäuser" can be enjoyed, and to a great extent understood, without the aid of analysis; but the careful study of the work reveals many a detail likely to escape notice, especially, as he suggests, "with the ordinary method of operatic presentation." Mr. Ellis reminds us that we do not despise aids "when listening, or preparing to listen, to a Symphony of Beethoven." "Why, then," he adds, "should we condemn them when brought before these teeming masterpieces of Richard Wagner, which almost overwhelm us with their wealth of thought!" We wish Mr. Ellis had not said "when listening." He and other trained musicians may possibly be able to glance at, and derive benefit from, an analysis of a work while in the act of listening, but for the majority it surely proves a hindrance rather than a help; in studying the letter they often lose the spirit. If the Popular Concert programme books were issued a week ahead, and if the *habités* of these concerts bought them, and by reading, prepared themselves to listen, the analyses would prove of still greater service. Herr Smolian is an earnest student of Wagner, and has thoroughly studied his subject. The translation by Mr. Ellis is exceedingly good. At the close there is a table of themes, which will be found handy for reference.

Richard Wagner. By Franz Muncker. Translated by D. Landman, with Illustrations by Heinrich Nisle. (Williams & Norgate). This is a sketch of the life and works of the Bayreuth reformer. The author has sought specially to examine the "being and growth" of Wagner's art, and to connect his literary works and dramas with his life, and with the intellectual development of Germany. The book is one of great interest. Herr Muncker is an intense but intelligent admirer. He points out that the idea of the union of the arts was not peculiar to Wagner, but common to influential poets and philosophers of the eighteenth and nineteenth centuries; the development of that idea was Wagner's grand achievement. He also brings out prominently the influence exerted over Wagner by various composers, poets, and philosophers. That he was so influenced in no way detracts from his genius; it only strengthened his mind and helped him to develop his own originality. Another point is clearly set forth. Wagner's ideal was the music-drama: but we are reminded that he disputed neither the right of existence nor the merits of the separate arts. Some over-ardent admirers can see nothing outside of music-drama, and speak of Mozart and Beethoven as if they had merely paved the way for Wagner. They certainly helped his artistic development, but they still shine with a glory of their own. The essays contributed by Wagner to the *Bayreuther Blätter* during the last years of his life are discussed in temperate language. On certain social and religious subjects the master proclaimed his views somewhat too dogmatically; and our author justly remarks that the essays, in spite of much that was valuable, could not meet with general approbation. In the brief description of the London concerts in 1877, the name of Dr. Hans Richter ought to have been coupled with that of Wagner, for to this conductor the artistic success of the festival was principally due. Of the English translation of the book we cannot speak favourably. Besides many positive errors, the sentences are too literally translated; the form is therefore clumsy, and the meaning often difficult to detect. Wagner's Symphony in C is spoken of as in C sharp; and, again, words usually written with initial capital letters have only small ones. There is an uncomfortable mistake on p. 59. Referring to Wagner's visit to London in 1855, it is said that he was "in constant battle with an ill-natured and short-sighted critic"; the author, we presume, meant "criticism." The volume contains portraits of Wagner, facsimiles of the original sketches of the scenery to the "Nibelungen" and "Parsifal," and two pages from the original score of the "Walküre."

MUSIC NOTE.

THE thirty-sixth annual series of Crystal Palace concerts will commence on Saturday, October 10. There will be twenty concerts, ten before, and ten after Christmas. The following novelties are announced:—Overture to A. Leschiva's "Don Juan d'Austria," Hans Sitt; Concert Overture "Tam o'Shanter," Learmont Drysdale; "Women and Roses," a choral setting of Browning's poem, with orchestral accompaniment, C. A. Lidgley; Max Bruch's new Violin Concerto; Dramatic Cantata "Queen Hynde of Caledon," Hamish MacCunn; and Symphony (No. 3), Sgambati. There will be a special Mozart programme on December 5, to commemorate the hundredth anniversary of the master's death. Herr David Popper, the famous violoncellist, will appear at the first concert. Mr. August Manns will, as usual, be the conductor.

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LITERATURE.

The Scapegoat: a Romance. By Hall Caine. In 2 vols. (Heinemann.)

SOME painters, having stretched their canvas, cover it with a multitude of speaking faces, some gay, some sad, some wondrous beautiful; others devote their attention to landscape, the world in which their figures live; but in either case few of their creations overtop their fellows, or stand out in bold relief. There is yet a third class, which counts among its numbers some of the best Old Masters, whose whole soul goes out in one grand portrait. Whatever beauty there may be round it, whoever may stand beside it, nothing obstructs the view, and all the graces, all the shadows, which may form its background, are so portrayed, so grouped, as to further set off that "it," that self. But even this will be the likeness of no man on earth, for its features may have been gathered from many sources. The artist's individuality alone will have united them, and moulded them in one homogeneous impersonation. As you gaze at those starting lineaments, they grow upon you. Those muscles and those tendons, those swollen, darkened veins, which at the first repelled you, are seen to be but portions of a perfect whole. There may be something which displeases, in attitude, in expression, or in form, but as you learn to know it better you realise its force. Then you take it for what it is—a picture of a man, not an ideal of perfection: however ideal its composition, the picture of a breathing mortal. There may be blemishes of detail, faults of *entourage* or colour, but these are all lost sight of in the absorbing study of a soul. To this school of painters belongs Mr. Hall Caine, the novelist.

"It recalls the Biblical story of the Scapegoat," was a newspaper verdict on *The Deemster*, an earlier work from the same easel. Suggested or foretold, we have now before us an acknowledged picture of a human scape-goat. The feverish Manx-man has laid down his brush, for he has concluded the third of a series of the most profoundly conceived characters in modern fiction. In every case the model has been the same. It is impossible to do them justice separately. Daniel Mylrea, Jason the Bondman, and Israel ben Oliel stand together.

Israel, the son of a Tangier Jew and a London Jewess, brought up in England, returns to Morocco to fight life's battle. The world deals very hardly with him, and he pays back with interest. Thus, sympathy is scant between him and his fellows, growing less as years roll on, till Israel,

rich and powerful now, lives with his sweet young daughter in solitude. As the right hand man of a brutal governor, he wreaks his vengeance on his foes, a hard, harsh, Shylock with a frozen soul. But that his soul is only frozen the sequel shows; and a lesson is taught as to the little we know of the real characters of those about us, of which but a limited phase comes under our ken. Weak yet powerful, loved though hated, scorned while he is feared, the history of Israel is indeed that of a scapegoat, driven from among his fellows, the bearer of his own sins and those of others.

Naomi, the only child of Israel, was born both deaf and blind, so consequently dumb. By the side of the noble penance of the father's after-life, with all its sufferings, shines out the sunbeam of the daughter's orphaned face, the ray which thawed that soul. The idyl of Naomi is beautiful, and her portrait is hardly second to that of Israel himself. The sorrow of the mother while she lived is truly touching:

"Sometimes she would kneel by its cradle, and gaze into the flower-cup of its eye, and the eye was blue and beautiful, and there was nothing to say that the little cup was broken and the little chamber dark. And sometimes she would look at the pretty shell of its ear, and the ear was round and full as a shell on the shore, and nothing told her that the voice of the sea was not heard in it, and that all within was silence."

So the child grew,

"and truly a flower she was of herself, whereto the wind alone could whisper, and only the sun could speak aloud." "One sound seemed ever to come from her little lips, and it was the sound of laughter." "If her eyes were darkness, there was light within her soul, and if her ears were silence, there was music in her heart."

In this seclusion, her descriptions of darkness as cold, of light as warmth and noise, and of the angels speaking with the wild waves' voice, are naive and full of truth. Then hearing comes, then sight, and at each stage her "soul's awakening" is limned with master touch. At last falls heavy trouble—to Israel the fire of the refiner, by Naomi unrealised. This brings the reader to a tragic end, whereof the present form of the concluding chapter might have been well dispensed with, save on account of the attendant introduction, which contains a fine description of a Moorish pageant. But this gilded frame fails to improve the picture.

"Less novel than romance, and less romance than poem," is the author's own opinion of his latest work, and I endorse it. At the same time, the minutiae which tell of native life—the "local atmosphere"—are astonishingly trustworthy. When Mr. Caine asked me to look through the proofs of *The Scapegoat*, I expected to find the stereotyped errors with regard to Moorish life and Moorish thought, and the stock misstatements with regard to their country, once more put into circulation; but I was most agreeably surprised. In the course of a few short weeks on the spot, the writer had so deeply drunk of his new surroundings that there was little fault to find. What improbabilities may still exist are perfectly excusable, for it is not Morocco he describes but man. Such, I venture to think, are

the account of the joint procession of Jews and Muslims to plead for rain; the position of Katrina at the Basha's side in public; the mingling of the men and women in the Sháwan prison; the education of Ali as an Israelite; his nondescript schoolmaster; and the behaviour of the Sultan at the banquet, or subsequently in the character of a quack. These incidents, though detracting from the value of the book in the eyes of those who know the country, are vital to the dramatic situation, and by no means more improbable than many employed in novels of English scene. Lest they too should be considered features of Morocco life, it may be well to point out also one or two minor matters. Mohammed of Mequinez could not have been a Kádi at the time he appears, though he had held that post before. Europeans are not allowed to visit Sháwan, those few who have done so having ventured in disguise. I never heard of a Moor who disobeyed the Ko'rán by wearing jewelry, nor have I seen the wandering Arab use a tripod. A few equally trifling errors in spelling exist, such as Nsaá for Usáa, the Tetuan merchants' club; Metawar for Metámar, the residential quarter of that town; Nagar and Waghar, names of rivers, instead of Najar and Wargha; the word "crown" on i. 216, should surely be "coin"; there is a trifling variation in the spelling of Khaleefa; and in i. 77 the *i* in the Kaid's name is the printer's, while over-leaf Hashen should be Hashem and Arly Arby. "Rajbabicoom" is presumably Marhabábikum, the Arab's "Welcome to ye."

As for the English, it has a curious old-time flavour, as though the writer had practised in Bedford Gaol, or the Deanery of St. Patrick's. The frequent use of "that" for "which," "out of" for "from," &c., assists in imparting this. "Intercourse" is rendered "commerce"—quite as good a word—and the players often "chance upon" this thing or that, while as often they smell of their latest occupation. This nature-touch is found in all Mr. Caine's works, through each of which these features run. The convenience of "then a strange thing happened" is fully recognised. There is a certain charm in this unusual style—an earthy freshness, as it were, just dug up. At the same time the graceful rhythm of many passages, especially those describing the blind girl, are sweet indeed.

"I never see'd such a tale as that in a hillerstrated paper afore, sir," quoth a waiter in a West End café, as I sipped my tea, some weeks ago, and studied the *London News*. I agree with him. Forestier's illustrations in the serial form were so well done, so true to life, that the lack of a reproduction in smaller size is felt even in this "story for grown-ups."

J. E. BUDGETT MEAKIN.

CONTEMPORARY SCIENCE SERIES.—*Education and Heredity*. By J. M. Guyau. Translated by W. J. Greenstreet. (Walter Scott.)

ONE may be excused for giving a more than common and cordial welcome to a pedagogic book, and that a translation, and a trans-

of late years been written and published only too freely, the subject having been re-discovered as a science and the technologists having, after their kind, fastened on its details to the honest despair of those who think education a matter of common interest and strictly within the scope of every-day endeavour. Here is a book that takes us out of systems and "isms," and may be read with interest and profit by the youngest of educators no less than by the oldest. Considering the circumstances of its origin, its insight and maturity of observation are quite remarkable. The writer died when he was in his thirty-fourth year, and *Education and Heredity* is the last of a series of valuable treatises, the first of which was begun when he was not yet twenty. That this is the first effort to make him known to English readers may be regarded as sufficient reason for noticing at length his notable contribution to practical, strictly practical, pedagogics.

It is not at first sight quite easy to agree with Mr. Stout that the choice of title is altogether satisfactory, seeing that it by no means indicates the breadth of the view taken by the author, and might indeed be supposed to invite attention to another strictly technological contribution to the literature of education. The burden of much of what the author says is the preponderating influence of heredity on the development of the race, and as a consequence the necessary importance of education as commonly understood. But, in effect, it is the education of men as social creatures with which Guyau is concerned; for the purpose of his practical maxims, education is heredity. But reflection on possible alternatives of title leads to the perhaps natural conclusion that after all the author knew his business and mind better than his critics. He resolutely declines to look at the subject from the individualist point of view, as he finds that the main movements of society, forward or backward, depend exclusively on the operation of forces brought to bear on aggregates of units through hereditary channels, but on those units from within. He would therefore educate chiefly in the hope of fruition in the (may be) distant hereafter. It is not, however, to be supposed that he is without expectation of something by way of result immediately. Indeed, he is justified in the larger hope which makes his horizon so wide by individual cases of experience and experiment.

As for experiment, this is perhaps the right place for a word of warning, though not of dispraise. Every fourth form boy remembers the dolorous end of Mr. Nicholas Easy, father of the late Captain J. Easy, R.N. It should follow then (the London School Board rate being a shilling, and promising a rise), that every boy in the fourth standard will suspect in modern theories of the efficacy of hypnotic suggestion something of the too sanguine confidence in practical applications of physio-psychology that was the death of Mr. Easy. It is true that Guyau does not in fact propound more than an analogical connexion between the

ditary instincts, but the practical effect of the first fifty pages of this book might conceivably be the premature manipulation of forces of unknown intensity to unknown and dangerous ends. To be sure it is analogy only.

"If this introduction of new sentiments is possible by entirely physiological means, it should be equally possibly by moral and psychological means."

But in the first place all analogical arguments are open to like objections; secondly, it is not easy to identify the psychological result as a "sentiment" in both cases; and thirdly, the physiological action of hypnotic suggestion is still matter of guess-work. Indeed, some people may think that hypnotic experiment is hardly more defensible than Bergmann's experiments *in corpore vili* with cancerous tissue.

This, however, by the way; the digression does not materially detract from the general value of the book, though it might have been omitted without great loss. The general significance of Guyau's work for the practical teacher—not for the official, not the member of parliament, not the "educationalist"—lies in its very plain demonstration that most of us of the rank and file, for all the practical permanent good we do in business hours, might just as profitably live and labour in Laputa. We are, no doubt, paid well enough—less than our deserts, of course, though well enough according to the thumb-measurement of such results as we are expected to show; but what is really our main business is supposed to be quite by the way; we are not paid for it, the demand for it is actually diminishing, and we may easily evade it. It is not religious nor even "moral" teaching, technically so-called; it is harmonious and rational education, something which includes, but is not, essentially, teaching; which implies, but is not comprised in, subjects and syllabuses, consisting rather in the training, capacity, and legal obligation to choose and vary the tools of pedagogy, and to cultivate children rather than teach "subjects." It is very true that most teachers can, and very many without doubt do, educate even under the wrong-headed conditions that are imposed on them; but the mature and general wisdom of rulers and "...ists" seems more and more inclined to reject the real lessons of experience in favour of new-fangled devices for teaching—"subjects" and "sciences." Our author justly lays it down that though the educator may and should be well aware that, if it were possible to know all things, it would be well to know them, yet unassimilated knowledge is simply useless lumber, and worse than useless; and that in determining the number of "subjects" of instruction, "we must consider not merely their nature, but the relation existing between them, and the capacity of the mind into which we wish to introduce them." Children (and others) will have fine times when it is properly understood that the facts which they find it most difficult to commit to memory are just those of least importance—dates, geographical names, historical details, and all.

it is acquired, and instead of forming it by the introduction of habits of reasoning, tends rather to deform it." Changing what ought to be changed, Guyau's strictures on the primary instruction given in French schools will apply to us.

"The literary, grammatical, and historical part of this syllabus exposes us to the danger of what the English call *cramming*. Has much been done when we have succeeded in filling their heads with facts, dates, words, and formulas? Children do not feel the want of words; it is ideas that are required; and it is ideas we must give them. Unfortunately erudition invades everything—even grammar—in the schools."

Those who have the best means of measuring the value of Guyau's observations by close and daily contact with the choicest products of the public elementary schools of this country will aver that vast and expensive departments of government are maintained, and a large army of hard-working teachers employed, to fill the heads of our children with "facts, dates, words, and formulas"—a futile and monstrous dissipation of energy. The remedy is not the teaching of "sciences"; here, again, we are in the region of facts and formulas; indeed, in a drier and dustier climate than ever.

Till these highly enlightened latter days the evil was the less, because there were fewer ascertained and tabulated facts to know, and because such as were known were not yet all ticketed and systematised. Such facts as people set most store by were what most concerned them as thinking, reasoning, judging, acting members of the community; they were ethics, logic, rhetoric, and so on; truly educative, permeated with opinion and individuality; not strata of details about objective nature. These details are to most people, including you and me, not more useful than the cabinets full of memoranda which an ingenious memory—doctor once offered, and may still be offering, as great discoveries to the learned world that mistrusted its memory and yearned for encyclopaedic erudition. Yet it is hard to make folk agree that a study is valuable in educating, at any rate the young, exactly in so far as it is *not* in that arid region of dry light so dear to Heraclitus, Lord Chancellor Bacon, and the dry-nurses of science studies in the university of — Laputa. To this end the austere contemplation of *αὐτὸ ἀγαθὸν* or of the mysterious principles and combinations of whist are as useful as the study of (say) physics, at all events as she is usually taught to the lay person; whist, indeed, is said to be a better preparation for old age than either the one or the other. If so many strata of facts must needs be laid up in the lay person's cabinet, then of all the so many sciences inserted in his system he can never know enough to make practical "use" of any. Surely, with all things alike, the right plan is to give every one a grounding in simple knowledge of main facts that are easily and readily applicable to daily life, and can form the *basis* of specialised endeavour, if need be, as Mr. T. Twining has been long and

earnestly urging. But most of our reformers, law-makers, and ". . . ists" of every degree, forget that the final cause of education is not that we should all know everthing; they deal with us as if our world were not for most of us in great part ready made; as if it were not enough that the breed of specialists should be just maintained in order to build bridges, to photograph and poison microbes, to make our clothes and light our houses, and the like. The first child that was born found to his hands at all events (as Mr. Stevenson would say) his fingers ready made; why should we pretend not to see that for us of the common sort the world is mostly ready made? It is the specialist's main business, particularly in the physical sciences, to risk his own harmonious development for the likes of us. All the sciences are useful, beyond measure useful to mankind; but we bear ourselves as if we were each to start over again as that unhappy creature Primitive Man, who was his own lawyer, doctor, butcher, baker, candlestickmaker, and other things unmentionable. Every specialist, if he is really a specialist, is an abnormally and therefore improperly developed human being, as much a monstrosity as Sandow or Samson or Jaques or other professional Strong Men and Fasters. There is no reason, surely, why we should all be inoculated with the attenuated virus of specialism; specialism is hardly yet the mark of the Ordinary Person and his title to respect and respectability. As to this, consult Guyau:

"All precocious specialisation is dangerous . . . The only object of technical instruction, for instance, should be to awaken aptitudes, and never to respond to aptitudes supposed to exist."

From this it should follow that all special and technical training in early youth, beyond the merest suggestion, is futile and worse.

"To make a soldier, an engineer, or a musician, is not necessarily to turn out a man in the full possession of all his faculties. Moreover, we must take into account the failures, the rejections of candidates at entrance examinations, &c. Out of the thousands of candidates for the Ecole Polytechnique, for instance, only 300 are admitted; now if a good polytechnician is not necessarily an accomplished man, what will a polytechnician who has failed be?"

To quote the unanswerable Bunsby, the moral of this lies in its application.

Most people will agree that the healthy child is naturally inclined to activity for its own sake; Mr. Stout's hesitation seems needless. It is our duty, then, according to Guyau, to direct this activity to those ends which are most widely and intensely human, or, rather, social. This seems simple enough; and yet we shall all go away tomorrow and lay ourselves at the feet of the Science and Art Departments of South Kensington and Laputa, and you shall have little Harry Sandford and little Tommy Merton taught physiography, or physiology, or mechanics, or botany, or agriculture, or what not.

πολλῶν ἀνομάτων μορφή μία.

Now pedagogy may be defined, according to our author, as "the art of adapting new generations to those conditions of life

which are the most intensive and fruitful for the individual and the species"; but where the intensity and fruit are manifest here it would be hard to say. Things being as they are, Guyau lays down three necessary ends which education should have in view. It must first develop harmoniously in the individual, and in proportion relatively to importance, the capacities proper to the human race; next develop those capacities which seem peculiar, but only so far as not to disturb the equilibrium of the organism; finally, to arrest and check disturbing tendencies and instincts; that is, "to aid heredity in proportion as it tends to create permanent superiority within the race, and to resist its influence when it tends to accumulate causes pernicious to the race itself."

Capacity thus imposes on us the necessity to be active for action's sake; therefore, as Guyau lays it down, duty is begotten by power.

"From this new point of view, moral obligation appears to be direct interaction, conscious or unconscious, of nervous systems on each other, and in general of life on life; it is reducible to a deep sense of solidarity. To feel ourselves morally obliged is, in fact, to feel ourselves obliged to others, bound to others, having solidarity with others."

And again,

"... to be moral is, in the first place, to feel the force of our will, and the multiplicity of the powers inherent in our being; in the second place, to realise the superiority of those possibilities having for their object what is universal over those with merely private objects."

Naturally enough, physical education is as important in our author's view as any other part; or rather, education implies physical development. So Mr. Leslie Stephen would have us all "eupeptic." And sure enough, though Mr. Lytton may doubt the virtuousness of the "mere" athlete as against the "mere" student, the race is certainly the better for the first and only doubtfully for the other. Most of us have heard of the good clergyman who was thankfully comforted by hearing the ship's crew swearing cheerfully during severe weather. So Guyau "... it is very fortunate that there are idle people; they save the race from too rapid degeneration." As for the German plan of scientific gymnastics, he repeats Mr. Spencer's condemnation of "factitious exercise."

The translator has in many places appended very valuable notes, modifying, illustrating, and explaining his author; but, at this point, he seems to have missed a good chance. Mr. Wilkie Collins is quoted in denunciation of games of strength. He sees (in *Man and Wife*) a connexion "between the recent unbridled development of physical cultivation in England and the recent spread of grossness and brutality among certain classes of the English population." This simply assumes (1) that there has been this development, and (2) that grossness and brutality are at least rare elsewhere among less athletic peoples. *Quod erat demonstrandum.*

It is worth while to note that Guyau favoured the day-school system, and it is a thing to remark how the great day schools

have flourished and grown in England during the last twenty years.

The book is so good and comes with such singular opportuneness for the problems that concern us, whether we are teachers or not, that it should be certain of a hearty welcome. This notice has endeavoured to emphasise what seem to be the points which the author himself would have regarded as most urgent, though it is an unsatisfactory way of dealing with a book abounding in interest and wisdom.

As a statement of the case for scientific humanism, welcoming new subjects of study to their right places, it is invaluable; it is, indeed, probably the best statement yet made, though that was by no means the object in the mind of the writer. His *obiter dicta* are always notable, and the translator has done his work faithfully and gracefully.

P. A. BARNETT.

Words of a Believer and The Past and Future of the People. By F. Lamennais. Translated from the French by L. E. Martineau. With a Memoir of Lamennais. (Chapman & Hall.)

WRITING more than thirty years ago, not long after Lamennais' death, M. Renan declared: "Lamennais' works can no longer teach us anything. No one is now tempted to go to them for lessons in history, philosophy, or politics." Sainte-Beuve, on the other hand, writing at about the same time, said of him: "He is the soldier of the future, the fervent faithful soldier of democracy, recognising neither truce nor peace, having on his lips but the one cry of *forward*," and "the future will not deny him." Are we to take it as a sign of Sainte-Beuve's prophetic gift that Mr. Martineau, in this present year of grace, is emphasising Mazzini's statement that the *Words of a Believer* is calculated to bring "consolation and promise to many a sad and oppressed soul," and assuring us that *The Past and Future of the People*, "although written fifty years ago for French working men, is scarcely less appropriate, and no less worth the study of English working men to-day?"

But first a word as to Lamennais himself. The man was assuredly a great man, great in influence, great in single-mindedness and honesty of purpose, great in his literary gift. To him, more perhaps than to any other individual, is due the downfall of Gallicism and the triumph of Ultramontanism among the French clergy. He it was who first tried to teach the Roman Church the lesson which she has been so slow to learn, but which she will ultimately have to take to heart—the lesson, namely, that the game of absolutism is played out, and that, on pain of losing all her power, she must seek for alliances, in the future, with democracy. Among those who came within the sphere of his influence were such writers as Victor Hugo, Sainte-Beuve, and George Sand. Lacordaire and Montalembert were, at one stage, his immediate disciples. Maurice de Guérin was one of those who gathered round him at his Breton home of La Chenaie. This is no mean intellectual record; and the

history of his opinions is of high interest. First an absolutist and Ultramontane, then a democrat and Ultramontane, then—under stress of Papal condemnation—a democrat pure and simple, a priest who had entirely renounced allegiance to his Church, and, to the very last, rejected her authority and ministrations—he stands forth among his contemporaries a striking figure. It is easy to talk, as the Roman Catholic apologists do, of spiritual pride as the ruling motive in his career. The successive changes in his opinions were honest, fearless, logical. They were at least not the outcome of any vulgar ambition. The priest had certainly nothing to gain who threw in his lot with the Republican party in the days of Louis Philippe. Even when that party triumphed, in 1848, and Lamennais found a place in the assembly of all the eccentricities that was to frame a constitution for France, he exercised no real influence. His day, for the time at least, had gone by.

The *Paroles d'un Croyant* here translated, and very adequately translated, was the outcome of Lamennais' first struggle with the Court of Rome. His paper, *L'Avenir*, had greatly fluttered the French clergy from the autumn of 1830 to the autumn of 1831. In consequence of their attacks he determined to suspend the publication, and to appeal in person to the Pope. Rome, as was but natural, temporised; and to Lamennais, with his keen, narrow intellect, his intense earnestness of purpose, his absolute incapacity to understand that there could be two sides to a question, Rome's caution seemed abominable. He practically forced the Pope's hand; and the result was the condemnatory Encyclical letter of the 15th August 1832. At first Lamennais submitted; but his heart was hot within him, and it was while nursing his wrongs—which he held to be those of the Church and of the world—that he wrote the *Paroles d'un Croyant*.

Sainte-Beuve, who in the spring of 1834 found a publisher for the book, and saw it through the press, confesses that his critical acumen played him false with regard to it, and that he did not at first realise what a powerful book it was. The printer, a M. Plassin, set him right, saying that the very compositors were in a state of ferment over the setting up, and the whole office in an uproar. Nor reading the book now, nearly sixty years afterwards, is this difficult to understand. No doubt the *Paroles d'un Croyant* is what the French call a *pastiche*, a work produced in direct imitation of earlier work. But it is a *pastiche* of genius. The same fire that burned in the Hebrew prophets as they denounced the Lord's enemies, burned also in Lamennais. In his ears too the cry of the down-trodden and oppressed rang with a terrible distinctness. If he imitated Isaiah, Jeremiah, and Ezekiel, falling naturally into Biblical language, it was because their spirit was upon him. That his sublime does not occasionally topple over into the ridiculous, I am far from affirming. No! kings do not "sit in a hall hung with black," and contemplate a "throne made of bones," and drink blood, and solemnly curse Jesus Christ. It is safe

to affirm that they spend their time quite otherwise. But prophets are not bound to possess a keen sense of humour.

As to *The Past and Future of the People*, I am afraid that M. Renan would greet much of its erudition with a tolerant and superior smile; and the half century that has elapsed since Lamennais wrote it in the prison of Sainte-Pélagie has scarcely confirmed its prophecies. But it would be most unjust not to acknowledge the honesty of the book. Democrat as he is, the ex-priest never stoops to flatter the democracy, nor does he promise the good things to come save as the fruit of patient effort and self-denial.

"It is necessary for you to understand," he tells the "proletarians," "that the better condition to which you aspire, and to which God Himself commands you to aspire, will never be brought about by a sudden change, but, like everything in the universe, by a continuous development, by constant labour, by daily labour. . . . Be not weary, be not discouraged through too much impatience: nothing is done without the aid of time. And know, moreover, and never forget, that in this life of ours there is always something to contend with and to suffer, because the goal of our infinite desires is not here, because we have to fulfil here a great but toilsome function, and that we live not merely in order to live, but to accomplish a holy task."

Narrow, incomplete, violent, pernicious in its immediate results as much of Lamennais' teaching may have been, yet there is in such passages as this a ring of manliness and sound sense. Here he justifies Sainte-Beuve's prophecies.

The quality of the translation in this volume is distinctly above the average. But it was a pity to use as introduction a paper of Mazzini published in 1839. For, firstly, in 1839, Lamennais had by no means fulfilled his career, or reached the term of his mental development; and, secondly, apart from its incompleteness, the essay is quite uncritical. Something more than vague rhetoric is wanted to make the reader of to-day understand Lamennais and his position.

FRANK T. MARZIALS.

The Child and his Book: Some Account of the History and Progress of Children's Literature in England. By Mrs. E. M. Field. (Wells Gardner.)

THERE is no class of publications to which the term "fugitive literature" can be more fitly applied than to children's books. They mostly perish with the generation for which they were brought into being; and even the Hornbook—

"'Tis called a book, though but a single page"—

though constructed out of materials which should defy destruction, has but just survived as an educational curiosity. Mrs. Field, however, is very far from being content to take the Hornbook as the starting-point for her treatise on children's literature. Going back to pre-Norman times, she reviews the services rendered to education by Aldhelm and Alfred, Bede and Alcuin, and devotes a long chapter to the books which were current in English schools

before Caxton's printing-press was set up. The scope of her work is wide, and she has spared no pains in accumulating stores of information more or less pertinent to her subject.

But, while she goes back to the far past for her beginning, she draws the line in the other direction at the year 1826. This, she says, is not an entirely arbitrary limit, but marks the period when a new departure was taken and a genuine attempt made to satisfy the real wants of childish minds. Up to that time the imagination had been neglected. Painful instruction in the rudiments of language was all that at first could be attempted; and, later on, juvenile literature was chiefly supplied by religious or moral teachers who looked with horror or contempt upon the play of fancy and humour, and chiefly desired to inculcate their own doctrines or theories.

It is impossible to conceive what fate would have overtaken the author of *Alice in Wonderland* had he lived in Puritan times, and we doubt whether Mr. Anstey would have been wholly intelligible even to our grandfathers in their teens. What we mean by children's books—that is to say, books written, with not too obtrusive morals, to delight and stimulate the imaginative faculty of the young—belong especially to the age in which we live. Their immediate precursors were the little books—now eagerly sought by the collector of rarities—which Newbery of London and Saint of Newcastle published. In them we do find something to amuse as well as to edify, and their authors were not afraid or ashamed to be occasionally funny. *Goody Two Shoes*, whether written by Goldsmith or not, showed by the success which it achieved that it was the sort of book children wanted. And so it was quickly followed by others of similar character; for Newbery, their publisher, was fully alive to his own interests—indeed, the manner in which he advertises Dr. James's Fever Powder (of which he was the vendor) through the fate of Goody's father is worthy of Barnum himself.

All that Mrs. Field has to tell us about the children's literature of the third and fourth Georges—and she does not stint her matter—is extremely interesting, and her estimate of the various writers seems to us to be thoroughly fair. She does justice even to the exasperating priggishness of *Sandford and Merton*. Nor does she omit to notice the books which have found large favour with children, although they were not written expressly for them. Among these she rightly places *Pilgrim's Progress* (now almost gone out of fashion), *Gulliver's Travels*, *Arabian Nights*, and—*facile princeps*—*Robinson Crusoe*. We should add to them *Don Quixote* and perhaps *Gil Blas*; for in our younger days these were to be found in most boys' book-shelves. Few, indeed, cared for the religious teaching of Bunyan, and no one understood Swift's political satire or Defoe's design. It was enough that these books ministered to a youthful craving in an age when light reading was regarded by many parents as little less than a sin. Now a reaction has taken place which is not without danger. The dose of knowledge used to be swallowed for the

sake of the sweet morsel of story mingled with it; the child of to-day rejects the mixture and clamours for a diet of stories only. But, as Mrs. Field says, the liberal provision that has been made for the pleasant development of young minds is still restricted. Those who can afford to spend money, can get the most charming examples of children's literature that have ever been published. The editor's table—especially at Christmas—groans beneath their weight. But writers and publishers take little account of the poor.

"We have taught them to read; but so long as their literature is the garbage of police reports and the lowest possible fiction, would it not be better that the poor should not know what Thomas Day called the 'mischievous combinations' of the alphabet? Looking back at the past and looking forward to the future, we cannot but feel that no light responsibility rests upon those whose work it is to feed the minds of children and the uneducated."

We are not inclined to enter upon a discussion of that question. It is an easier matter to say that Mrs. Field has had a most interesting subject to deal with, and has dealt with it in an admirable way. She has a light hand, but yet has not used it merely to skim the surface; she has gathered her facts from every quarter, but does not pretend to have exhausted them. Some few inaccuracies will be noticed by most readers, and Mrs. Field's arrangement of her matter is not faultless; but her book is a genuine contribution to knowledge, and deserves to meet with a favourable reception.

CHARLES J. ROBINSON.

A MONOGRAPH ON CORSICA.

Une Excursion en Corse. Par Prince Roland Bonaparte. (Paris: Imprimé pour l'Auteur.)

THE republic of letters must be ever grateful to him who, placed beyond the necessity of seeking remuneration for his labours, produces a work of utility or entertainment, "got up" in a style which would preclude the probability of its success as a commercial enterprise. Such a work is, as it were, a free gift to the literary world: such a work is now before me.

The tone of Prince Roland Bonaparte's book is as modest as its title, which by no means conveys the valuable and solid contents of the volume. The interesting narrative of his excursion to Ajaccio, La Force, Vivario, Bastia, Calvi, Sartène, Bonifacio, Porto-Vecchio, and other noteworthy points, is interspersed with historical, topographical, and statistical information which greatly adds to the value of his recital. Nor is this all. In the form of an appendix he gives us (1) an "Itinéraire et Horaire," in which the distances and hours of arrival and departure are marked and tabulated with an exactitude worthy of Murray or Baedeker; (2) a list of photographs, 221 in number, made in Corsica; (3) last, but not least, a list of books and maps of and relating to the island, extending over 133 pages—in fact, a most useful bibliography of Corsica. The volume contains, moreover, facsimiles of the baptismal registries of Lucien and

Napoléon Bonaparte, and is embellished with five photo-engravings, exceptionally artistic in feeling and execution.

The *Excursion* of Prince Roland Bonaparte will in future be a necessary volume for visitors to Corsica; and the hope may be at once expressed that he will be induced to place his so far privately-printed book in the hands of the general public and add to it a map, now wanting, of the island, with the routes he so ably describes clearly indicated.

H. S. ASHBEE.

NEW NOVELS.

Beacon-Fires. By E. Werner. In 3 vols. (Bentley.)

Evelyn's Career. By the Author of "Dr. Edith Romney." In 3 vols. (Bentley.)

Freeland: a Social Anticipation. By Dr. Theodor Hertzka. Translated by Arthur Ransom. (Chatto & Windus.)

Hambura. By H. S. Lockhart-Ross. (Digby & Long.)

The Milners. (Chapman & Hall.)

Raffians Folk. By Mary E. Gellie. (Innes.)

Well Won. By Mrs. Alexander. (White.)

THE reader who does not grow enthusiastic over *Beacon-Fires* must be very hard to please. The present writer has tried to read the book with all the judicial soberness of a critic; but he confesses that its absorbing interest took his critical sense captive at an early stage of the story, and did not relax its hold till the end. He would not have it supposed, however, that his judgment was overborne by the pleasure with which he followed the developments of incident and character. A critic, after all, is not bound to treat a book or an author as a policeman treats a "suspect." He must have his eyes open, no doubt, and if he finds his poet or novelist tripping in one place he may expect to see him go wrong in another; but it should not take him long to discover what the chances are in this respect. A few chapters will show him whether he may trust his man or must needs go on watching him. The instances in which this last duty is wholly unnecessary are so few that when they occur they are to be prized, and that is the secret of the present critic's enjoyment of *Beacon-Fires*. It is a book of exceptional power, and its interest lies as much in the characters as in the plot. Like other works of the same able writer, it is a story of German life, and to a large extent of military and diplomatic life. The central character is the discarded son of an officer of high rank, whose code of honour and conception of duty are severely exacting. The boy is persuaded by his divorced mother to break faith with his father, who thereupon renounces him. Some years elapse, during which Hartmut, who takes his mother's name, achieves fame as a poet, and has, or might have, half the world at his feet; but when he seeks to be reconciled to his father he is again thrust forth, and this time because he is believed to have been guilty of an odious offence against his country, of which he was innocent. The bitterness of

this repulse is aggravated by the denial to him of all means of redemption. The war with France breaks out, but the successful poet and discarded son is not allowed to join the colours. There seems nothing for him but to take with his own hand the life he would fain have given in self-vindication on the battle-field; but at this critical point a course is opened for him by his good angel, and everything ends well. Hartmut is very powerfully drawn. Though in most of his qualities he is the true son of his mother—brilliant, passionate, impatient of restraint—he has latent in him much of his father's nobleness; and both sides of his character come out vividly in the last chapters. His "ride for life or death" is the crowning exhibition of both. This incident and a few others in the story recall (by no resemblance of fact, but by the same rapid, picturesque, and passionate movement) some of the more thrilling passages in Scott—such as everyone will remember in *The Talisman* and *Ivanhoe*. But while Hartmut is the central and chief character, there are several others as ably drawn; and one or two of them furnish an element of humour which makes the story artistically complete.

Very different from the stirring romance just noticed is *Evelyn's Career*, though this again is a book of which it is possible to speak with almost unqualified admiration. It is a novel with a purpose—and one is bound to admit that such novels are often things to be avoided—but its aim is sufficiently general, while it appeals to the reader's common sense rather than to his prejudices. Evelyn unites with great beauty of person and disposition (qualities essential to any successful heroine of romance) some charming eccentricities. She is an Agnostic as touching religious beliefs; but she has a profound faith in humanity, and a not too common sense of the duties incident to wealth. A large fortune, to which she succeeds unexpectedly, gives her an opportunity to put in practice the very beautiful theories she has formed. "Society" smiles upon her plans because they are novel, but chiefly perhaps because they are thrown into interesting relief by her rank and herself. Evelyn, however, is in earnest, and "Society" is not. She fails to realise her ideal; but the causes of failure are not in the ideal, but in the obtuse anti-pathetic real conditions to which she tries to adapt it. In the pursuit of her beautiful dream she makes the acquaintance of some curious people, and among them of a Radical cobbler, a type—sufficiently exaggerated to make the portrait effective—of social reformer who hates everybody above him, and conceives himself superior to everybody below him. But Radley turns out to be a fine fellow at heart. There are many other types in the book—high and low, ordinary and the reverse. The glimpses into the world of fashion are satirically true; those into the world of poverty and wretchedness are painfully so—and in contrast with both these worlds are the sweet perfections of Evelyn herself. She has her reward. The sequel to failure outside oneself is often a larger satisfaction within oneself, and that is Evelyn's experience. A love-story runs on

beside the other story, and both eventually merge in one when the nearly fruitless labours are over. The book is delightfully written, with a grace and restraint of style that are as welcome as they are rare.

Some apology is perhaps due to the erudite author of *Freeland* for treating his book as a novel. He himself, however, in his learned introduction to it, describes the work as a political romance, and such it is. But the ordinary novel-reader may be warned that it is not the sort of romance for him. Nor is it of the kind of fiction that Mr. Edward Bellamy, and other projectors of a utopian future, are wont to produce. The new forms of things which they describe are purely arbitrary; whereas Dr. Hertzka's conception of a Freeland rests upon "the fundamental truths" that "capitalism stops the growth of wealth . . . and that interest, though not unjust, will nevertheless, in a condition of economic justice, become superfluous." To the ordinary mind these so-called fundamental truths will scarcely suggest any romantic developments; but Dr. Hertzka evolves from them an interesting colony of enthusiasts, whom he places in Central Africa, where they carry out a "work of social emancipation" on the lines of his book. One cannot help being a little incredulous about such fantastic schemes. Recollections of the Pantisocracy that was to have been reared—but which never came to anything—on the banks of the Susquehanna point the moral of their utter unreality. But Dr. Hertzka's book has at least one merit: its descriptions of Central Africa, and of the way to it, and the perils and pleasures of the way, combine all the charms of accurate narrative and graphic fiction.

The stock properties of fiction include so many "treasure islands" that another addition to the number seems at first sight superfluous. But the originality and freshness of *Hamtura* conciliate one towards this latest story of recovered treasure. Mr. Lockhart-Ross does not follow the lines of Mr. Stevenson. His island is no mere cluster of pirates' caves, but a dubious land in the Pacific, where a picturesque people still worship the sun. The machinery of the story is largely supernatural. An Englishman is wrecked on these strange Pacific shores, and the white-robed natives mistake him for a brother of the sun, and worship him accordingly. In their Temple of the Sun he accumulates a vast treasure of precious stones, in which the island was rich, besides a large amount of Spanish gold. One day he disappears, telling the islanders that he shall shortly return; but he is presumably lost at sea, for he neither goes back nor comes to England, though the story of his marvellous adventures reaches his family, with whom it becomes a tradition. Two generations afterwards a kinsman who resembles the lost brother of the sun sails out for the fair island in the Pacific, which he is so fortunate as to find. The natives believe him to be their old deity returned, and they look on with adoration while he removes the bullion and precious stones to his ship. The reader's credulity is a little taxed, but the story is so brightly written that its very impossibility becomes fascinating.

The Milners is a long story—a needlessly long one—of the adventures of an English family in South Africa. They set out for the Cape, and afterwards for the diggings, in the hope of finding diamonds, but with the still stronger hope of recovering a lost son who had disappeared under a false accusation of crime. The descriptions of life at the diggings are forcible from their evident truth. There is not the wild excitement that one often hears of as belonging to such a life, but there is instead the daily plodding at a weary task, with the hopes, failures, gains, and disappointments of it; and one sees the effect on the different members of the family of these various experiences. They learn some excellent practical lessons, which the author inculcates rather happily. Too much space is given to trivial things, but the story was worth telling, and is well told. One may doubt, however, whether a bright, high-spirited young man could annihilate himself for five years, and let his family bear the shame of a crime of which he was innocent.

Though there is nothing very striking in *Raffans Folk*, it may be read with pleasure. It is just a simple story of crofter life in the Highlands, where human nature expands or contracts in pastoral surroundings, and one lad takes to the farm, and another to the ministry, and the crofter's son makes up to the farmer's daughter. Mrs. Fraser is well worth knowing. So, too, is Elsie Ogilvie, whose confidential relations with her mother are pleasant to hear of in days when such things are too rare. Colin Fraser deserved all the good that came to him; but one is irritated at his giving up his suit after one rebuff. He showed better stuff in facing other difficulties.

Pathos and humour combine in *Well Won* to make the story very readable. Mrs. Alexander's women-characters are her best. She knows her own sex well; but the skill with which she makes one of her women bring her lord and master to reason shows that she knows also how the other sex should occasionally be treated.

GEORGE COTTERELL.

SOME BOOKS ON FOLK-LORE.

WHEN Miss Garnett published last year the first volume of her work on *The Women of Turkey* (David Nutt), which described the life and folk-lore of the Christian women of that country, she promised a corresponding volume on the Jewish and Moslem women. This promise has now been fulfilled, and the second part is in no respect inferior to the former. The author has spared no pains in bringing together, both from personal observation and from books which embody the special studies of others, notices of the curious medley of nationalities which is to be found in the Turkish Empire. The Jews in Turkey are composed of two elements—the older settlers of that race, and those who emigrated thither on the occasion of their expulsion from Spain in 1493. The latter settled mainly in Salonica, where they now form the majority of the population. Of both these classes Miss Garnett tells us that they are the most bigoted adherents of the Talmud to be found anywhere, and also that they observe many rites and usages peculiar to themselves. Such is the "search for leaven" before the commencement of the Feast of

Unleavened Bread. Then the head of the family, taking in his hand a lamp, spoon, and goosequill,

"in dead silence visits every room in the house, gathering up as he goes the pieces which have been purposely placed in his way on tables, sideboards, window-ledges, &c.; then proceeding to the place where the leaven, which is a portion of the dough from the last baking, is usually kept, places it, together with the pieces of bread he has collected, and the lamp and spoon, in a linen cloth."

Again, on the first day of the Passover, it is incumbent on the first-born son of every family to fast, in commemoration of the deliverance of the first-born of the Israelites from the last of the plagues of Egypt. This duty is performed by proxy in the person of the father until his son has attained the age of eleven; and if the father be dead, it devolves upon the mother. Remarkable also is the "ceremony of atonement," which is observed on the Day of Atonement, when a cock is provided for each man or boy, and a hen for each woman or girl; and the head of the house, first for himself, and afterwards for each member of the family, swings the bird, which he holds by the legs, round over his head, saying, "This is my substitute; this is my commutation; this cock goeth to the death in order that I may be gathered, and enter into a long and happy life and into peace." At Salonica, instead of this practice, the ceremony is performed by the Jews of casting their sins into the sea. In connexion with this, we may notice the curious form of confession and penance which exists among the Yezidis or fire-worshipping Kurds:

"Ten men form themselves into a kind of brotherhood, and select one of their number by lot as a scapegoat. If any one of the number is guilty of a grave sin, he confesses it to his substitute, who must vicariously expiate it by prayer, fasting, and mortification. In return for this service he is supported by the rest, who perform for him all his worldly duties, pasture his sheep, and maintain his family."

The Moslem inhabitants of Turkey form a motley group of Kurds, Circassians, Albanians, Tatars, Gipsies, as well as Osmanlis. It will readily be believed that many curious customs are retained among them, especially those relating to birth, marriage, and death. In the Miridite tribe of Albanians we find the custom of exogamy, or taking wives from outside the tribe, still existing, and in the case of the chieftains this takes place by capture. A remnant of the system of capture survives among the Circassians, where the wife is purchased, but before the wedding the wooer must find an opportunity of running away with his bride, this being considered the only respectable method of obtaining possession of his purchase. Tatars, on the other hand, seem to make the bridegroom the subject of capture.

"The bridegroom mounts his horse, and, attended by his friends, sets out to meet the cavalcade. In his hand he holds an apple or orange, and, as soon as he has approached sufficiently near, he throws it at the bride with considerable force. Much importance appears to be attached to this act, silence being observed by all the company from the time the two parties come in sight of each other until the apple has been thrown, when all again becomes uproar and confusion. Immediately upon discharging the missile, the bridegroom wheels his horse round with astonishing rapidity, and rides off at full speed to his own tent, pursued with great ardour by all the horsemen of the bride's party, emulous to overtake him before he attains his goal, the winner being entitled to his horse, saddle, and clothes."

In the latter part of the volume the life of the Osmanli women is depicted in considerable detail, and both this and the other sections are illustrated by well selected popular tales. Mr. Stuart-Glennie, who has edited the work, adds

some chapters of his own on "The Origins of Matriarchy."

Stories of Old New Spain. By Thomas A. Janvier. (Osgood.) This book has one fault—the monotone of sadness that creates too great a similarity in almost all its tales. Yet, perhaps, it could hardly be otherwise, for their theme is either of the declining years of the Spanish dominion in Mexico, or else of that sadder period—the nameless tragedies which result everywhere when a higher and harder civilisation is ruthlessly forced into contact with an older and a weaker one. The greater part of these stories are connected with the building of the railway from Texas to Mexico. They depict for us the speculating seoundrels, and the bolder ruffians, who ever move forward, like scum, on the advancing tide of civilisation; who then play havoc with the lives and property of the men, and work still heavier woe in the hearts of the women who are simple enough to trust them. The author does full justice to the energy and strength of character of his countrymen; but this does not make him blind to the merits, and to the more amiable and more gentlemanly qualities, of the native Mexicans. He seems especially to understand Mexican women, whether of purer Spanish or of mixed Spanish and Indian blood. All through Spanish America they are the same; there is a little more vivacity, a little more piquancy, a greater tinge of civilisation in the extreme South—but there is still the like kindly tact and simple trustfulness and gentleness of manner everywhere. It seems hard to believe that these soft creatures can do the things that are told of them; but our author knows that, whether in Mexico or in Montevideo, "the charm of this easy-going, languorous life has underlying it lava seas of passionate energy, whence at any moment may break forth storms of raging hatred, or the not less raging storms of love." It is of these storms, and of the misery caused by them, that the tales of this volume are chiefly composed. Of the legends of the older time, of which a few are here given, it is said, as we have found equally true in other lands:

"You will seek in vain for them among the gentle-folks; you must seek them among the humble dwellers, the *cargadores*, porters, the *serenos*, watchmen, the *leñadores*, wood-carriers; it is among these lowly folk that you hear the stories of old time,"

all memory of which has been lost among the upper classes. But it is not given to everyone to re-tell them in graceful literary style, and to move the reader with real sympathy, as is done in this volume.

"LEHRBÜCHER DER GERMANISCHEN PHILOLOGIE.—Vol. I., *Germanische Mythologie*, von Elard Hugo Meyer. (Berlin: Mayer & Müller.) This is the first volume of what promises to be an extremely useful series of cheap handbooks, which will form, when complete, a convenient encyclopaedia of studies connected with Teutonic philology. Future volumes will deal with the political, social, and linguistic development of the Teutonic races, and will comprise treatises on rhythms, folklore, constitutional history, grammar, social science, and the history of German linguistics. The present volume augurs well for those which are to succeed it. In 350 closely packed pages, sold for 5s., we have an almost exhaustive account of the results which have been obtained since the publication in 1835 of Grimm's *Deutsche Mythologie*, forming a sort of subject index to the literature of the science, including the valuable papers published in the *Zeitschrift für deutsche Mythologie*, the *Zeitschrift für deutsches Alterthum*, as well as to the independent publications of Grimm, Kuhn, Müllenhoff, Jahn, Mannhardt, Meyer, Bugge,

Schwartz, Panzer, and many other students. Excellent as it is, the book is not without its faults. The labours of English writers are almost wholly ignored. The names of Mr. Andrew Lang, Mr. Keary, and Prof. Rhys are not to be found in the copious index. Mr. Kemble, Mr. Frazer, and Prof. Max Müller are mentioned, but that is about all. Indeed, when we find Herne the hunter called Horne (p. 236) and Twelfth-night spelt "twelfnights" (p. 197), the adequacy of the author's knowledge of the English tongue may perhaps be questioned. This want of familiarity with the English literature of the subject has resulted in serious omissions. In the light of recent research it can hardly be doubted that the great Gaulish Empire, founded by Ambigatos in the sixth century B.C., exercised no small influence on the culture of the ruder Teutonic tribes. Not only have we in German a number of political terms which can only be explained as loan-words obtained from the more civilised Celts, but many of the most perplexing problems in Teutonic mythology receive an easy solution if we accept the theory that the Teutons borrowed certain religious conceptions from their Celtic overlords. Thus Odin-Woden is rightly explained as a Teutonic Wind-god; but there are many features in his character which compel us to believe that he was also a Supreme Heaven-god, the All-Father, whose all-seeing eye is the sun, whose consort is Jödr, the earth, and whose son is Thor, the thunder. These are not attributes of the storm-wind, but can be explained if we suppose that some attributes of the Celtic Gwydion, whose son was Llew, a sun-god, were grafted on to the primitive Teutonic wind-god, possibly owing to some such resemblance of the names as led the Latins to graft the myths of Heracles, a Greek sun god, on to those of their own Hercules, the protector of enclosures. The additions to the Baldr Saga from Christian sources are recognised, but there are much older borrowings which should also have been noticed. Baldr, as a sun-god, is doubtless Teutonic; but his death by the mistletoe, the sacred tree of the Celtic nations, indicates that the myths of a Celtic tree-god, and possibly of a Celtic sun-god, Beli or Balor, have been incorporated with the Teutonic myths. So also with the connexion between the Teutonic Dietrich and the Celtic Toutiorix, or of Esus and the Anses. Mr. Meyer identifies the Teutonic Ziu-Tyr with Zeus-Dyaus-Jupiter, though here the connexion is merely linguistic and not mythological; but he ignores the extensive borrowing which has transferred Babylonian lunar myths and Babylonian heaven myths to Greek fetish stones and fetish trees, to Greek nature-goddesses, or to Roman harvest-gods. This is the great defect of the book, the want of any sufficient grasp of the great principle of the migration of myths, and their transference to homonymous deities.

Les Contes populaires de Poitou. By Léon Pineau. (Paris: Leroux.) These tales form Volume XVI. of the "Collection de Contes et Chansons populaires," issued by E. Leroux, and are wholly distinct from the series published by Maisonneuve, "Les Littératures populaires de toutes les Nations." The modest preface of the author almost disarms criticism. He has undertaken the task of a collector only, and has written down without note or comment what has been recited to him. It is not his fault if the result is not more attractive than it actually is. These tales of Poitou are very much worn down. The folklore collector now-a-days hardly expects to find anything new; only some story may be more complete in its details, or more vividly told, or may preserve some incident of older date, or give some better clue to the mode of transition than do the more current versions. This is all he can

expect. But even this he will hardly find here. The peasant of Poitou has apparently little imagination. He localises everything in his own neighbourhood, and reduces the poetry of the tradition to the level of his daily life. He leaves nothing indefinite, and consequently the terror of the unknown is seldom aroused in these tales. Many of them gird at the priests and monks and reputed saints, and in this remind us that we are in the country of Rabelais; and, I fear I must add, in the fact that they are not seldom dirty, even if not licentious. Their uncleanness is that of a nasty-minded schoolboy, not the lasciviousness of a satyr. The language is French, with the variations of a sub-dialect which can hardly be called a patois. There is a curious homonym to our English *too* in *tou*, i.e., *aussi*; *elle tou*—*elle aussi*. It appears once on p. 225 as *tou*. It is well that this collection should have been made once; for, to judge from it, there is little in the district to tempt a future explorer.

NOTES AND NEWS.

THE next volume in the series of "Twelve English Statesmen," to be published by Messrs. Macmillan this month, will be Lord Rosebery's *Pitt*. Apart from one or two Scotch addresses of an historical character, we believe that this is Lord Rosebery's first appearance as an author.

THE trustees of the Lightfoot Fund have decided to publish a collection of miscellaneous papers by the late bishop of Durham. There are, however, certain historical lectures known to have been delivered by him (including more than one series upon "Early Church History," delivered in St. Paul's Chapter-house), which cannot be found among his papers. Should anyone be able to supply reports or notes of these, or of any other of Dr. Lightfoot's lectures, he will confer a great favour upon the trustees by communicating with the present bishop of Durham, or with the Rev. J. R. Harmer, Corpus Christi College, Cambridge.

MESSRS. CHARLES H. ASHDOWN and Frederic G. Kitton, who are both residents of St. Albans, have in preparation an historical and picturesque account of that ancient city. It will contain fifty illustrations, from sketches specially made by Mr. Kitton, ten of which will be full-page engravings. Mr. Ashdown contributes the letterpress, of which one chapter will deal with the Roman Verulamium, and another with the abbey church. The edition will be limited to 300 copies, each of which will be numbered and signed by both author and artist.

WE are to have another book about the late Miss Constance W. Naden, whose verse won warm praise of Mr. Gladstone, but whose metaphysical views have been the despair of critics. It will be entitled *Farther Reliques*: being Essays and Tracts for our Times, illustrated with a portrait and a facsimile of her last letter. It has been edited by Mr. George M. McCrie, who himself adds an introduction and notes. Like the other volumes, it will be published by Messrs. Bickers & Son.

PROF. CHILD has only taken a week's holiday this long vacation, but has been staying at home in Cambridge, U.S.A., working at Part VIII. of his grand comparative edition of our English and Scotch Ballads. His difficulty is what to reject, but he has made up his mind to refuse admission to the later and poorer ballads, so that he now sees his way to the end of his work.

PROF. CHILD is revising his well-known essay on Chaucer's grammar and metre, by Dr. Furnivall's print of the Harleian MS. 7334 of the Canterbury Tales, inasmuch as he first worked on the late Thomas Wright's edition of that MS., which occasionally altered the scribe's

words and forms. The professor has also got six other American Chaucerians to undertake the six other texts of the Tales in Dr. Furnivall's "Six-Text" edition, and the essays on them are to be published in 1900, the quincenary of Chaucer's death.

PROF. SKEAT has of course based his edition of the Canterbury Tales on the Ellesmere MS. as Mr. Gilman did his, and as Dr. Furnivall, when he first printed the MS., said every editor must. Prof. Skeat has most conveniently put the whole text of the Tales into one volume, his fourth, and his edition of Chaucer's works will become the standard edition. It will be published by the Clarendon Press.

DR. RICHARD MORRIS has at last written his Preface and Notes to his edition of the *Cursor Mundi* for the Early English Text Society; and the two completing parts of the work, by Dr. Max Kaluza and Dr. Hupe, will be issued next month to members who pay their 1892 subscriptions in advance.

DR. STURZINGER is preparing for the Roxburgh Club an edition of the French text of Guillaume de Deguileville's Three Pilgrimages—of the Life of Man, the Soul, and Jesus Christ—from the MS. of Mr. Henry Hucks Gibbs; and Mr. G. N. Currie is preparing for the Early English Text Society editions of the prose Pilgrimage of the Life of Man, in two versions, and of the Soul, besides Lydgate's poetical version of the second recension of the Life of Man. Of the "Jesus" no Early English translation exists.

THE *Agnostic Annual*—to be published next week by Messrs. W. Stewart & Co—will contain an article by Prof. Huxley, entitled "Possibilities and Impossibilities," containing an elaborate analysis of some of the Biblical miracles; and also a paper on "Ecclesiasticism," by Mr. Momerie.

WE hear also that the "oration" on "The Corruption of the Church," which Mr. Momerie delivered at Princes Hall last July, is to be published immediately, together with a portrait and biography, by Messrs. Eglington.

MR. J. J. LALOR, of Dublin, will shortly issue "The Story of the Union, Told by its Plotters," written by Mr. W. F. Dennehy, which originally appeared in the *Irish Catholic*.

A PROOF of Annie S. Swan's popularity as a novelist is the fact that eleven thousand copies of her last story, *The Ayres of Studleigh*, have been sold during the three dullest months of the year. Her next work, *Who shall Serve?* a Story for the Times, to appear in November, will illustrate some phases of the labour question.

A CHEAP edition of *The Class and Desk*, by J. Comper Gray and C. S. Carey, is announced for early publication by Mr. Elliot Stock.

THE Library Association of the United Kingdom recently decided to form a collection of library appliances, plans, and bibliographical works, for permanent exhibition in London, and towards that end are now soliciting contributions of everything connected with books and libraries. Already specimens have been presented or promised of library plans, stationery, bookholders, shelf-fittings, bindings, catalogues, indicators, photographs, and drawings of various sorts, &c.; and it is hoped that in a year's time there will be formed a museum of the highest practical value to all persons interested in libraries or books. All specimens or letters on the subject should be addressed to Mr. James D. Brown, Public Library, Clerkenwell, E.C., who has been authorised by the association to form the collection.

MR. FREDERIC HARRISON will deliver a series of public addresses on "The Great Modern

Poets, Artists, and Musicians," at Newton Hall, Fetter-lane, on Sunday evenings during October, at 7 p.m.

THE monthly meetings of the eighth session of the Elizabethan Society will commence on Wednesday next, October 7, when Mr. Frank Payne will read a paper on "Elizabethan Domestic Tragedy." The programme includes also "Henry Vaughan," by Mr. Frederick Rogers; "Richard the Third," by the Rev. Stopford A. Brooke; "Nicolas Breton," by Mr. A. H. Bullen; "John Wilson, the last of the Tribe of Ben," by Mr. Edmund Gosse; "Henry Howard, Earl of Surrey," by Mr. Sidney Lee; "Thomas Randolph: his Poetical and Dramatic Works," by Mr. James Ernest Baker; "Thomas Middleton," by Mr. W. H. Cowham; and a paper by Mr. John Addington Symonds.

FORTHCOMING MAGAZINES.

WE may notice together two new journalistic enterprises, both of a novel character. One is the announcement of an English-Arabic monthly, to be called the *Eastern and Western Review*, which proposes to make the East and the West better known to each other by means of a paper that shall be read by both. It will be printed in London, the Arabic type being supplied by Messrs. Gilbert & Rivington. No names are mentioned in the prospectus, but we understand that influential support has been promised from Constantinople and Cairo. The other, which is already in existence, is the publication of a newspaper in French for the use of English boys and girls. It is wholly French in type, shape, and general appearance; and is entirely made up of extracts from French papers, including a *feuilleton*, financial news, and characteristic advertisements. The *Journal Français* is edited by two assistant masters at Harrow, and is published (fortnightly during term-time) by Messrs. Percival & Co.

SECOND editions have been called for of the September and October numbers of the *United Service Magazine*, containing the two articles by Lord Wolseley on von Moltke. We notice that this magazine, which is perhaps not so well known as it deserves, is now in its sixty-third year.

MR. I. ZANGWILL, whose "Bachelors' Club," issued in June, is now in a fifth edition, will commence a pendant, entitled "The Old Maids' Club," in the next number of *Ariel*. It will be illustrated by Mr. F. H. Townsend.

UNIVERSITY JOTTINGS.

PROF. HENRY JONES, of the University College, North Wales, has been elected to the chair of logic and metaphysics at St. Andrews, vacant by the transfer of Prof. Seth to Edinburgh, in succession to Prof. Campbell Fraser.

PROF. F. MAX MÜLLER was present at the distribution of prizes at the Mason Science College, Birmingham, on Wednesday, and delivered an address, in the course of which he urged the claims of the institution to a larger grant from public funds. He also insisted on the duty of establishing professorships of logic and political economy.

THE winter session of the Working Men's College, Great Ormond-street—founded in 1854, by F. D. Maurice—was to be opened this evening (Saturday) with an address by the principal, Sir John Lubbock.

MR. J. W. MACKAIL has undertaken to deliver a course of ten lectures at Chelsea, in connexion with the London Society for the Extension of University Teaching, upon "The Greek Drama." The object of the course will be to give an account of the rise and growth

of the tragic drama at Athens, of its relation to the thought and life of the time, and of its meaning and value to us as a part of ancient civilisation. A knowledge of Greek is not required for those attending the lectures; but it is desirable that everyone should have previously read at least one or two typical plays in some good English translation. A class will be formed to read Aeschylus and Sophocles in English, and the "Oedipus Rex" in Greek. The opening lecture will be given in the Chelsea Town Hall, on Tuesday, October 13, at 5.15 p.m., when Dr. Butler, the Master of Trinity College, Cambridge, has promised to take the chair.

MR. THOMAS GALPIN, of the firm of Cassell & Co., has given £1000 to the Dorset County Council, the interest of which is to provide scholarships for natives of Dorset attending the summer meetings of university extension at Oxford and Cambridge.

Two prizes are offered to Oxford university extension students for the best original essays on "The Place of the University of Oxford in the Movement for the Revival of Learning in England, 1498-1520."

ORIGINAL VERSE.

"MARY AND MARFA."

*Scripture as it is taught.**

JESUS loved Mary and Marfa,
And Mary and Marfa loved him;
Sometimes they sat together,
All in Jerusalem.

And Mary sat quite quiet,
'cep' now and then to pray;
But Marfa rattled the teafings
Till Jesus said, "Go 'way!"

Jesus didn' love Marfa
's well as Mary, of course;
Cos she was always workin',
'r else slammun' the windows and doors.

ELSA D'ESTERRE KEELING.

IN MEMORIAM.

EDWARD CRACROFT LEFROY.

THE obituary of the week records the death of the Rev. E. C. Lefroy, M.A., of Keble College, Oxford. A man of singular intellectual refinement and poetic promise, he was debarred only by confirmed ill-health from attaining high literary and ecclesiastical distinction. Four years of active clerical life put a strain upon his failing strength to which he unwillingly had to yield. His sermons during this period, "preached to middle-class congregations in a London suburb," presented a rare combination of knowledge of men, literary grace, and earnest Christian spirit. A volume of these was published in 1883 under the title of *The Christian Ideal and Other Sermons* (Skeffington). About this period Mr. Lefroy wrote reviews for the *Globe*, and subsequently for the *Guardian*. A happy balance of literary, theological, and scientific ability—for he had in earlier years contributed to science periodicals—qualified him, had his health permitted, to take a place among the leading critics of the day.

* The above, in which a story told me some years ago of a little national school child is turned into rhyme, without the addition of a thought, was written on hearing a sermon preached lately in the old city of St. Albans, in which our national schools were extolled to the skies, as providing "sound religious instruction." The little child who gave the singularly modernised version of a familiar Bible story, scored, I was assured, high—even the anachronism of the "tea-things" not being objected to!

In 1885 he issued his *Echoes from Theocritus and Other Sonnets* (Elliot Stock). About this book the ACADEMY wrote at the time :

"Rarely has the great pastoral poet been so freely transmuted without loss of his spell. It is Mr. Lefroy's distinction that his material never masters him, and of the difficulties of the form of art he has chosen, he hides away almost every trace. . . . A breezy healthfulness of thought and feeling plays around a poem like this. . . . Mr. Lefroy's sonnets ought to be better known. In substance they resemble those of Charles Tennyson Turner."

Since this review was written, several of Mr. Lefroy's sonnets have found their way into Selections from the best sonnet-writers. To the general reader his "other sonnets" will prove more attractive, comprising topics so various as "In the City," "Virgil," "The Four Evangelists," "Quem di diligunt," "A Cricket Bowler." The present writer remembers how Mr. Andrew Lang, in expressing his delight in the volume, congratulated Mr. Lefroy on being the first poet to enshrine the glories of cricket in a sonnet. In his skill in drawing a breathing picture in terse and delicate language, Mr. Lefroy had much in common with his kinsman, the Laureate, diverging from him, however, in his love of the sonnet metre.

In the same year as the *Echoes*, appeared his his last published book, *Counsels for the Common Life* (Skeffington)—a series of short "addresses to senior schoolboys," treated mainly from an ethical side. This book embodies much that was nearest to Mr. Lefroy's heart, and most distinctive of his character. His conviction (expressed in his private correspondence) was that our "method of handling male youth is deplorably clumsy." "They should be treated with the same gentleness and reverence as girls." "The Greeks knew better." Indeed, Hellenic ideals played a very interesting part in Mr. Lefroy's whole cast of mind. It will be the duty of his biographer to bring out this side of his character. Meanwhile, perhaps his finest quality was the Stoical—or, rather, in his case, the Christian—courage with which he invariably maintained a "breezy healthfulness of thought and feeling" wherever he saw the means of aiding the intellectual and moral growth of any who fell within the circle of his influence. A glimpse of the effort which this "healthfulness" cost him is given us in his pathetic sonnet, "On Reading a Poet's Life":

"The veil is lifted now. Behold your singer—
A sick, poor man, despised and barely sane,
Who strove awhile to shape with palsied finger
The hard-wrung produce of a sleepless brain,
Rich but in throes—till Death, the great balm-bringer,
Stooped down to kiss him through the deeps of pain."

WILFRED A. GILL.

THE INTERNATIONAL FOLK-LORE CONGRESS.

WITHOUT any flourish of announcements in the press, the second International Folk-lore Congress is already upon us. The first, it may be as well to state, was held in Paris in 1889, during the time of the Exhibition; but we believe that it was not attended by a single Englishman, unless we can reckon Mr. C. G. Leland as such. The present meeting will be more fortunate, for among those who have promised to come to London are MM. Cosquin, Schillot, Ploix, and Cordier, from France; Prof. Monseur, from Liège, the president of the newly-founded Société du Folk-lore Wallon; M. E. Krohn, from Finland; and Mr. W. W. Newell, the learned and energetic secretary of the American Folk-lore Society. The Anthropological Institute, the Gipsy-lore Society, and the Glasgow Society of Antiquaries have also sent delegates.

The scientific and the social sides of the Congress have both been well cared for. Among the former we may mention the appointment of an international folk-lore council, containing a great many distinguished names, which will be the standing authority to regulate all future meetings of the kind; and the report of a methodological committee, which will have to consider such questions as—a standard list of folk-lore incidents, a standard nomenclature for folk-lore research, a common plan for a folk-lore bibliography, and a universal set of folk-lore interrogatories. Amusement is to be provided by a conversazione in the Mercers' Hall, on Monday evening, when an old English mumming play will be represented, children's games will be given under the superintendence of Mrs. Gomme, folk-tales will be recited and songs sung in dialect, and there will also be an exhibition of portraits and other objects interesting to "story-ologists." The refreshments will include—but will not be limited to—old English commemorative cakes.

The ordinary meetings of the Congress will be held in the rooms of the Society of Antiquaries, Burlington House. On Thursday, October 1, Mr. Andrew Lang was to deliver his inaugural address as president at 2.30 p.m. On Friday, Mr. E. Sidney Hartland was to open the folk-tale section. Saturday is devoted to a visit to Oxford, where Mr. Lang and Prof. Rhys will entertain the members, and a visit will be paid to the Pitt-Rivers Museum. The mythological section will be opened by Prof. Rhys on Monday, and the institutions section by Sir Frederick Pollock on Tuesday. On the evening of Tuesday there will be a dinner; and on Wednesday the concluding meeting will be held. Among the papers promised we may specially mention: "The Problem of Diffusion," by Mr. Joseph Jacobs; "The Problems of Heroic Legend in the Light of Recent Research upon Celtic and Teutonic Saga," by Mr. Alfred Nutt; "The Origins of Mythology," by Mr. J. S. Stuart-Glennie; "A Comparative Study of Indo-European Customs, with Special Reference to Marriage Customs," by Dr. M. Winternitz; and "The Testimony of Folk-lore to the European or Asiatic Origin of the Aryans," by Mr. F. B. Jevons, whose conclusion is in favour of the possibility of contact between the pro-ethnic Aryans and the pro-ethnic Finnish-Ugrians. "If this be so, we must place the original Aryan home in the North, probably near the Ural mountains, possibly in Russia, but certainly not near the Baltic."

THE COMING PUBLISHING SEASON.

MR. T. FISHER UNWIN'S ANNOUNCEMENTS.

Next week, as the new volume of the "Adventure Series," "A Master Mariner," containing the life and adventures of Captain Robert William Eastwick, edited by Mr. Herbert Compton. The Captain was born in 1772, and his narrative proper commences from the time of the Gordon Riots.

The same publisher announces—"Travels in Peru," by a lady traveller—Miss Blanche Clark; Prof. Thorold Rogers's posthumous work "The Industrial and Commercial History of England" (which is partly a criticism on certain theories of John Stuart Mill) on Dr. Birkbeck Hill's lectures; "Writers and Readers"; a new volume of "The Cameo series," "Concerning Cats," an anthology by Mrs. Graham R. Tomson; the Cobden Club prize essay for 1892 on "Factory Act Legislation," by Miss Victorine Jeans; the genuine "Autobiography of an English Gamekeeper" (John Wilkins of Stanstead, Essex), edited by Capt. Byng and Mr. Stephen M. Stephens, and illustrated by Mr.

Sidney Starr; M. Jusserand's new work, "A French Ambassador at the Court of Charles II.: Le Comte de Comings, 1662-5," illustrated with photogravures; thoroughly revised editions of "Switzerland," "The Jews under the Romans," and "Russia" in "The Story of the Nations" series, of which forthcoming volumes will be "The Byzantine Empire," by Mr. C. W. C. Oman; "Sicily," by Mr. E. A. Freeman; and "The Tuscan Republics," by Miss Bella Duffy; "John Sherman and Dhoya," by Ganconagh, and "European Relations," by Talmage Dalin, will be added to the "Pseudonym Library"; and the last volume of "The Century Dictionary," containing portraits and biographical details of authors quoted in the work.

MESSRS. T. & T. CLARK'S ANNOUNCEMENTS.

"The Christian Doctrine of Immortality," by Prof. S. D. F. Salmond, of Aberdeen; "The Early Church; a History of Christianity in the First Six Centuries," by the late Prof. David Duff, of Edinburgh; "The Apology of the Christian Religion, historically regarded with reference to Supernatural Revelation and Redemption," by the Rev. Dr. James Macgregor, of Oamaru; "The Lord's Supper and the Passover Ritual": being a translation of the Substance of Prof. Bickell's work termed "Messe und Pascha," by Mr. William F. Skene, with an introduction by the translator on the "Connexion of the Early Christian Church with the Jewish Church"; "The Story of Jerusalem" (Bible Class Primer Series), by the Rev. Hugh Callan: also English translations of Prof. Harnack's "Grundriss der Dogmengeschichte," Prof. Buhl's "Kanon und Text des Alten Testaments," and Prof. Schultz's "Alttestamentliche Theologie."

MESSRS. GAY & BIRD'S ANNOUNCEMENTS.

"Japanese Girls and Women," second edition, by A. M. Bacon; "The Lily of the Arno, or Florence, Past and Present," by V. W. Johnson, illustrated; "Hunting in the Jungle," by W. F. Kellogg, illustrated; "Juvenile Stories: "Queen Hildegard," illustrated, "Hildegard's Neighbours," illustrated, "Captain January," by Laura Richards; "The Bird's Christmas Carol," by Kate Douglas Wiggin, illustrated, "Our Common Birds," by J. B. Grant, illustrated; "Copper Smelting," new edition, by E. D. Peters; "Handy Lists of Technical Literature," part 5, "Fine Arts," part 6, "Architecture," part 7, "Works of Reference," by H. E. Haferkorn; "Twenty Good Stories," by Opie P. Read, illustrated; "A Double Life," by Ella Wheeler Wilcox; "Question of Time," by Gertrude F. Atherton; "Half True Tales," stories founded on fiction, by C. H. Augur; "Sunset Pass," by Captain Chas. King, illustrated; two novels based on theosophical teachings: "On the Heights of Himalay," by A. Van den Naillen; "Talking Image of Uruk," by Franz Hartmann.

MESSRS. HOULSTON & SON'S ANNOUNCEMENTS.

"The National Choir," part songs, standard and original, including Musical Gems of All Nations, with notes, historical, personal, and critical, an introduction by Prof. Blackie, and a portrait of Burns, staff or sol-fa notation; "Daisy's Story," by Annie G. Fisher, illustrated; "From Out the Past," a temperance tale, by Jessie Armstrong; "British Beekeeper's Guide Book," by T. W. Cowan, eleventh edition, thoroughly revised, illustrated; "Life in Featherland," by M. M. W., illustrated; "Things We Must Not Expect": Religious, Secular, Domestic, by Arthur F. Chapple; "History of Cornwall for My Children," by Their Father; and Campbell's Series of Diaries.

Annual volumes of "The Homilist and Preacher's Analyst," crown series, vol. i., "The Adviser," "The Children's Messenger," "The Dayspring," "The Gospel Banner," "The Little Gleaner," and "The Sower."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOURGERT, Paul. Sensations d'Italie: Toscane, Ombrie, Grande-Grèce. Paris: Lemerre. 3 fr. 50 c.
 CLEMEN, P. Die Kunstdenkmäler der Rheinprovinz. 1. Bd. II. Der Kreis Geldern. Düsseldorf: Schwann. 3 M.
 FOURÈS, Aug. Les Cants del Soulelh: poésies languedociennes. Paris: Savine. 8 fr. 50 c.
 FREYCIERT, Les Discours choisis de Ch. de. Paris: Charpentier. 7 fr. 50 c.
 HALÁVY, L. Récits de guerre. L'Invasion 1870—1871. Livr. 1. Paris: Boussoit. 5 fr.
 KAUFMANN, D. Urkundliches aus dem Leben Samsen Wertheimers. Wien: Konegen. 3 M.
 RABUSSON, H. Moderne. Paris: Calmann Lévy. 3 fr. 50 c.
 RÖHTER, A. Erasmus-Studien. Leipzig: Fock. 2 M.
 SCHRADER, O. Victor Hehn. Ein Bild seines Lebens u. seiner Werke. Berlin: Calvary. 3 M.
 SCHÜRER, W. M. A. Ueb. Erziehung, Bildung u. Volksinteresse in Deutschland u. England. Dresden: Damm. 1 M. 80 Pf.
 SERVIÈRES, G. Richard Wagner jugé en France. Paris: Du Parc. 3 fr. 50 c.

THEOLOGY, ETC.

- MAIMONIDES' Commentar zum Tractat Kilajim. Zum 1. Male im arab. Urtext hrg. u. a. v. v. B. Bamberger. Frankfurt-a.-M.: Kaufmann. 2 M. 50 Pf.
 WEILL, Alex. Nombres: 4^e Livre des cinq Livres (Mosaïstes) de Moïse. Paris: Sauvaire. 5 fr.

HISTORY, ETC.

- BECKER, W. Ueb. die Teilnahme der Städte an den Reichsversammlungen unter Friedrich III. 1440—1493. Bonn: Röhrscheid. 1 M. 50 Pf.
 BUCK, W. Der deutsche Kaufmann in Nowgorod bis zur Mitte d. 14. Jahrh. Berlin: Mayer & Müller. 1 M. 20 Pf.
 DUHR, B. Pombal. Sein Charakter u. seine Politik nach den Berichten der kais. Gesandten im geheimen Staatsarchiv zu Wien. Freiburg-i.-Br.: Herder. 2 M. 30 Pf.
 FLÈBS, le Marquis de. Le Roi Louis-Philippe. Vie anecdotique, 1773-1850. Paris: Dentu. 10 fr.
 GÜDEMANN, M. Quellschriften zur Geschichte d. Unterrichts u. der Erziehung bei den deutschen Juden. Von den ältesten Zeiten bis auf Mendelssohn. Berlin: Hofmann. 12 M.
 HEIKKEL, I. A. Beiträge zur Erklärung v. Plutarchs Biographie d. Perikles. Berlin: Mayer & Müller. 1 M. 20 Pf.
 LENTZ, E. Das Verhältnis Venedigs zu Byzanz nach dem Fall d. Exarchats bis zum Ausgang d. 9. Jahrh. 1. Thl. Venedig als byzantin. Provinz. Berlin: Mayer & Müller. 1 M. 20 Pf.
 SMOLLE, L. Feldmarschall Radetzky. Sein Leben u. seine Thaten. Wien: Szellinki. 1 M. 40 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BILFINGER, G. Die Sterntafeln in den ägyptischen Königsgräbern v. Biban el Moluk. Stuttgart: Wildt. 2 M.
 COHEN, E. u. E. WEINCHENK. Meteoreisen-Studien. Wien: Hölzer. 2 M.
 KUTL, E. Die Gastropoden der Schichten v. St. Cassian der süd-alpinen Trias. 1. Thl. Wien: Hölzer. 12 M.
 RAAB, F. Wesen u. Systematik der Schlussformen. Logische Untersuchung. Wien: Konegen. 3 M.

PHILOLOGY.

- DOUAY, L. Etudes étymologiques sur l'Antiquité américaine. Paris: Maisonneuve. 8 fr.
 MURRAY, A. T. On Parody and Paratragedia in Aristophanes. Berlin: Mayer & Müller. 1 M. 50 Pf.
 ROSNY, Léon de. Chan-Hai-King, antique géographie chinoise. T. 1. Paris: Maisonneuve. 30 fr.
 SORTAIS, G. Ilios et Iliade. Paris: Bouillon. 5 fr.

CORRESPONDENCE.

"A BALADE OF OUR LADY"—BY LYDGATE.

Cambridge: Sept. 26, 1891.

I am now able definitely to settle the authorship of this poem, ascribed to Chaucer in the black-letter editions. It is the twenty-sixth poem in Stowe's edition; and in my edition of Chaucer's *Minor Poems* (Pref. p. xxvii.) I quote Tyrwhitt's statement that it is ascribed to Lydgate by Tanner, and I show how it has clear marks of Lydgate's style.

The clearest proof, however, is that an imperfect copy of it, containing only eleven stanzas, exists in MS. Ashmole 59, fol. 39 back, in which the following heading occurs:—

"Here folowethe next a devoute balade by Lidgate of Bury, made at the reverence of oure lady

Qwene of mercy. Inc. A Thowsande stories I kouthe to you reherce; &c."

It is always a gain to fix the authorship of a poem. In the present instance a special interest attaches to the fact—already noticed by me but not, I think, sufficiently considered—that Lydgate quotes in this poem the first line of Chaucer's "Merciless Beautee." I quote the whole of the twenty-second stanza from the reprint of Thynne's edition, made in 1550, of which I have a copy.

"Where myght I loue euer better beset
 Than in this lylie, lykynge to beholde?
 The lace of loue, the bond so wel thou knyht,
 That I may se the or myne herte colde,
 And or I passe out of my dayes olde,
 Tofore syngunge euermore viterly—
 Your eyen two wol slee me sodainly."

We ought to allow full value to this extraordinary quotation; for we all know that when Lydgate quotes at all, it is his "master" whom he quotes, and no one else. He quotes him or imitates him several other times in the same poem, the most remarkable instance being his imitation of the Man of Law's Tale, line 778, which I have already cited in my book.

I also think that not enough weight has been given to the MS. evidence; for "Merciless Beautee," the last poem in MS. Pepys 2006, is preceded by eight genuine poems of Chaucer. It is clear to me that the compiler of that MS. deliberately intended to include in his volume poems by Chaucer above all things, but extended his plan so as to take in some by Lydgate or by other pupils of Chaucer.

Of Chaucerian poems there are about fifteen, some being duplicates. The non-Chaucerian poems are only these: (1) Complaint of the Black Knight, by Lydgate; (2) Temple of Glasse, by the same; (3) Legend of the Three Kings of Colen; (4) The War between Cesar and Pompey (in which the author refers to "my master Chaucer"); (5) A translation of some fragments of Cato (in which the author also refers to "my master"). See Todd's *Illustrations*, pp. 116-118.

I suppose "The Three Kings of Colen" is Lydgate's; there is a bit of it at the beginning of MS. Ashmole 59, which contains so many of his. And if the "Cesar and Pompey" is the same as the "Tragedye of Rome" in that MS., that is Lydgate's also. I therefore contend that the MS. evidence is strongly in favour of the fact that "Merciless Beautee" is either Chaucer's or Lydgate's; and it is not Lydgate's.

I have never been able to understand why the internal evidence is not absolutely convincing. The poem forms a Triple Roundel, constructed with great artistic skill and a complete mastery of rhythm, such as none but Chaucer ever attained to in the Middle English period. It is absolutely the finest example of a Triple Roundel extant—perhaps, indeed, the only one; and none but a master of rhythm could beat it even now. Let them try. To my mind it is just the best thing in the volume of *Minor Poems*—that is, if fairly considered with relation to its length. And where are the Roundels which Chaucer says that he wrote?

WALTER W. SKEAT.

NOTES ON HERO(N)DAS.

II.

Oxford: Sept. 20, 1891.

I resume the elucidation of the first poem. As before, K. = Kenyon's printed transcript of the MS., R. = Rutherford's "first recension," and L. and S. = Liddell and Scott; and the text is R.'s, except where it is otherwise stated.

(17) I. 8. στρέψον τι, δούλην.

R. says "Take yourself off," for which L. and S. seem to show no justification. Render "Spin

something" or "Spin a bit," as an English mistress would say, "Do some sewing."

(18) I. 47. ἄλλα μὴ τις ἐστῆκες

48. ὄτνε . ττ . ΗΜΙΝ
 Μητριχη
 οὐδὲ εἰς.
 Γυλλίς

ἄκουσον δὴ

49. ἔ σοι χροσίζους' ὠδ' ἐβην ἀπαγγεῖλαι·

Here K. says that a dot is placed over the last letter of 47, "presumably to cancel it," gives ημων (which he says is apparently "corrected to ημιν"), and reads συνε[σ]τ υ[φ] ημων.

Restore 47.

ἄλλα μὴ τις ἐστῆκες

48. σύνεγγυς ἦμιν;

Gullis has come to tell Mētrichē that some one is in love with her, and, before beginning, she wishes to make sure that they are not overheard. The restoration explains the two readings ημων and ημιν, as σύνεγγυς takes both cases. The dative probably was more used in and after Hero(n)das's time; but the genitive (for which we should have to substitute ἡμῶν) seems for that reason the more likely to be genuine. I leave the point in abeyance for the present. Of course what K. has read as the cross stroke of a T is the tops of two ΓΓ.

By the way, note how in 49 ἀπαγγεῖλαι confirms the ἀπαγγεῖλε of 75.

(19) I. 56. ἰδὼν σε καθ' ὄδου τὴν Μίσης ἐκύμηνε

57. τῆς Γρα . . ΧΙΕΡΑC . . καρδίην ἀνοισ-
 τρηθείς.

I have already vindicated the MS. reading of 56; and, in 57, the MS. reads not τῆς but τας. Restore

56. ἰδὼν σε καθ' ὄδου τῆς Μίσης, ἐκύμηνε

57. τὰς γραῦς, χίερασεν καρδίην ἀνοισ-
 τρηθείς.

Misē was a mystic deity, for whom see L. and S. Her καθ' ὄδου was obviously a procession, in which her image (or a person representing her) was brought down from one place to another, or else a festival celebrating her return (another meaning of the word). It was at this function that Mētrichē, emerging from her seclusion, was seen by the young man mentioned. His obvious infatuation ruffled the composure of (ἐκύμηνε) the old woman present (of whom the narrator was one), and he performed the rites (ἔρασαν) with a heart tormented by love.

I have only to add that καθ' ὄδου is an instance of the temporal dative used "of regular feasts or stated occasions, as τοῖς Διονυσίοις . . τοῖς πόμπαις" (Donaldson, *Gk. Gr.*, p. 487).

(20) I. 69. μὰ τὴν φίλην Δήμητρα

The MS. gives και. Read καί.

(21) I. 74.

μῦθον δὲ μετρήτης
 πρέπει γυναιξὶ τῆς νέρης.

In his errata R. inserts a τῆς before μετρήτης. The insertion hurts the rhythm, is not in the MS., and seems to me needless.

(22) In I. 76 R. needlessly alters Πυθεω to Πυθίω. Puthēas was the commoner name of the two.

(23) I. 79. Θρείσσα, τὴν μελανιδ' ἔκτριψον

80. νεκταρ τ' ὄρον τ' ἐσφρῆισα, και εἶπεν
 ἀκρητον

81. καὶ ὄδωρ ἐπιστάξασα δὸς πιεῖν.

Θρείσσα

δόσω.

Μητριχη

82. τῆ, Γυλλί, πῶθ'· δέξιν οὐ σ' ὀργυθεῖσων.

Had the Greeks of this time a separate drink called "nectar"? If so, would it not be a mixture? and would it be kept ready mixed? And if, as R. believes, these dialogues were "really intended for representation," would the action wait while the slave was mixing (at least) four ingredients? For, note that the next line does not begin till the cup is ready.

But the fatal objection to 80 is that it only very partially follows the indications of the MS., which gives

. . . κτ . . . ρους . ρεις . τα
 [α]κρητον

Restore 80. χηκρημόρους τρεῖς Ἰταλικῶ χέ' ἀκρητου

—which is exact. Ἐκρημόροι (εὐθ. κνάδοι) were, of course, cups holding $\frac{1}{2}$ of the current local

liquid measure; if that were the *κοτύλη*, then the amount of wine poured out would be about 1/2 of a pint; and, as water would be added in the proportion of 3 : 2 or 2 : 1, that would swell the draught to between 3/4 and 5/8 of a pint. As for Italian wine, see Bekker and Göl's Charikles, ii. 341. In Lucian *Navig.* 13 a man dreaming himself rich will have only *οἶνον ἐξ Ἰταλίας* on his table for the future; and Alciphron vi. § 9, speaks of an Italian wine as *σφόδρα ἡδύς* (cf. perhaps the epithet *ἡδύς*, used in both 86 and 87).

In 81, for *δάσω* K. gives . δ . ωι, and says that the last letters of some of the lines in this column are doubtful. Read *ἡδέως*.

(24) I. 83. *πείσουσά σ' ἤλθον, ἀλλὰ . . . ὦΝ . . Ν*
I suggest that the last three words are *ἀλλὰ βαιὸν ὠνήθην* (or *ὠνήμην*).

(25) I. 89. *καὶ Ἐντίμη.*
But K. gives κ . . . ιμη, so that *Κηντίμη* would be better. However, I do not find *Entimé*, or *Eutimé*, or *Timé*, in Pape's lexicon of Greek proper names; while I do find three instances of *Simé*. *Quære*, then, *καὶ Σιμή*.

So much for the first poem for the present. I have also begun the second, and here are one or two notes on it.

(26) II. 1. *Ἄνδρες δικασταί, τῆς γενεῆς μὲν οὐκ ἐστὲ*
2. ἡμέων κριταὶ δὴ κοῦθὲν οὐδὲ τῆς δόξης.
Read *δήκοθεν* (= "of course," "I presume"), as K. does.

(27) II. 28 *τὸν αὐτὸν ἐχρῆν, ὅστις ἐστὶ κῆξ οἴου*
29. *πηλοῦ πεφύρηται, τὸθ' ὡς ἐγὼ ζῶειν*
30. *τῶν δημοτῶν φρίσσοντα καὶ τὸν ἥκιστον*

In 29 the MS. has *πεφυρητισθῶ*. It habitually uses *ι* for *ει*, and often fails to change a final *τ* before a rough breathing. The MS. text is accordingly equivalent to

29. *πηλοῦ πεφύρητ' εἰδῶθ', ὡς ἐγὼ ζῶειν*

i.e., this alien, knowing who he is, and what his origin is, ought to live as I (another alien) do, in awe of the least among the citizens. Of course this is right.

(28) II. 39. *τὰ πάντα ταῦτ' ἐρηξῃ.*
K. gives the first word as apparently *η*. Read *ἦ*—"See! he did all this."

(29) II. 77. *κῆποροβόσκειν πάντες ἀλλ' ἔκητ' ἀλκῆς*

78. *θαροῦν ἐγὼ λέγοιμ' ἂν εἰ θαλῆς εἴην*
79. *ἔργῃ σὺ μὲν ἴσως Μυρτάλη τῶν σῶν ἔνδον,*

80. *ἐγὼ δ' ἐπίρουσ' ταῦτα δοὺς ἐκέειν ἔξεισ'.*

81. *ἦ νῆ Δί' εἰ σοὶ θάλαπτα τι τῶν ἔνδον*
82. *ἔμβυσον ἐς τὴν χεῖρα Βαττάρφ τιμήν*
83. *καῦτος τὰ σεωντοῦ τῆ λαβὼν θικωσ χρήζεισ.*

What R. ought to have printed is this:—In 77 *θαροῦν* ἢ *λεφῶ*, probably, for the MS. has *λε[ω?]*. not *ἐγὼ*. In 79 *Μυρτάλης* (*οὐδὲν δεινόν*), as the MS. (with an unintelligible correction of the last two words, and of course without stops and accents). In 80 probably *ἐπίρουσ* with the MS., as a dialectal form. In 81 *ἦ* and (with the MS.) *σευ*. In 83 not *τῆ*, but *θαλῆ*, as the MS., which in this case gives even the accent. And now to make this evident.

Battaros is asking the judges to inflict a fine on Thalés for setting fire to Battaros's house and forcibly haling Murtalé, one of the women in it; and he has produced her in court, tattered from head to foot. He says that his father and grandfather followed the same occupation as himself, "but" (77) "for protection I have confidence in the public (*θαροῦν ἢ λεφῶ*). If I were Thalés, I should say—Perhaps you are yourself a lover of Murtalé (*Μυρτάλης*) (it would be nothing strange [*οὐδὲν δεινόν*]), and for my part I committed arson: give me what I want, and you shall have what you want. Yes (81), by Zeus if you've any warmth in your (*σευ*) heart (lit., if any of your inwards is warm), stop Battaros's hand with a fine, and take your own property and bruise (*θαλῆ*) it as you will." Of course *θαλῆ* is the Ionic imperative of *θαλάω*.

Lastly, what is to be said of a "recension," even a first recension, which jumps from II. 4 to II. 21, and simply prints between them the words "Sixteen mutilated lines"? Of those lines, indeed, distinctly more than half the text is left; and in

a future letter I shall contribute something to their restoration, and shall vindicate the MS. in one or two more passages in this second poem against the blind alterations of the "first recension."

EDWARD W. B. NICHOLSON.

P.S.—May I add that I had not read Mr. Headlam's two letters in the *Athenæum* until I had sent you the above? There are various points on which we coincide to some extent.

JOHN OF WESTPHALIA.

Oxford: Sept. 21, 1891.

A Prognostication for the year 1476, by Jan Laet, which was printed (without date, but in 1475) by John of Westphalia, bears a colophon which appears to be of exceptional interest to students of early typography from the additional light which it throws upon that printer's aspirations and history.

The only known copy is in the Bodleian (Arch. Seld. B. 25). Owing to its not having been catalogued hitherto elsewhere than in the 1697 *Catalogus MSS. Angliæ*, it has, I believe, remained undescribed, with the exception of a brief note sent to Dr. Campbell by Henry Bradshaw (see the *Typogr. Néerl.* No. 1081). The colophon, which is in smaller type than the text, runs as follows:

"Hec ego ioannes d' paderborne in vvestfalia / florentissima in vniuer | sitate louaniensi residens / vt in manus venerunt imprimere curau: nonnul | l' lorum egregiorum virorum desideria obsecutus | qui prenominatum pronostican | tem futura vere inculco quamuis stilo conpluribus annis prenun | ciasse ferunt. | Non reuera quo vtilitatem magnam ipse consequer (vtilius enim opus eam | obrem suspendi) sed quo simul plurimorum comodis ac voluptati pariter | inseruiens : stilum meum nouum quo posthac maiori et minori in volumine vt | propono / signi mei testimonio curiosis ac bonarum rerum studiosis pa | lam facerem."

Passing over the doubtful compliment to the author, the first point to remark is the apology for printing a work of temporary value and unpolished style; this is exemplified by the list of the printer's earliest dated works, which are, without exception, either large standard books of the time or classical works. These scruples, certainly little shared by his fellow-printers of the North, are perhaps a reminiscence of his sojourn in Italy.

The most important part of the colophon is the concluding statement, the interpretation of which turns on the meaning assigned to the word "stilus." Whatever this "stilus" may be, it is clearly used for the first time in this work. In l. 4 it stands simply for the "style" of the author. In the colophon to his *Petrus de Crescentiis*, of 1474, the printer uses the word to signify the art of printing itself, the type being named "littera." Here it cannot mean either "style" or the "art of printing": but it may either signify the large type used for the text (Holtrop, *Mon. Typogr.*, plate 49[87]e), in which case this tract will rank before the *Juvenal* of September 20, 1475, which is the first dated book in this character; or, as seems more probable, it may refer to the engraved portrait of himself which follows the colophon, and which he usually terms "signum." In this latter case the book will stand before the *Justinian* of November 21, which has been considered the earliest example of this work (W. M. Conway, *Woodcutters of the Netherlands*, p. 16). His declared intention to use this "stilus" in small as well as large books for the future points to the mark being meant rather than the type. Moreover, a date before September 20 seems rather early for a Prognostication of the ensuing year; and the "greater work" which he postponed would be the *Justinian* of 217 leaves, rather than the *Juvenal* of 70.

R. G. C. PROCTOR.

"TALLYHO!"

Selling, by Faversham: Sept. 17, 1891.

In a (much misprinted) letter of August 27 I stated that Littré disdained even to mention *tayaut*; but I have since, by the merest accident, discovered that he did mention its equivalent, but quite unawares, as "*Haut-à-haut* (*hò-ta-hò*). *Cri de chasse pour appeler*." This is also to be found in previous Dictionaries, such as Fleming and Tibbins (1841): "*Cri de chasse que l'on fait pour appeler son camarade . . . hoo-up, blowing a call or reheat*." Of course *haut-à-haut* is mere feeble pedantry for "*Ho! taho!*" as found in the "*Dit de la chace dou Cerf*." Indeed, *Pairault's* fairly good *Dictionnaire des Chasses* (1885) gives

"*Ho! à ho! Cri par lequel les veneurs ou les valets de chiens s'appellent. On l'emploie également en parlant aux chiens lorsque l'on entre avec eux dans une enceinte, pour la fouler: Ho mes chiens! ho! à ho!*"

And again:

"*Ho! lo, lo, lo, looo! Cri aux chiens pour les exciter et les encourager à quêter*."

These instances serve to confirm the belief that the vocal (and MS.) "taho" became the printed *tayaut* which, again, gave us our "tallyho."

JOHN O'NEILL.

Stanhoe Grange, Norfolk: Sept. 28, 1891.

In connexion with Mr. O'Neill's letter in the ACADEMY for September 5, it may be interesting to note that Sir Walter Scott, on what authority I know not, assigns a different origin to the word "Tally-ho!"

The following passage occurs in the continuation of Strutt's unfinished romance of "Queen-hoo Hall," undertaken by Scott at the instance of John Murray in 1807-8.

"A hart of the second year . . . broke cover very near where the Lady Emma and her brother were stationed. An inexperienced varlet, who was nearer to them, instantly unloosed two tall greyhounds, who sprung after the fugitive with all the fleetness of the north wind. Gregory . . . followed, encouraging the hounds with a loud *tayout*, for which he had the hearty curses of the huntsman, as well as of the baron.

Of the word *tayout*, Scott says in a note, "*Tailliers-hors*, in modern phrase, *Tally-ho!*"

This fragment, printed at the end of *Waverley* in the edition of 1829, is doubly interesting: firstly, as being the earliest published specimen of Sir Walter Scott's romantic composition; secondly, from the fact that in this "essay piece," as the author styles it, the well-known ballad, "Waken, lords and ladies gay," made its first appearance.

PAGET TOYNBEE.

"CONTENT," "CONTENTS."

Oxford: Sept. 24, 1891.

I wish to ascertain for the Dictionary what is the prevalent educated accentuation of these words in the following sentences: "This book has a table of contents"; "turn out the contents of your pockets"; "to find the cubic content of a pyramid"; "the mind looks at actions to see what may be their ethic content" (Mark Pattison).

I shall be obliged to everyone who will send a post-card, with the place of the accent marked on the word in each of these sentences, addressed "Dr. Murray, Oxford." The younger generation is said to accent the word differently from the older. Is it so?

J. A. H. M.

APPOINTMENTS FOR NEXT WEEK.

WEDNESDAY, Oct. 7, 8 p.m. Elizabethan: "Elizabethan Domestic Tragedy," by Mr. Frank Payne.

SCIENCE.

The History of Human Marriage. By Edward Westermarck, Lecturer on Sociology at the University of Finland, Helsingfors. (Macmillans.)

Two years ago there came into the hands of anthropologists an academical dissertation from the University of Helsingfors, written in English, and purporting to be part i. of a work bearing the above title. This thesis, notable not only for its origin, but for its independence of thought, has now been completed in a volume published in London, which at once takes an important place in the much debated problem of primitive society.

By the word "marriage," Dr. Westermarck means, as he carefully explains, a more or less durable connexion between male and female lasting till after the birth of the offspring. In this definition he follows Darwin; and as marriage in such a "natural history sense" is common to man and lower animals, this accounts for the work being called *History of Human Marriage*. The title sounds singular to readers who give to the word "marriage" its more usual meaning of a legal institution; but it is the key to the argument that the tie which joins male and female is an instinct continuous through the higher mammalia to man. Indeed the author, a most thorough advocate of the development-theory, holds marriage to have become instinctive through natural selection, the father's protection of the offspring enabling the species to subsist in the struggle for existence. Considering "human marriage" as thus on the same lines with the pairing of lower animals, Dr. Westermarck appropriately leads off with the argument that in primitive times man paired at definite seasons of the year, and even tends to do so still. In 1876 Dr. Kulischer, in a paper in the *Zeitschrift für Ethnologie*, collected details of human pairing seasons, as marked by festivals of plainly matrimonial intent, and brought forward still more distinct evidence from the statistics of births, which show maxima and minima, pointing to two especial pairing times, about New Year and in late spring. Dr. Westermarck brings new evidence to bear on the subject, and goes so far back to first principles as to propound a general theory of pairing seasons among animals. These are due, in his opinion, not to the condition of the parents, but to the welfare of the offspring, which are to be born at the times of year most favourable to them. When one asks, how are the parent animals guided towards this remote result, his answer is, natural selection. Here, as elsewhere in the book, he is satisfied to show that a tendency is to the advantage of the race, and then natural selection is taken to have developed the race accordingly. For my own part, I should like to know more as to how and why the beneficial varieties arose to be selected from; but this is biology, and I leave it to biologists, who certainly will find this and several other applications of the doctrine of selection worth examining, and confirming or refuting. Difficulties as to the causes of the primitive pairing-seasons of mankind are fairly shown;

and the fact that such seasons are now not always obvious is met by the argument that civilization, by so far equalising climate and food all the year round, has reduced their importance. Still, even civilized Europe shows traces of the winter and spring pairing-time, so much so that to regard them as survivals of an instinct inherited by men from lower ancestors is the modern reading of facts in nature long acknowledged.

"In the Spring a fuller crimson comes upon the robin's breast;
In the Spring the wanton lapwing gets himself another crest;
In the Spring a livelier iris changes on the burnished dove;
In the Spring a young man's fancy lightly turns to thoughts of love."

From its prominent place in the book, it seems possible that this analogy between man and lower animals as to pairing may have suggested to Dr. Westermarck to follow natural history further as a guide to the origin of marriage. At any rate, natural history justifies him in continuing with an adverse "criticism of the hypothesis of promiscuity," in which he puts the arguments fully, and at least in part convincingly, that no tribes of men in any normal state really live thus, and that the customs, relationship-terms, &c., which have been taken to prove primeval promiscuity really do not prove it. It cannot be denied that the doctrine of promiscuity or communal marriage, if interpreted in its extreme sense, would imply that primitive man lived at a lower level of social development than is found among the apes and other mammalia. This of course brings Dr. Westermarck into conflict with those who may hold the doctrine in question, and the conflict extends to other doctrines as to primitive society which may be held more or less in connexion with it. This controversial character is made more prominent by the remarks of Mr. A. R. Wallace in his laudatory Introduction:—

"The origin and development of human marriage have been discussed by such eminent writers as Darwin, Spencer, Morgan, Tylor, Lubbock, and many others. On some of the more important questions involved in it all these writers are in general accord, and this agreement has led to their opinions being widely accepted as if they were well-established conclusions of science. But on several of these points Mr. Westermarck has arrived at different, and sometimes diametrically opposite, conclusions, and he has done so after a most complete and painstaking investigation of all the available facts. With such an array of authority on the one side and a hitherto unknown student on the other, it will certainly be thought that all the probabilities are against the latter. Yet I venture to anticipate that the verdict of independent thinkers will on most of these disputed points be in favour of the new-comer, who has so boldly challenged the conclusions of some of our most esteemed writers."

If, however, Mr. Wallace will examine the opinions of the writers named, he will find their agreement with one another less close than he takes it to be. As to the leading question of the sexual relations of primitive man, he will find such terms as "promiscuity" used so as to vary much from their extreme sense. Darwin's position is here very instructive. As to the existence of communal

marriage among savages now, he refuses (I think rightly) to admit it in any case without further evidence. As to the theoretical inference that it was the original state of man, he gives a hesitating assent (I think wrongly) to the theory which infers it from classificatory terms of relationship, as when not only the actual parents, but a whole group of kindred, are entitled fathers and mothers. But he adds a proviso on the part of himself and Sir John Lubbock that the promiscuity need not have been absolute, and then continues: "Men and women, like many of the lower animals, might formerly have entered into strict though temporary unions for each birth, &c." But this is the very fundamental principle of Dr. Westermarck's book. Mr. Wallace, in his desire to press the claims of the author he is introducing, has put him in the extremely awkward position of a young champion arising to overthrow the erroneous teachings of an army headed by Darwin, whereas Darwin is the very chief after whom the young champion is marching. There is another person named among the eminent writers who has read with some surprise the prophesy of his impending fate—namely, the writer of the present review. Though unwilling to divert attention from the book I am discussing, I am obliged to state briefly my position. For many years, during which I have been a diligent student of all that has been written on primitive society, I have tried to avoid expressing opinions on the main questions, through distrust of the means available. It will not be expected of me to enter here on a criticism of the various views which have been put forth; but I may say that since reading Mr. Wallace's *Introduction* I have again examined the *Principles of Sociology* of Mr. Herbert Spencer, one of the five writers mentioned in the list, and continue in the belief that, if the problems of primitive society are ever to be finally solved, this must be done by altogether stricter methods of reasoning, applied to better collections of evidence. Two years ago, indeed, I made an attempt in a paper on "The Development of Laws of Marriage and Descent," printed in the *Journal* of the Anthropological Institute, to obtain statistically from my own extensive collection of classified data some inferences as to the position of the paternal and maternal systems, exogamy, capture, &c. No one feels how unsatisfactory this paper is more than its author; but at any rate it is an attempt, not to work the theories of a particular school, but to get away from pre-conceived theories altogether. I wish my friend Mr. Wallace had seen it, for it might have prevented him from classing me as one of a unanimous scientific "set." It is used by Dr. Westermarck.

The most valuable chapters in the present volume deal with the prohibition of marriage between kindred. The tendency to avoid marriage between the nearest relatives is general among mankind, and blends through further stages of kinship into exogamy, which bars marriage between clansfolk on the male or female side. This tendency has been explained more or less unsuccessfully from different motives, from divine law or

natural modesty, from preference for captive wives from outside or fear of the ill-effects of breeding in and in. Dr. Westermarck treats it as based on an instinctive aversion to marriage between persons living closely together from childhood. As is well known, custom among many peoples bars marriage between those of the same household or even neighbourhood, a striking case being that of the Panches of Bogota, where the men and women in each town reckoned themselves brothers and sisters and did not intermarry, but an actual brother and sister, if born in different towns, might marry. The principle is well stated in a passage here quoted from Prof. Robertson Smith, as to the ancient Arab custom of marriage between half-brothers and sisters, who under polygamy would not be members of the same household. He remarks, "Whatever is the origin of bars to marriage, they certainly are early associated with the feeling that it is indecent for housemates to intermarry." A disinclination to marriage within the household in the civilised world is recognised by popular sayings, and there is a passage in Montesquieu as to marriage between first cousins being natural or not according as they live in the same house or not. The manner in which Dr. Westermarck handles the evidence connecting an instinctive aversion to intermarriage in the household with the rule of intermarriage between the kinsfolk who generally live together there, and extends it to the rule of exogamy in the whole clan, is very ingenious. He is even prepared to explain the origin of such instinctive aversion to close intermarriage. Taking it as generally admitted that close interbreeding is detrimental to the species,

"the law of natural selection must inevitably have operated. Among the ancestors of man, as among other animals, there was no doubt a time when blood-relationship was no bar to sexual intercourse. But variations, here as elsewhere, would naturally present themselves; and those of our ancestors who avoided in-and-in-breeding would survive, while the others would gradually decay and ultimately perish."

Thus an instinct would be developed which "would display itself simply as an aversion on the part of individuals to unions with others with whom they lived; but these, as a matter of fact, would be blood-relations, so that the result would be the survival of the fittest."

Here, indeed, the arising of a class of individuals who not only avoid in-and-in-breeding but transmit the aversion to their offspring, seems to me just what needs to be accounted for and not to be taken for granted. But, at any rate, Dr. Westermarck is well on the track, and I for one hope he will be able to devote the years of labour needed for working out the whole statistical data of the subject.

Dr. Westermarck judges of the origin and development of the family, on the principle of following on from the lower orders of mammalia. It is easily understood that his method leads him on the lines of a patriarchal system, in general accord with Darwin, whose ancestral men live in small communities, each with a single wife or, if powerful, with several or many. Dr. Westermarck's argument from the habits

of existing savages and the distribution of the sexes among mankind, however, is more in favour of monogamy being the early type of human life, later stages of civilisation tending for ages to favour polygyny, which eventually, however, tends to revert toward the earlier form. This argument must here be mentioned rather than discussed, but it may be noticed that the somewhat extreme stress he lays on paternal guardianship in constituting family life makes him as strong a patriarchalist as Maine. This leads him to minimise and explain away the states of society in which the father's influence is not paramount, especially where the wife remains in her own family. Had he had the opportunity of visiting a matriarchal community, he would realise how the father's position in his wife's house must make his power over her and her children subordinate to that of her brothers and uncles living there, who naturally make common cause against him. There is, so far as I know, no proof that the present matriarchal communities in America or Asia represent the primitive state of mankind, nor that their existing rules of kinship on the mother's side justifies us in arguing back to a primeval period when there was no recognised paternity; but, at any rate, the maternal system is still to be found as a well-marked social order in the world, while traces of female descent and the like show that in past times it was immensely more prevalent. To acknowledge this is to admit that the *patria potestas* (to use the term vaguely) has not always and everywhere been the leading social principle. Polyandry, an abnormal custom on which so much speculation as to the early state of mankind has been unsoundly based, is here fairly treated according to the facts, which reduce it to its really small dimensions.

In noticing a work so large and so heavily weighted with information, many topics discussed must be passed over; but there are two points to be recommended to the attention of biologists. One is the attempt to get rid of the well-known difficulty known to students of Darwin's theory—that of harmonising with natural selection the sexual selection which seems to run across it with results harmful to the species. Dr. Westermarck argues that, though the sexual colours, odours, and sounds of animals are to a certain extent harmful to the species by attracting enemies, they more than counterbalance this harm by enabling the sexes to find one another, and thus become developed by selection. Mr. Wallace, who ought to know, values this suggestion, differing somewhat from his own view, though in general harmony with it. The other subject is the argument differing from Darwin's, that the different standards of beauty among mankind are due to racial differences, these again being the result of natural selection operating on the congenital variations of mankind, so as to preserve and intensify characters suited to the conditions under which the various races lived. The distinguishing character of Dr. Westermarck's whole treatise is his vigorous effort to work the biology-side and the culture-side of

anthropology into one connected system; and there can be no doubt of the value of the resulting discussions, which will develop further as the inquiry goes on in this direction.

EDWARD B. TYLOR.

CORRESPONDENCE.

THE INTRODUCTION OF BUDDHISM INTO CHINA.

London: Sept. 21, 1891.

Mr. Herbert J. Allen's article on "Similarity between Buddhism and Early Taoism" had not been seen nor heard of by me when my paper on the present subject was published in the *Babylonian and Oriental Record*. It would have given me great pleasure to point out where we agree and where we cease to do so. Now that I have read his remarks (ACADEMY, September 12), I hasten to declare that he has really indicated before me the Sienmen, as Sramana, in the twenty-eighth book of Tzema Tsien, and also in the sixth book of the same work. On the other hand, I cannot agree with his alleged disclosure of proofs of the entrance of Buddhism into China in 221, neither with the date of 215 B.C. for the appearance of Tze-Vrao, the Buddhist missionary, which I have mentioned as having occurred in 219 B.C.

The facts are by themselves interesting and worth recording; they are given as follows in the two books cited of the Historical Records of Szema Tsien.

In 221 B.C., She Huang-ti, having pacified the empire, collects all the military weapons (which were then made chiefly of bronze) in his capital city, Hien-yang; he melts them and makes from them metal bells with their supports, and twelve "metal men" each weighing 1000 *shih*. Nothing more is said by Tzema Tsien on the subject; the remainder is the addition of commentators. One of these quotes an extract from the "Annals of the Han Dynasty," section of the Five Elements: In the twenty-sixth year (of She Huang-ti, *i.e.*, 221 B.C.) some tall men, five *tchang* (*i.e.*, above fifty feet) in height, with feet six *teh'ih* (*i.e.*, cubits) in length, all barbarians dressed like the Tsihs, twelve altogether, were seen at Lin-tao; it was for this reason that he (She Huang-ti) collected all the weapons and implements, and with the metal made their images. Another commentator, in the "Annals of the Later Han Dynasty," says that these "copper-men" were real *weng-tchung* (*i.e.*, statues placed in rows leading to a palace or a tomb, and so called since A.D. 237). It is not stated that these tall men seen at Lin-tao in 221 B.C. were metal images, or even images or statues, or in any way connected with Buddhism. The Annals of the Sung Dynasty (A.D. 420-429) state positively that it was only after the Han period that Buddhist statues were made, and the metal-men cast by order of the Huang-ti are not alluded to in the collection of extracts concerning such statues which I have consulted. Therefore I do not see how Mr. Allen can claim to have discovered in this fact that Buddhism was introduced into China in 221 B.C. He says that these statues were metal or golden images of (the) Buddha. His authority for this statement is not mentioned either in his article or in his letter. The introduction of Buddhism in 221 B.C. is quite possible; but if Mr. Allen has no other proof to give than the above story, the fact is still unproven.

I do not know if the geographical position of Lin-tao has been taken into consideration by Mr. Allen; but if it has, he has omitted to mention it. In 239 B.C. Tcheng Ts'in Wang, the future She Huang-ti, had removed thither the population of Tun-liu (Shansi's.), a city which he destroyed

(cf. *She Ki*, Kiv. 6, fol. 3). In the geographical arrangements of the Ts'in Dynasty (221 B.C.), Lin-tao gave its name to a *Kiuu* having its centre near the present Si-Ho hien, and including Min tchou, in the extreme south-west corner of the modern Kansuh province, near the borders of Shensi and of Tibet. It derived its name from the Tao river, and it stands on the road to the sources of the Huang-ho, which were not explored before the time of Tchang Kien (122 B.C.). The region was hardly known, and being inhabited by Kiang (Tibetan) tribes, was not looked upon without awe. No evidence or any basis for inference favours the existence of any Buddhist settlement there in 221 B.C. Buddhism was not introduced into the Tarym valley, or Chinese Turkestan, before 158 B.C., nor into Tibet before A.D. 227. Now it was only from one of these two countries that the missionaries could have reached Lin-tao, as there was no road as yet from the alternative country of Shuh, through which I have shown reasons to believe that they really came into China.

The following event is that which I have mentioned in my paper, and which I think is the earliest evidence available. In the third year of his imperial reign (219 B.C.) She Huang-ti goes to the Tai shan and to the seashore of Puh-hai (Gulf of Petchili, near Lai tchou) to offer sacrifices. Then he requests the presence of the holy men, Sienmen and his companions (*She Ki*, Kiv. 28, fol. 10). On a following page (fol. 11) Tzema Tsien gives Tze Kao as the name of this Shaman.

In the thirtieth year of Tsin She Huang-ti (217 B.C.), the Western Shaman Li-fang, with seventeen others, arrives at Loh-yang with Sanskrit books (cf. *Fa lin*, *P'o sie lun*, and without date, the *Fah wan tchu lin*).

In his thirty-second year (i.e., 215 B.C.) She Huang-ti goes to Kieh-shih (in Liao-si, near the present Tcheng-teh, Upper Petchili), and from there sends Lu-sheng, a native of Yen, to fetch the Sienmen Kao-she (cf. *She-Ki*, Kiv. 6, fol. 18 verso). Mr. Allen says Kaoshih or Tzekao, because he wants to identify the latter with the former; but it is not so in the text of Tzema Tsien, where the expeditions of She Huang-ti in 219 and 215 are quite distinct in different regions (cf. *She Ki*, Kiv. 6, fol. 14 and 18, and Kiv. 28, fol. 10 and 12); and there is no evidence that Tzi'-Kao' of 219, and Kao'-shih' of 215 B.C. (which names I give in Pekinese) were one and the same man.

The first Buddhist statue heard of in Chinese history is the golden idol carried off on the Hiung-nu Prince of Hiu-tu (north of present Liang-tchou in Kansuh), by the young commander Ho-Kiu-ping, in the spring of 121 B.C. The (probable) statement that it was Buddhist, which is not in the original text of the *Tsien Han Shu*, is an addition of a commentator.

The expedition of Siu-fu to the Fairy Islands in 219 B.C. is considered by Mr. Allen as Buddhist. The words of Tzema Tsien do not favour this view; but as the matter is peculiarly interesting if taken in connexion with other events, I must leave it for another occasion.

Shamans, or Buddhist missionaries, were spoken of, as we have seen, on three different occasions, namely in 219, 217, and 215 B.C. The oldest is that which I have mentioned in my special paper, and I do not see any reason to modify my statement that this is the earliest date hitherto known for the introduction of Buddhism in China.

After 215 B.C. no further mention of Sienmen occurs, I think, until 112 B.C., and then only in a passing way. Luan-ta, an adept in magical arts, and a native of Kiao-tung (near the present P'ing-tu tchou in Shantung peninsula) was presented to the credulous emperor Han Wu-ti, whom he persuaded that he had

travelled by sea, and seen the residence of Ngan-K'i sheng (a famous magician of the fourth century) and of the Sienmen (cf. *She Ki*, Kiv. 12, fol. 6 v., and Kiv. 28, fol. 28 v.). His boasting shows, in any case, if nothing more, that Sienmen had ceased at that time to inhabit any part of the Chinese dominion, and that their former presence in 219-215 B.C. had been an unsuccessful attempt.

TERRIEN DE LACOUPERIE.

ON THE WORD "BUJJHAKA" IN THE
DĪPAVAMSA.

Dedham, Essex: Sept. 19, 1891.

"Orohetaṇa Suppāraṃ sataśatai ca te tadā
vipulam sakkārasammānam akamsu te Suppā-
rakā . . .

Tesu sakkariyamānesu Vijayo ca sahāyikā
sabbe luddāni kamāni kurumānā na bujjhaka."
(Dīpavamsa, ix. 16-17.)

The following is Prof. Oldenberg's translation:

"The people of Suppāra then invited these seven hundred men to disembark, and offered them lavish hospitality and honours. During this hospitable reception Vijaya and all his followers unnoticed (?) committed barbarous deeds."

The editor suggests that *na-bujjha-kā* is equivalent to **na-buddha-kā* "unnoticed." But this sense of the word deprives the passage of all point. It is not at all probable that Vijaya and his lawless band could commit the foul deeds attributed to them without being noticed. Their treacherous actions did not pass unnoticed, but were well known to the people of Suppāra, who threatened to slaughter them.

The meaning of the last verse, in the passage quoted above, is this: though Vijaya and his band were guests of, and *not at war* with, the folk who so generously entertained them, yet they shamefully ill-treated them.

The term *na-bujjha-ka* = *a-vujjhaka* = *a-vujj-
jhaka* = *a-yuddhya-ka* "not fighting" (compare Sanskrit *a-yuddha*), hence "not at war." The change of *bujjha* for *vujjha* is like that of *buddha* for *vuddha* "old." But *vujjha* represents an older *vujjha* "battle," "fighting." For the interchange of *v* and *y* we may compare *āvudha* with *ayudha* "weapon."

Childers gives no examples of *vujjha*, but under *yuddha* he notices the occurrence of *vujjhāya* for *yuddhāya* (in the Mahāvamsa), the dative of a noun derived from *yudhya* (?). There is good authority for the use of *vujjha* with the sense of *yuddha*: "Tumhe mā bhāyatha *vujjhe* sati aham jānāmi" (Jāt. iii. 4). We also find *vujjhana* in Jāt. iii., p. 82, ll. 6, 18, "So . . . *elakānam vujjhāna thānam sampāpuni*." With *vujjhana*, which corresponds in meaning to Sanskrit *yodhana*, we may compare *bujjhana* (Mil. 194), as if from **buddhyana*, with the sense of Sanskrit *bodhana*. It is quite possible, since *vujjhana* and *bujjhana* do not belong to the oldest remains of Pāli, that they are formed from the stem found in the verbs *bujjhati* and *vujjhati*. Compare *vujjhāpana* in Milinda, p. 178.

In Sumangala, p. 85 (Digha, i. 1, 13), *nir-buddha* (explained by *malla-yuddha* "wrestling," "boxing") answers in meaning to Sanskrit *niryuddha*, though in form it corresponds to a Sanskrit *niryuddha*, through an intermediate *nir-vuddha*. See Milinda, p. 232; Cullavagga, i. 13, 2; Suttavibhanga, i., p. 180.

R. MORRIS.

SCIENCE NOTES.

THE Leopoldinisch-Karolinisch Academy of Natural History at Hallé has conferred the honorary degree of Doctor of Philosophy upon Mr. Thiselton-Dyer, Director of Kew

Gardens, in recognition of the great services rendered by him to botany.

WE have received several recently published parts of the *Journal of the Asiatic Society of Bengal* (London: Kegan Paul) containing the continuation of the late E. T. Atkinson's elaborate catalogue of the coleopterous insects of the Oriental region, with lists of the families of water-beetles, *Dytiscidae* and *Gyrinidae*; also of the *Paussidae* (fifty-one species) *Hydrophilidae*, *Silphidae*, *Corylophidae*, *Scydmaenidae*, *Pselaphidae* (extending to twenty-two pages), and *Staphylinidae*; also Surgeon J. H. T. Walsh's memoir on certain spiders which mimic ants; Mr. W. Doherty's list of the butterflies of Engano, with remarks on the *Danaidae*; and Mr. George King's continuation of his "Materials for a Flora of the Malayan Peninsula" devoted to the Malvaceae; and a list of the Diamond Island Plants, by Mr. D. Prain.

PHILOLOGY NOTES.

THE next number of the *Asiatic Quarterly* will contain an official report of the proceedings of the recent Oriental Congress, including papers that were not noticed at the time in the newspapers, such as Mr. Flinders Petrie's second paper, "The Importance of Epigraphy in Egyptology," illustrated by his recent discoveries; Mr. Claire's visit to the interior of Sumatra; Sir Monier Williams's and Prof. Stanley Leathes's schemes of transliteration; Dr. Taylor's paper on the "Pirke Aboth," &c.

ACCORDING to a telegram from Irkutsk, the Russian scientific expedition to Northern Mongolia, under the leadership of M. Radloff, has completed the objects of its mission. The expedition proceeded along the Orkhon river as far as Karakorum, the ancient residence of the Mongolian emperors, and after pushing on to the Gobi desert, made explorations in the region to the south of the Changai range, where a number of antique bas-reliefs and Runic inscriptions were found. M. Radloff eventually made his way back to Russian territory by way of Pekin. M. Jandrinzeff, a member of the expedition, has returned to Kiachta with collections of considerable value.

FINE ART.

THE ART MAGAZINES.

THE *Art Journal* for this month does honour more often due than paid to the rising school of American art, or perhaps more properly speaking of American artists. Mr. George Hitchcock, who is beginning to be known even in England, is the subject of an excellent article by Mr. Lionel Robinson. His "Maternité," one of the most remarkable and worst hung of the pictures in the Royal Academy this year, is fairly well rendered in photogravure, and his famous "Culture des Tulipes" and exquisite "The Manger" are "processed" in the text. Mr. Boyes' account of Mr. Scharf, the illustrated article on the grand scenery of the Sounds of New Zealand, and the continuation of Mrs. Ady's "Pilgrim's Way," make a very interesting number.

MR. WALTER ARMSTRONG has not much to say about Mr. David Murray in the *Magazine of Art*, and little about his work except that it wants sympathy with all that makes for depth in art. Miss Marion Hepworth Dixon is much more communicative about the late M. Charles Chaplin. Mr. Claude Phillips' *résumé* of the sculpture of the year is well done; and Mr. F. G. Stephens chats pleasantly about Knoke, a subject which finds a congenial illustrator in Mr. Fulleylove.

THE American monthly, the *Art Amateur* (London: Griffith Farran & Co.), continues to be the best publication of the kind that we know. It sets before its subscribers every month a large number of well-chosen illustrations of the best modern pictures mixed with clever sketches, and gives a large amount of excellent information on art topics which should be useful to art amateurs of the best class. Specially interesting to us on this side of the channel are the glimpses it gives of the art movement in New York. Some sketches by members of the Art Students' League in New York given in a recent number speak well for the system of study pursued by the league. They are full of life and style.

THE last Heft of the *Jahrbuch der Koniglich Preussischen Kunstammlungen* would be notable if only for the admirable engraving by E. M. Geyger after the wonderful head of a young Venetian, painted by Antonello da Messina, which is one of the well-known treasures of the Museum at Berlin. Dr. Bode, who contributes a note on this picture, has another paper on a marble relief of Apollo and Marsyas (a copy of an ancient gem), now in the possession of Herr Z. von Lippart, which is supposed to be an early work of Michael Angelo. The other papers, like those by Jarl Springer on a sketch-book of Marten von Heemskereck and by Paul Seidel on the restoration of old Berlin tapestries, maintain the high character of this periodical for careful study and research.

L'Art is principally occupied with the sales of the year, but it contains some charming reproductions of sketches by Watteau, &c. It also bears testimony to the great success which has attended the cleaning of the noble Longford Holbein in the National Gallery.

CORRESPONDENCE.

THE AMORITES AND HEBREWS IN EARLY CUNEIFORM INSCRIPTIONS.

Queen's College, Oxford: Sept. 21, 1891.

Phoenician mythology, as described by Philo Byblius and quoted by Eusebius, declared that in the fourth generation after the Creation giants existed who gave their names to the mountains of Cassius, Lebanon, Anti-Lebanon, and Brathy. The order in which the names are enumerated shows that Brathy must be a title of Hermon, "the Sanctuary," the most southern of the great mountains of Phoenicia. Many years ago, Sir Henry Rawlinson proposed to identify with the name of Brathy that of Martu, also written Marte and Marta, which denotes the western land of Syria in the Accado-Sumerian texts.

I am now able to verify this identification. The Tel el-Amarna tablets have made it clear that the geographical name which represents Syria in the Assyrian inscriptions, and has hitherto been read Akharrû, "the West," was really pronounced Amurrû in the earlier cuneiform documents, whatever may have been its pronunciation in the later age of Assyrian history. It denoted the land of "the Amorites," whose territory extended, according to the letters of Tel el-Amarna, northward of what was afterwards Galilee, and eastward of the cities of Phoenicia. To the south of it came Kinakkhi or Canaan.

Now Amurru is the regular translation of the Sumerian Martu; and since we learn from Deut. iii. 9 that Hermon was in the country of the Amorites, who called it Shenir (Senir), we need hesitate no longer to believe that Brathy and Martu are the same word.

Shenir is called Saniru in an inscription of Shalmaneser II. (*W. A. I. iii. 5. 6. 45.*), and must be identified with the 'Sanir of certain old

geographical lists, in which it is stated to be equivalent to the country of 'Subur or 'Subarti, a name which is frequently written 'Su-edinna, "the plateau of 'Su." The letter of the king of Mitanni found at Tel el-Amarna, has informed us where this "plateau of 'Su" was (see *ACADEMY*, Jan. 25, 1890); it was the district which corresponded to the Aram-Naharaim of the Old Testament, and stretched from the land of the Amorites to the eastern side of the Euphrates. In 'Subur, which the Semitic Babylonians transformed into the feminine 'Subarti, we must accordingly see a name which included both the "plateau of 'Su" and also the land of the Amorites, and therefore answered pretty exactly to the Biblical Aram in its widest sense.

'Sanir and 'Subarti are further ideographically written 'Su-NER, which was probably pronounced 'Surra; but a play was intended upon the pronunciation of 'Sanir, as well as upon the meaning of 'Su-edinna, since NER represents the Assyrian *padanu*, a word which we find in the Old Testament in the name of Padan-Aram. *Padanu* has the double signification of "field" or "plateau" and "road," the latter reminding us of the name of the great city of Kharran or Haran, derived from the "high road" which led through it from east to west. The ideograph NER twice repeated represented Tidnum, an Accadian name of Amurru, the land of the Amorites; and, as Hommel and Amiaud have pointed out, Tidnum must be identified with Tidanum, mentioned in the early Sumerian inscriptions of Gudea found at Tello. It is possible that Tidnum claims connection with Dhidhi, stated in an old geographical list to be a mountain of Amurru.

In this same geographical list (*W. A. I. ii. 51. 3.*) Khabur is conjoined with Amanus as being the mountainous district from which cedar-wood was brought. Khabur must be connected with Khubur, which according to an ancient geographical tablet (*W. A. I. ii. 50. 51.*) was synonymous with the land of 'Subarti. As the Sumerian affix of locality is attached to the name, it is one which must go back to the Accado-Sumerian period.

Twenty years ago Dr. Haigh asked me if Khubur were not the Biblical Eber. At that time it was impossible to answer in the affirmative, partly because no instance was then known in which a Babylonian *kh* answered to a Hebrew 'ayyin, partly because 'SU-NER was explained by *Elamtum*, which it was natural to suppose meant the country of Elam. But we now know better. The tablets of Tel el-Amarna have shown us that a Canaanitish or Hebrew 'ayyin was regularly represented by *kh* in early Babylonian, and that "the plateau of 'Su" had nothing to do with Elam. *Elamtum*, "the highlands," is, in fact, only the explanation of the word, Subar or 'Suburra, which is elsewhere interpreted *elatum*, "the high (country)," (*W. A. I. ii. 30. 20, 22.*) It will thus be an equivalent of the Biblical Aram, if we adopt for the latter the signification usually assigned to it.

The existence of Khubur or Eber, "the Hebrew," in Aram-Naharaim in the Sumerian period of Babylonian history, throws a flood of light on many passages of the Old Testament, including, it may be, the reference to Eber in the prophecy of Balaam (*Numb. xxiv. 24.*) It may also serve to explain the Hebraic character of the language of the inscriptions of Panammu, discovered by the German explorers at Sinjerli in the neighbourhood of Mount Amanus.

While the name of Khubur goes back to Sumerian times, that of Amurrû is of Semitic origin. We may, perhaps, infer from this that the Amorite settlement in Syria was of later date than the first Babylonian campaigns in the West. However that may be, it is possible that in the two letters of the Tel el-Amarna

collection, which are written in the language of Arzapi (more probably to be read Arzawa), we have examples of the lost language of the Amorites. At all events, a letter addressed to an Amorite about Amorite affairs, a translation of which I am publishing in the next volume of the *Records of the Past*, is written in the same peculiar form of cuneiform script as the letters from Arzapi, which seems to indicate that it was the form of script in use among the Amorites. If so, it is interesting to note that the Arzapi forms of the possessive pronouns of the first two persons, *mi* and *tu*, *ti*, have a curiously Indo-European appearance.

A. H. SAYCE.

NOTES ON ART AND ARCHAEOLOGY.

THE two next numbers of Mr. Griggs's *Journal of Indian Art*, which are to be published together in November, will be devoted to illustrations of the Prince of Wales's Indian presents. They will also include sketches of Marlborough House and Sandringham, as well as portraits of the Prince and Princess of Wales. The letterpress is written by Sir George Birdwood.

MR. LOUIS FAGAN, of the British Museum, announces a course of three lectures, at St. George's Hall, on line-engraving, etching, and mezzotint, illustrated with reproductions shown by the lantern.

IN view of the attention now being paid to technical instruction by county councils and similar bodies, the Guild and School of Handicraft has issued a circular, stating that it is prepared to supply competent craftsmen as instructors in the elementary handling of different materials, such as wood, metal, clay, &c., and also in such work as carpentry, joinery, wrought and hammered ironwork, carving, modelling, &c. It invites visits to the workshops at Essex House, Mile End-road, E.

A SERIES of articles on "Monumental Brasses," accompanied by illustrations in facsimile, has been commenced in the *Building World*. The first of these, which appears in the October issue, deals with the famous D'Abernon brasses, of which a photograph is given showing their actual state.

SOME frescoes have just been discovered in the Church of the Angels at Lugano adorning the walls of a chapel. They belong to the Louvain School, and represent the Flight into Egypt, the Adoration of the Magi, and the Nativity. The Italian Government has decided to restore these paintings, and to entrust the work to Signor Masella, the architect.

IN consequence of the difficulties arising from the numerous laws existing in different provinces in Italy as to the exportation of works of art, the Italian Government proposes, it is said, to enact a fresh law, applicable to the whole of Italy, by which a duty of ten per cent. will be charged on such exports, provided the Government has not exercised its right of pre-emption.

THE Italian Government has purchased the Sciarra Gallery (which contains "The Violinist" by Raphael), and also some important pictures from the collection of the Prince Borghese.

THE STAGE.

"THE AMERICAN" AT THE OPERA COMIQUE.

MR. HENRY JAMES has prepared an elaborate disappointment for his admirers. The announcement of a drama by the most carefully undramatic novelist of the day was certainly a little startling. Mr. James shares with Mr.

Howells the distinction of being one of the two heads of the very modern school of story-telling which considers it unbecoming to have any story to tell. The school is most interesting in its way, though the products of the school, it must be confessed, are often more appropriately described by some other word than interesting. With Mr. James it is partly a question of length. His short and comparatively short stories are generally full of charm, of acute humour, and of minute observation. He always writes with distinction, and if his long novels are apt to bore or exasperate the reader before he has finished them, that is only because Mr. James has miscalculated our power of enduring and enjoying fine subtleties. It is like drinking Chartreuse out of champagne glasses. From *Daisy Miller* to *Beltrajio*, Mr. James's *nouvelles* have been so delightful that we have never cared to press him for the stories he so artfully evades telling. It is enough for us that his heroines had all those fascinating little emotions about the course of action they were not going to take. When they happened to act, they acted, of course, quite differently from the way in which they had intended; and we felt that it was quite natural, and that we had always expected them to cheat our expectations. But what is admissible in a novel is not always admissible in a play.

Mr. James has constructed his play as he constructs his novels. Everything happens, nothing is prepared for or led up to. The dialogue is of course admirable, at times a little trifling, a little insistent on the importance of not very important *notes*, but, compared with the usual stage dialogue, simply admirable. But without having the exquisite slightness of a piece of dramatic bric-a-brac like "Beau Austin," Mr. James's play has no substance. He has attempted too much and too little. Not content with giving us a charcoal drawing, he has worked up his sketch into a picture, and he has introduced some strangely crude effects of colour. There is a first act, in a Parisian parlour, which, as a sort of mild farce, like a well-bred drawing of Mr. du Maurier, is quite amusing. The second act, at the Hôtel de Bellegarde, promises some action, more or less serious, and suggests the possibility of interesting developments. The third act, at the American's, is not amusing, and can scarcely be taken seriously. Its action and its accidents are on loan from the Adelphi. In the fourth act everything falls to pieces: people come in and out of doors, curse one another, kiss one another, hand round incriminating letters and finally destroy them, announce extremely unpleasant horrors, and elope melodramatically. And in all this tangle of irresponsible incident, there is but one really distinct and noticeable character—Christopher Newman, the American, quite admirably played by Mr. Edward Compton. The man is certainly very human, he is himself throughout, and we can imagine him only as he was presented to us by Mr. Compton. But look at the vague, all but effaced, heroine, Claire, Comtesse de Cintré! An unconvincing character, she was played without conviction by Miss Elizabeth Robins. Has the Adelphi already set its fatal mark upon the cultured and original actress to whom we are so memorable, so absolutely convincing, a presentation of Hedda Gabler? Miss Adrienne Dairrolles was charming—how could she help being so?—as the not very important French girl; Miss Bateman did all she could for the Marquise de Bellegarde, and would have done more had more opportunity been given her; Miss Louise Moodie made a most genteel, discreet, and sympathetic old family servant; and the actors might easily have done a little better or a little worse than they did.

Mr. James's experiment upon the public is curious. Here is a man who writes stories

with infinite art, who has studied the stage in England and in France, who has written penetrating essays on actors and acting; and yet, when it comes to the construction of an actual play—the mere stage-carpentry which a stage-carpenter of the rank of Messrs. Buchanan and Sims would never bungle over—here is the man of letters as utterly out of his element as the stage-carpenters would be in their endeavour to write a piece of literature like, let us say, *Roderick Hudson*. Perhaps, after all, it is less curious that this should have been the case than that Mr. James should have failed to realise it himself. Is it conceivable that the play satisfied the author of the novel? If so, then there is something new to be said on the strange way in which self-criticism deserts those who are in perilous need of it.

ARTHUR SYMONS.

STAGE NOTES.

WE understand that Mr. Henry Irving's production of "Henry VIII.," for which most elaborate preparations are being made, is hardly likely to take place until the new year. He will not himself return to the Lyceum before the second week in December.

THE news seems to be true that Lord Tennyson has written a "comedy" for the Daly company, which will first be performed in America, with Miss Ada Rehan in the principal part.

THE second performance of the Independent Theatre Society will be given at the Royalty Theatre on Friday next, October 9, when M. Zola's drama, "Thérèse Raquin," translated by Mr. A. Teixeira de Mattos, and specially revised for the occasion, by Mr. George Moore, will be produced under the direction of Mr. H. de Lange.

MUSIC.

MESSRS. NOVELLO & Co. propose to issue a Mozart centenary number of the *Musical Times* on December 5. Mr. Joseph Bennett will contribute a sketch of the composer's life, and an essay on his genius and works. The illustrations will include a portrait etched by Mr. Herkomer.

Technical Study in the Art of Pianoforte Playing. By C. A. Ehrenfechter. (W. Reeves.) This little book discusses pianoforte playing on "Deppe's principles." Deppe was discovered by Miss Amy Fay; and in her delightful book *Music Study in Germany*, she devoted a whole chapter to the master who taught her more than Kullak, Tausig, or even Liszt. What special advantages Mr. Ehrenfechter may have enjoyed of becoming acquainted with Deppe and his system we know not; but so far as the book under notice is concerned, there is nothing specially new or startling. Miss Fay told us about arm, wrist, fingers, tone, scales, &c. Mr. Ehrenfechter makes many remarks on the subject of pianoforte playing generally; many of these are true but not new, as for instance when, in reference to practising, he tells us that "it is quality, not quantity, that is required." The author appears to have had much experience as a teacher, but his attacks on various systems show zeal rather than discretion; many matters are discussed in a dogmatic and, at times, not over courteous tone towards those whose system differs from that of Deppe. The book does not enter into sufficient detail to satisfy either teachers or pupils. Surely everyone will not agree with Mr. Ehrenfechter when he says a beautiful touch is not a natural gift, but "open to all who wish for it to obtain it." And we do not approve of his uniform fingering for the scales; his observations on fingering generally, are, indeed, the least satisfactory part of his book.

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LITERATURE.

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Prof. Sidgwick is before all things a moralist. He treats politics as a theory not of what is but of what should be. It deals with societies in so far as they are subject to government, that is to an authority whose commands are ultimately enforced by irresistible physical compulsion. To know how this supreme authority should be constituted, we must first know what are its proper

functions. The first answer is, that it must so act as to promote the greatest happiness of the greatest number, future generations being included. The author has argued for Utilitarianism elsewhere, and here assumes it as proved. But whether we admit the principle without qualification, or—what is now becoming rather common—take it as practically equivalent to some other principle of a different derivation, its application is attended with difficulties. According to one theory, government can best secure the well-being of the community by merely preventing its members from injuring one another, leaving them for the rest to pursue their own interests as best they can. According to the other, it should interfere to benefit people, or to make some people benefit others. The former theory is universally known as Individualism or *laissez-faire*. The latter Prof. Sidgwick, with commendable courage, calls Socialistic, not with the object of exciting prejudice or favour, but simply for convenience. The drift of legislation in the modern state has been towards Individualism; but Socialism has been admitted to some extent, and on Utilitarian principles no valid reason can be given for its absolute exclusion. The whole question is one of expediency. It would indeed be different if we could convince ourselves that the enormous mass of legislation which, in all countries and at all times, has been devoted to the prevention of aggressions and the enforcement of contracts could be reduced to the single principle of "the liberty of each, bounded only by the equal liberty of all." For the mildest Socialism involves more interference with the liberty of some than is necessary to protect the equal liberty of others; and so, on this interpretation, we have one set of laws inconsistent with at least the spirit of another set. But Prof. Sidgwick proves with his usual victorious good sense that such an interpretation is strained and inadequate. One of his arguments is particularly striking and ingenious.

"Individualists agree that, where law has not succeeded in preventing injury to person or reputation, it ought generally to enforce pecuniary compensation for the mischief from the wrong-doer, unless the injury is one that does not admit of being repaired—so as to bring about a condition of things approximating as far as possible to what would have existed had there been no injury. From the point of view of Utilitarian Individualism this duty is clear; but if freedom be taken in the ordinary sense, it is hard to see how the loss of freedom can be compensated by money. Moreover, to say that the richer man, as such, enjoys more freedom than the poorer—which would be implied in such a rule of compensation, if freedom be taken as the ultimate end of law—would render futile the fundamental aim of these Individualists, which is to secure by law equal freedom to all: since no one professes to secure equal wealth to all."

I am not quite sure, however, that a Spencerian would be silenced by this last consideration. He might grant that wealth was an element of liberty, while insisting that its forcible equalisation would be destructive to liberty in general. And he might maintain that in the supposed case a portion of the aggressor's liberty may appropriately be transferred to the aggrieved

party as a compensation for his loss, without prejudice to the general guarantee of private property however unequal its distribution.

Another *crux* for the absolute Individualist is how on his principles to construct a consistent law of bequest and inheritance:

"It seems, on the one hand, that other men can have no right to a dead man's property, so far as its value is due to his own labour, or the labour of men whose free choice has transferred it to him—since it would not have been there at all but for him or them; and, on the other hand, it seems that the dead can have no right to control men's use of a material world to which they no longer hold any cognisable relation."

Here again we must fall back on the old Utilitarianism to help us out of our difficulties. The welfare of society requires that children should be provided for, and that the motives for acquiring property should be strengthened by giving the possessor an interest in its disposal after his death. That no one should be allowed to inherit more than a competence was suggested by J. S. Mill as part of an ideal code; but this and other restrictions on liberty of bequest are discountenanced by our author as dangerously diminishing the incentives to industry and thrift. But he agrees with Bentham in holding that all relations more remote than the descendants of the deceased person's parents should be excluded from intestate succession (pp. 101-3).

The mention of children suggests further possibilities of state-interference with individual liberty in matters connected with marriage and education, to which an Individualist can only take exception on the common ground of expediency. Here we find the practice of the modern state completely justified by the principles advocated in this treatise.

It will readily be understood from the foregoing that Prof. Sidgwick has no objection to Socialism, even of the most advanced type, except that it is not expedient. The decisive arguments against collective ownership are summed up in a passage (p. 152) too long for quotation and too condensed for abridgment. It is only by analogous reasoning that private property in land can be defended: on any *a priori* theory of justice, whether Individualistic or Socialistic, it is indefensible. But the equalisation of wealth, so far as this can be effected without mischievously checking its accumulation, makes for happiness, and should be an object of state action. Legislation for the benefit of the poorer classes unquestionably takes from the pockets of the taxpayers money which is not laid out for their protection, and so far runs counter to the Individualistic principle of securing to every man the fruits of his own industry; but the author seems to argue that, even accepting this principle, some compensation is due to those from whom an equal share in the natural resources of the land is withheld by our present system of appropriation (p. 156). Seeing, however, that many taxpayers have been defrauded of their share in the common heritage to precisely the same extent as those whom they are called on to support, I doubt the validity of such a

plea, and fear that it involves a dangerous departure from the Utilitarian ground.

If Prof. Sidgwick accepts *laissez-faire* with certain important limitations as the guiding principle of civil law, he accepts it much more unreservedly under the name of non-intervention as the principle of international law. Deeply reasoned and instructive as are his chapters on this branch of public policy, I must regard them as the least lucid and satisfactory part of the work. It seems to me that each state must, merely as a matter of self-preservation, interest itself far more deeply in the affairs of other states than is here assumed. Let me note, however, that what I look on as the highest aim of true statesmanship, the Federation of the West, is recognised as not beyond the limits of sober conjecture (p. 209); although some of us may be disappointed to find that Russia is left out in the cold.

It is in dealing with the structure of government, a subject which occupies half the volume, that Prof. Sidgwick's great powers of analysis and combination are most effectively displayed. Throughout the work he proceeds deductively, reasoning down from the necessary conditions of human happiness, and from the known laws of human nature as existing in highly civilised societies, to the practical details of legislation. But while the first part is rather a justification than a criticism of what has been done and is still doing by the modern state, in the second part a more idealising treatment is adopted. From the primal necessity of preventing mutual aggressions, it follows that there must be authorities established for framing, applying, and enforcing those commands of the sovereign which we call laws. The cost of their maintenance demands taxation; and, to prevent oppression, taxes can only be granted by the elected representatives of the people, whose consent is also indispensable to the passing of just laws. Modern researches have shown that the separation of the three powers—the Executive, the Legislature, and the Judiciary—is far from being the simple problem it seemed to Montesquieu, and that in the English Constitution especially they are far more closely intertwined than was formerly supposed. Prof. Sidgwick shows the power and patience of a mathematician in unravelling all the complicated situations that may theoretically result from the interaction of these three bodies, or rather four bodies, taking the popular electorate into account. Here, again, the dominant idea seems to be mutual independence and compensatory action. The author favours a wide franchise—including single women otherwise qualified, but excluding illiterates, paupers, insolvent debtors, and sundry classes of disreputable persons—and vote by ballot. He objects to Hare's scheme of representation as applied to the whole country, but apparently would like to see it tried in constituencies returning more than one member. Any attempt on the part of the electors to dictate to their representatives should be discouraged, and rather long parliaments—say not much under our own legal limit—are advisable for the prevention of that evil.

Members of parliament are not to be paid—a point repeatedly emphasised by the author as giving the propertied classes that preponderance in the legislature which is necessary to secure them against spoliation by the numerical majority. A further guarantee is supplied by the institution of a Senate, to be chosen, as would appear, by some indirect system of double election, after the example of the French and American Constitutions. Disputes between the two Houses are to be determined by that appeal to the mass vote of the electorate known as the Referendum. Prof. Sidgwick evidently has no faith in the hereditary principle as a permanent political arrangement. Not only is it discarded in the case of the senators, but the institution of monarchy, for which he has much to say, is carefully dissociated from it. The instability of an executive whose existence depends on the will of the legislature is recognised as a pressing danger of representative government, and measures for securing a greater degree of independence than is possessed, for instance, by our Cabinet are elaborately discussed. Constitutional laws are to be separated from ordinary legislation; and a different machinery, probably including the Referendum, is to be provided for their alteration. In the chapter on the Judiciary, the most noteworthy point is the objection raised to our present jury system, which the author would at once abolish in civil cases, and, whenever an improved state of morality makes such a revolution possible, in criminal cases as well.

Prof. Sidgwick would not describe his ideal government as either a democracy or an aristocracy, but rather as a combination of what is best in each. From the one it takes the principle of popular control and active intervention of the whole people in public affairs; from the other the principle that government, in all its departments, is a work for experts, only to be undertaken by persons specially gifted and trained for the office. From whichever side we consider it, the commonwealth of the future finds its most deadly enemy in the spirit of party as known to us in its latest developments. Nothing can be more adverse either to the rule of the majority or to the rule of reason than the submission of every great question to the arbitration of fanaticism and hypocrisy, of petty cunning and sordid greed. To the discussion of this frightful disorder, its causes, consequences, and remedies, Prof. Sidgwick has devoted a chapter, which, as a piece of literary composition, is not only the finest in his work, but, so far as I know, is unsurpassed in the whole range of English political literature, as an example of that noblest denunciatory eloquence which goes over the heads of living individuals to strike at the impersonal forms of evil by whose temptations they are corrupted and enslaved. One feels how profoundly repugnant must be the exigencies of the party system to a nature of such absolute sincerity and equitableness as is the writer's; and that only under the influence of a burning moral indignation could his usually unimpassioned style have been exchanged for sentences in which the voice of the prophet more than that of the law-giver

is heard. It is much to be wished that the chapter referred to could be separately reprinted and circulated as a political tract; but, failing this, I would earnestly recommend it to the attention of those who have not time to read the whole volume through.

ALFRED W. BENN.

The Iliad of Homer. Translated into English Prose by John Purves. Edited, with an Introduction, by Evelyn Abbott. (Percival.)

THIS translation, as we are informed by Mr. Abbott in his preface, was "the chief literary work of Mr. Purves's life." There is a pathos in the fact that such a work should appear posthumously and without the writer's final touches, however admirably the editor be qualified to polish and amend. The curious indifference displayed by Mr. Purves, as Mr. Abbott informs us, in "often translating repeated passages by two different versions" is just one of those flaws which we should expect in a translation kept too long upon the stocks and worked at, with many interruptions, during thirteen years, and then left in great measure unrevised. Mr. Abbott was of course right in amending this fault as far as possible, and also in correcting that other sure sign of scanty revision, the frequent occurrence of blank verse in what is meant to be poetical prose. I may be permitted, in passing, to observe that in the earlier books some further weeding-out of the blank verse was necessary: one would almost suppose that Mr. Purves considered that important speeches should begin with a blank verse and then lapse into prose; see, e.g., Book i. l. 148, p. 5—

"O brow of shamelessness, and heart of fraud."

Book iii., l. 39, p. 43:

"Paris, thou evil Paris, fair to see."

Book vi., l. 264, p. 105:

"Madam, my mother, fetch not wine for me."

and iv., l. 407, p. 109:

"Headlong, thy doughtiness will be thy death."

In each of these cases the blank verse, commencing the speech, forces itself upon the eye and ear. Probably Mr. Abbott was reluctant to amend this flaw, unless (as seems to have been the case in the later books—see Prof. p. v.) it became very frequent. But these defects, even where they have not been amended, do not interfere with the masculine vigour of the style and the frequent felicity of expression. It has been argued elsewhere that the work was not wanted; that Messrs. Lang, Leaf, and Myers have, in combination, achieved the task of presenting the *Iliad* in English prose, and that another version is superfluous. But, unless I am mistaken, Mr. Purves' work is anterior to theirs in performance, though not in publication; furthermore, the "chief literary work" of a lifetime too early cut short must not be blotted out because others have been over the same ground; let it stand as a memorial of "the light that failed."

In any case it challenges comparison with the work of Mr. Lang and his coadjutors. Writing without access, for the moment,

to their volume, I can only speak from memory of it; to me it appears that their version is more graceful, more distinctly a work of literary art, more absolutely pleasing reading. Mr. Purves, on the other hand, in the best parts of his translation, shows a strong and eminently Homeric simplicity, with less conscious aiming at a certain style than his rivals display: they remind one more beautifully of Homer's story, Mr. Purves more powerfully of Homer's manner.

But let Mr. Purves speak for himself; first, in a scene of action; and, secondly, in a speech of powerful appeal: Hector shall burst the gate, and Priam sue to Achilles—Books xii., ll. 450-66, xxiv. ll. 485-506.

"As when a shepherd takes and lightly carries the fleece of a ram in one hand, an insignificant burden; so Hector lifted up the stone, and bore it straight toward the doors, the high and double doors, that made the firm-closed gate, which two encountering bars secured within, and a single lock-pin fastened them: he came, and stood nigh, his feet apart, that he might cast the firmer, and leant himself upon the throw, and struck the gate in the midst, and shattered both the hinges, and the stone fell inward by its weightiness, and the gate gave forth a groan, and the bars held not fast, and the doors were dashed open, this way and that, beneath the impact of the stone; and radiant Hector bounded in, his countenance like swift night; and he shone with appalling bronze, that covered him about, and he held a spear in either hand. None might have met him or driven him back, when once he had leapt within the gates; and his eyes burned with fire."

This is not perfect; the perpetual "and, and, and" gives a monotony to it; it is difficult quite to like "appalling bronze" for *σμερδαλέω*. Nevertheless, the action is vividly and strongly described.

Now let Priam plead.

"Remember thy father, Achilles, image of the gods; for I am old as he, upon the dismal threshold of old age: and he is molested of his neighbours, who dwell around, nor is there any to keep from him disquiet and vexation; but yet he hears that thou art alive, and takes comfort, and hath continual hope to see his son returning from Troyland; but what have I of comfort, who have begotten so many sons, the leaders of this land, and now not one is left? Fifty had I, when the sons of the Achaeans came; nine and ten from one womb, and the others handmaids bare me in my house. And all the rest are dead in battle broil; but he, mine only one, the defender of my city and my people, him thou slewest as yesterday, fighting for his own land, Hector; because of him am I come to the ships of the Achaeans, to buy him of thee, and I offer no petty price. Think, O Achilles, of the jealous gods, and have pity on the dead; and remember thine own father, for I am more miserable than he; and I have endured what earthly man hath never endured, that I should put to my mouth the hand of him who slew my son."

Here, too, there are slight flaws; the first line is ambiguous, and the emphatic *σολο* insufficiently marked; *πω* is omitted in the last line but one; for "mouth" one would prefer "lips." It falls short—who does not fall short?—of the pathos of the original; yet it is good, and up to this level the greater part of the translation is sustained.

In smaller matters perhaps objection may fairly be taken to the rendering of "*δαμονίη*" by "Witch!" (p. 57) and by "Madcap"

(pp. 107, 112), where the adjective is masculine. One of these terms is too abusive, the other too trivial, for the measured and sardonic irony of the original term. "Atride" and "Pelide" are not pleasing to the eye, nor is the usual, though not universal, rendering of *κλισίας* by "booths" attractive. "Panachaeans" is defensible, no doubt, but it suggests the modern, rather prosy, adjective Pan-anglican. "Rancorous battle" is perhaps improveable. But, viewed as a whole, this translation, though I cannot think it the best that has appeared in English prose, is yet a formidable competitor with that best, and a not unworthy monument of a scholar of unfulfilled renown.

E. D. A. MORSEHEAD.

The History of Saint Dominic, Founder of the Friars Preachers. By Augusta Theodosia Drane. (Longmans.)

To win mankind, we must fascinate them; to fascinate them, we must be winning, says a French author; and if we would understand the lives of those who founded the chief religious orders, we must remember their winning qualities, no less than their intellectual gifts, their commanding genius, and their organising power. Dominic de Guzman was born a grandee of Spain, in 1170. He was educated in the schools at Palencia, which were removed afterwards to the more celebrated university of Salamanca; and though it be the fashion to describe the twelfth century as an unlettered age, his academical studies occupied him for ten years, six years being devoted to the humane sciences, and four to the speculations of theology. In 1194 he joined himself to the Canons of Osma, who had adopted recently the institute and habit of Saint Austin; and they were not long in choosing Dominic to be their sub-prior, an office to which the archdeaconry of Osma was attached. In the retirement of a cloister, in the services of a cathedral, and in the administration of a diocese, he was exercised and strengthened for his great career.

The regularity of this quiet life was exchanged for a more active scene in 1203, when Dominic was sent upon an embassy in the bishop's train; after that, he undertook a pilgrimage to Rome, and at this time he was presented to that great Pope, Innocent III. Dominic and the bishop travelled on their return through the plains of Languedoc, which province was then given over to the Albigenses and their adherents. As these people affected a primitive or evangelical mode of Christianity, there were serious divergencies of belief and practice between them and the Catholic world of the thirteenth century. The Albigenses would have us believe that the true church failed in the reign of Saint Sylvester, "the first wealthy Pope," by acquiring temporal dominions. They denounced the mediaeval hierarchy as apostate, because it promoted or tolerated war. They were so very simple as to expect the clergy would live by the work of their own hands, as the Apostles did; they affirmed that no rents nor tithes should be paid to them, and that no property should be bequeathed to churches.

They were suspected of Manichean errors; and, under the cloak of a pretended austerity, they were supposed to conceal an unbounded license. They refused oaths; they condemned the tribunals of the church and every sort of ecclesiastical proceeding, and in return every ecclesiastical authority was willing to condemn the Albigenses. They denied purgatory, as well as the popular devotion to saints and relics; and they held that only "The Perfect" could receive or give the Sacraments. It is easier to hold this last opinion; than to act upon it. Such opinions as these are still impracticable and sterile: in the thirteenth century, they were criminal as well as foolish; for they threatened the whole fabric of society as it was then established, alike in the Church and in the State. As "The Perfect" or "The Converted" are not to be discerned with unerring accuracy, the sacramental system, the clerical estate, and the visible church itself must be in peril, if their existence is to depend upon a line of ministers, whose only warrant is in the vain imagination of themselves and their disciples. A barren philosophy or the tenets of a school may be preserved in books, and may be revived from time to time by the zeal of occasional adherents; but a religion for mankind at large can only be provided and maintained by a visible society, with all the attributes and rights of sovereign power, of development, and of unbroken continuity.

Against the Albigenses, and against their wealthy master, the Lord of Toulouse, there were arrayed the cupidity of neighbouring princes, the faith and the fears of an established priesthood, and the inflammable zeal of an orthodox and military population. All these were directed and put in motion by the pastoral care of Innocent III., by the sermons of Dominic, and by the fierce piety of Simon de Montfort. The crusades of this champion of the mediaeval order are condemned invariably by the professors of modern sentiment; though it would be difficult to prove that the slaughtering of Albigenses was not as justifiable as the slaughtering of the Communists by this age of ours. Indeed, if there be any advantage in the comparison, it might be shown to rest with the governments of the thirteenth century. The methods of the crusade were not gentle, though its cruelties may be distributed among the combatants on either side; and it is not easy to say why the whole weight of responsibility and crime should be laid upon the victors. By their apologists, Dominic is said to have been a peaceful warrior. His chief reliance was in a blameless and philanthropic life; his weapons were his boads and crucifix; his only battles were theological encounters, and in the chronicles of the orthodox he always marches from the lists with flying colours. An historian, however, may attribute the victory according to his taste, either to the supernatural arms of Dominic, or to the more carnal weapons of De Montfort.

Dominic had gathered followers in the progress of the war; and when it ended in 1213, by the capture of Toulouse, he retired into a monastery there with six disciples,

who were to qualify themselves by a course of piety and learning for missionary labours among the survivors of the crusade. From this little beginning was developed the institute of Friars Preachers; with some difficulty the Papal confirmation was obtained, and the new Order was approved by Honorius III. in 1216. Dominic was careful to establish his children at the universities; they soon obtained houses at Paris and Bologna, and the learning of the Friars was as conspicuous as their poverty and zeal. The progress of the Dominicans was rapid; and at the second general chapter in 1221, we are told of the eight provinces into which the Order was divided, and of the sixty houses which it possessed. Among the provinces was England; and the first Friars landed there in the train of Peter des Roches, a bishop of Winchester, whose reputation is not good in the chronicles of Henry III., nor has it improved by being transferred thence to the pages of our fashionable historians. Before the Reformation, England could show fifty-six Dominican establishments; twenty-six of them were settled in country towns, where "The Friary" still has a familiar and often a comfortable sound. The Dominicans of Oxford were active and illustrious members of the university, though of their beautiful house even the ruins have disappeared; and in London only the name of Black Friars perpetuates the remembrance of an historical community. Dominic died at Bologna, in 1221; he was canonised in 1234; and in 1469 his relics were translated into that famous shrine by Nicholas of Pisa, where they now repose: "Exsultant sancti in gloria, laetabuntur in cubilibus suis."

Such are the outlines of the life of Dominic de Guzman, as they might be given by a sober and yet favourable historian. The details are filled in with great minuteness, though with a prudent selection, by his present biographer; and, as she is herself a Dominican, they are filled in with even greater partiality. Two questions are debated among those who investigate the life of Dominic: one relates to the Crusade, the other to the institution of the Rosary. Was Dominic a mild and blameless preacher of repentance? or did he march at the head of the crusading armies, with a two-edged sword in his hand, inciting them to pious massacres? When the Inquisition was in power, and the Dominicans in all the pride of office, they loved to style their Patriarch "The First Inquisitor," to delineate him after their own pattern, and to invest him with the prerogatives of their calling. This view is convenient no longer, and Miss Drane proves to her own satisfaction that it was never accurate; but, if we reject this once popular version of the legend, it is not so easy to maintain that Dominic was present with the Crusade at all. If his presence be granted to Miss Drane, we may be able with her to absolve him from any aggressive part in the holy war; though it would have been a more plenary absolution if we could find that he had ever opposed himself to its worst excesses. Miss Drane must have felt the force of this reasoning, since she argues

that Dominic should be judged by the standard of his own age: to fortify her argument, she admits that age to be "semi-barbarous"; and she asserts that "there is no trace of toleration to be found in any religious body, before the Edict of Nantes." In no Christian "body," perhaps, between the first ages and our own is perfect toleration to be found; but it was a fixed principle in the Celestial Empire, among the disciples of Confucius, who formed neither the smallest nor the least virtuous portion of the human family; and, in the age of Dominic, a toleration unknown to the rest of Europe would seem to have been enjoyed by the subjects of the Mahommedans in Spain. Not only the life of Dominic, but the utterances and the policy of the Holy See, must come to be judged ultimately by the standard of the thirteenth century. It is easy enough to apply the low standard of "a semi-barbarous age" to many of the words and actions of the mediæval popes; the difficulty is to believe that the same authority should be at once semi-barbarous and infallible. It is not so easy to follow Miss Drane when she attributes the Edict of Nantes to a "religious body": that Edict was not a spontaneous concession by the Church of France; it was imposed by the wisdom of a victorious and royal convert upon a grateful but unwilling clergy; and it is its revocation that may be ascribed more truly to clerical manoeuvres.

As to the Rosary, Miss Drane appears to hold with Cardinal Newman, that "when we assert, we do not argue." "Rome has spoken," she says, "the cause is decided; and in presence of the authoritative decisions of so long a line of august pontiffs, all captious criticism must henceforth be put to silence." These are the resources of the desperate. If historical events will bear investigation, "a line of august pontiffs" is not required to demonstrate their truth; if they will not endure the tests of evidence and examination, not even pontifical assertions can make them trustworthy, for the credit of a witness can only be worth the precise value of his evidence. Though beads were in use long before the thirteenth century, though their use was not peculiar to the Christians, though the actual form and the most essential part of the Rosary as we have it now cannot be traced to Dominic, we must believe that he instituted the devotion. We may believe also, if we choose, that a pair of beads, with full instructions, was handed to Saint Dominic by the Blessed Virgin herself: but the existence of a legend is not the same thing as the truth of a legend; and the evidence, which will prove one, need not be sufficient by any means to prove the other. Miss Drane, in common with many biographers of saints, mistakes the two things; and hence, I think, she has diminished the value of a most interesting and painstaking compilation. How much wiser is the method of Joubert:

"Les merveilles de la vie des saints ne sont pas leurs miracles, mais leurs moeurs. Ne croyez pas à leurs miracles, si vous le voulez, mais croyez du moins à leurs moeurs, car rien n'est mieux attesté."

ARTHUR GALTON.

Representative Irish Tales. Compiled by W. B. Yeats. In 2 vols. (Putnam's Sons.)

MR. GLADSTONE not long ago issued an injunction to his countrymen to study Irish history. The exhortation certainly was not unneeded. One cannot take up the works even of eminent English historians who have had to deal with Irish affairs without being struck by the extent to which Irish history is an obscure and unfamiliar region to the English mind. Thus the other day the present reviewer, happening to look into the last edition of Mr. Green's *Short History of the English People*, found the Battle of Vinegar Hill dated at a time when the rebellion of which it was the most decisive action had not yet broken out. And this is modern history! If we look into Tudor or Norman times we find separate personages rolled into one; impossible clans evolved from misunderstood patronymics; and, in short, every possible evidence that Irish history has not been regarded as a subject worthy of serious study. It cannot be said that this state of things is likely to be affected to any good purpose by the mushroom growth of sketchy histories which sprung up to supply the demand created by Mr. Gladstone's exhortation.

A much better fruit of England's better mind towards Ireland is such a work as that with which we are here concerned. These two volumes of Putnam's very pretty Knickerbocker series will not indeed teach the inquirer anything to speak of about Irish history, nor will they give him anything available for political purposes; but they will give him the means of really learning something about Ireland and the Irish by bringing him into contact with the Irish spirit and genius, through many of its characteristic products, in many of its changeful moods. Altogether, about a dozen authors are represented in this collection. Among these we find not only such well-known names as those of Lever, Lover, and Miss Edgeworth; but several others which probably suggest little or nothing to the mass of English readers—Griffin, Carleton, the Banims, Charles Kickham. Between these two classes of writers there is a deep and important distinction. The former achieved much in their day, but their day is done: their books are the brilliant efflorescence of a transitory and unstable condition of social life which has now passed away for ever. The others, the peasant, Catholic, and Celtic writers, have little of achievement to show as yet; they lack culture, they lack art. But power and passion, observation and sympathy, they have in abundance; they are in touch with enduring realities; and if Ireland is ever to have a national literature springing from her own feelings and responding to her own spiritual needs, it is they who will be its progenitors.

The selection and editing of these tales could hardly have been put into better hands than those of Mr. Yeats, whose acute and finely-written Introduction deserves to be read with close attention. His criticisms are decisive and pregnant; and if one cannot always agree with them—he seems to

us, for instance, to rate Maguire much too highly—one must differ with the respect due to genuine thought and knowledge. His remarks on Carleton are particularly striking and interesting—that new force, which came into literary Ireland about twenty years after the publication of *Castle Rackrent*, the greatest work of the greatest writer of the dominant classes:—

“Carleton commenced writing for the *Christian Examiner*. He had gone to Dublin from his father's farm in Tyrone, turned Protestant, and began vehemently asserting his new notion of things in controversial tales and sketches. The Dublin *dilettanti*, and there were quite a number in those days, were delighted. Here was a passion, a violence, new to their polite existence. They could not foresee that some day this stormy satire would be turned against themselves, their church, and, above all, this proselytising it now sought to spread. The true peasant was at last speaking, stammeringly, illogically, bitterly, but none the less with the deep and mournful accent of the people. Ireland had produced her second great novelist. Beside Miss Edgeworth's well-finished house of the intelligence, Carleton raised his rough clay ‘rath’ of humour and passion. Miss Edgeworth has outdone writers like Lover and Lever because of her fine judgment, her serene culture, her well-balanced mind. Carleton, on the other hand, with no conscious art at all, and living a half-blind, groping sort of life, drinking and borrowing, has, I believe, outdone not only them, but her also, by the sheer force of his powerful nature. It was not for nothing that his ancestors had dug the ground. His great body, that could leap twenty-one feet on a level, was full of violent emotions and brooding melancholy.”

The new spirit of Irish literature moving about to-day in its “penumbra of half culture” is also described with great insight by Mr. Yeats, whom, however, we must not wrong by quoting too much from his too short Introduction.

Mr. Yeats's selections seem, on the whole, well fitted for their purpose, and cannot be much impugned save on those grounds of personal predilection which one cannot give any reason for. Yet most people who know the prose literature of Ireland would, one thinks, have wished to find some things here, which are not, in place of others which are. Take, for instance, the selections from Carleton, of whom Mr. Yeats has written so well. Here we have four tales, of which one only, “The Battle of the Factions”—a tale full of dramatic power and grim humour—shows Carleton's real mastery of his craft. Of the other three, “Wildgoose Lodge” and “The Curse” are undoubtedly powerful pieces, but too obviously written for effect, while “Condy Cullen” is simply an ingenious trifle hardly worthy of being reprinted in a small collection of representative Irish tales. From none of these four tales would anyone suspect Carleton's mastery of tenderness and pathos, nor does any of these give us at all an adequate measure of the *vis comica* so richly shown in the humours of Findramore.

From Lever, too, something might have been taken—say, the tale of Bob Mahon's entertainment at his mansion in Castleconnell—with more of character and less of caricature than the account of Charles O'Malley's college life. And it is difficult to understand how so brilliant, cultured, and

poetic a writer as Lefanu came to be entirely overlooked. Some of his tales are not only admirable as literary art, but, in theme, are racy of the soil, as his style always is; and the duel scene from *The House by the Churchyard* is one of the supremely good things in comic fiction. But Mr. Yeats has not only left him wholly unrepresented—he has permitted his printer, on the one occasion when he mentions Lefanu's name (ii. p. 208), to present him disguised as “Lefevre.”

Griffin, however, is well represented, especially by the “Death of the Huntsman.” What a fine poetic touch there is in the old huntsman's account of the delights his young master has abandoned for cock-fighting:—

“Ah, what's a cock-fight, Master Hardress, in comparison of a well-rod hunt among the mountains, with your horse flying under you like a fairy, an' the cry of the hounds like an organ out before you, an' the ground fleeting like a dream on all sides o' you, an' ah! what's the use o' talking!” Here he lay back on his pillow with a look of sudden pain and sorrow that cut Hardress to the heart.

“After a few moments he again turned a ghastly eye on Hardress, and said in a faint voice: ‘I used to go down by the lake in the evening to hear the stags belling in the wood; an' in the morning I'd be up with the first light to blow a call on the top o' the hill, as I used to do to comfort the dogs; an' then I'd miss their cry, an' I'd stop listening to the aychoes o' the horn among the mountains, till my heart would sink as low as my ould boots. An' bad boots they wor, too, signs on, I got wet in 'em; an' themselves an' the could morning air, an' the want o' the horse exercise I believe, an' everything, brought on this fit.’”

The really interesting thing about this is that it is no literary figment; it is not Griffin's fancy that we have to thank for it; it is absolutely true to nature and fact.

Before concluding, let us say that Mr. Yeats has added greatly to the value of this collection by the fine dedicatory poem which he has prefixed to it. We hear a good deal in these days of the great diffusion of poetic talent, and are threatened with a time when there will be “nothing left remarkable” in that region which bards in fealty to Apollo hold. But after all the strain of native power is easy enough to distinguish from that finish and dignity of style—an excellent thing too—which is caught from the love and knowledge of fine models. And these stanzas from Mr. Yeats's poem, if we are not much mistaken, seem to be distinctly marked by the true rhythmic passion of the poet:—

“There was a green branch hung with many a bell
When her own people ruled in wave-worn Eri,
And from its murmuring greenness, calm of faery
—A Druid kindness—on all hearers fell.

“It charmed away the merchant from his guile,
And turned the farmer's memory from his cattle,
And hushed in sleep the roaring ranks of battle,
For all who heard it dreamed a little while.

“Ah, Exiles, wandering over many seas,
Spinning at all times Eri's good to-morrow,
Ah, world-wide Nation, always growing sorrow,
I also bear a bell-branch full of ease.

“I tore it from green boughs, wind-tossed and hurled,
Green boughs of tossing always, weary, weary;
I tore it from the green boughs of old Eri,
The willow of the many-sorrowed world.”

A really good and choice collection of Irish verse would be a very welcome accompaniment to this series of prose tales, and would better deserve Mr. Yeats's happy simile of the Druid bell-branch.

T. W. ROLLESTON.

NEW NOVELS.

The Mischief of Monica. By L. B. Walford.
In 3 vols. (Longmans.)

Miss Maxwell's Affections. By Richard Price.
In 2 vols. (Chatto & Windus.)

Narcissa Brendon. By Edward Peacock.
In 2 vols. (Hodges.)

Naboth's Vineyard. By E. G. Somerville and Martin Ross. (Spencer Blackett.)

The Web of the Spider. By H. B. Marriott Watson. (Hutchinson.)

The Vril Staff. By X. Y. Z. (Stott.)

Poor Zeph. By F. W. Robinson. (Wilmington.)

My Jo, John. By Helen Mathers. (White.)

Envy, Hatred, and Malice. By V. D. W. (Digby & Long.)

It is by this time unnecessary to say of a novel by Mrs. Walford that it exhibits a good deal of intellectual cleverness and fine literary art; but, as a whole, *The Mischief of Monica* is hardly up to the level of one or two of its predecessors. With perhaps the single exception of Mr. Joseph Scholfield—the generous, large-hearted uncle who makes a home for Monica and Bell—the reader is not introduced to a single person who fully commands his sympathies; and the lack of any high lights of character is a defect which must militate against the attractiveness of any work of fiction which is not obviously of satirical intent. From an intellectual point of view, a graver defect is a certain indeterminateness in the presentation of the author's principal characters. Monica Lavenham, for example, is evidently intended to be an essentially noble nature, whose finer qualities have been so obscured and warped by a thoroughly worldly training that they can only be made fully manifest in the fire of a painful remorse. The artistic error is that this conception is not perfectly embodied and realised until the story nears its close. In the earlier part of the book this finer side of Monica's nature is merely talked about, not dramatically exhibited; we know that it is there, because Mrs. Walford tells us so, but we are not permitted to see it even in eclipse. The heartless deliberation with which she sets herself to rob Daisy Schofield of her lover is made to seem not a mere aberration but a natural outcome of her nature; she has no misgivings, but relentlessly pursues her scheme to its miserable issue; and when the moral crisis comes and Monica sees what she has done in its true light, the change is of the nature of a conversion—a total transformation of character—rather than the result of a struggle between contending elements of good and evil. The characters next in prominence exhibit the same kind of inconsistency. The Harry Dorrien of the first volume and the Harry Dorrien of the third volume have hardly anything in

common, and even Daisy Schofield surprises us by an exhibition of strength and nobility of nature for which we have been inadequately prepared. Elsewhere Mrs. Walford's imaginative grasp is much firmer and steadier. Joseph Schofield, Mrs. George, and the two elder Dorriens are admirable; and the details of description and situation which count for so much in work like that of Mrs. Walford are always carefully studied and delicately executed. As a matter of course, *The Mischief of Monica* is as much above the ordinary circulating-library novel as a picture by Millais is above an ordinary public-house sign; but if we judge the book by the high standard which is the only one that it is fair to apply, it can hardly be pronounced an entire success.

By the simple expedient of dismissing *Miss Maxwell's Affections* with a brief summary of the tale told in its pages, it might be made to seem one of the most commonplace of novels rather than what it really is—a vigorously conceived and delicately finished work of art. The heroine and her lover are separated by the wiles of the strong-willed schemer Lady Julia, who is determined that her niece shall make a "good" marriage, and the girl consents to become engaged to the man of her aunt's choice, who is really a very worthy, indeed noble, fellow; but a week before the wedding the lover appears again upon the scene; the unscrupulous plot is exposed, and the last chapter leaves the way clear for another marriage than that which has been arranged for. This is practically the whole story, and it will be seen that it is cast on very familiar lines—so familiar, indeed, that freshness of effect seems almost impossible; but Mr. Pryce's work, even when he chooses an unpleasant theme, has always the saving grace of originality, and *Miss Maxwell's Affections* is original and pleasant as well. Though portraits of women painted by men are, as a rule, less obviously unsatisfactory than portraits of men painted by women, it is not often that we find in a man's book a feminine figure so veraciously life-like in every detail of delineation as the figure of Gertrude Maxwell; and there could not well be any better evidence of the author's imaginative grip of the character than the strong interest he imparts to a love-story, the externals of which are so ordinary that subject counts for nothing and treatment for everything. Though love at first sight is probably commoner than it is supposed to be, it is not an artistic motive which lends itself to easy management, especially when the subject of it is a young lady who seems the reverse of impressionable; but Gertrude's sudden subjugation by an altogether undesigned appeal to her sympathies is so conceived that it seems not merely natural but inevitable, and the continuation and close of the pleasant romance sustain the interest of its fresh opening. Lady Julia is a happily individualised specimen of a familiar type, and would be good throughout were it not for that business of the lying letter, which nearly succeeds in permanently separating Gertrude from France Woodward. Miss Maxwell's aunt is unscrupulous enough; but the impression of her character derived from Mr. Pryce's

pages is that of a woman who would stop short of absolute falsehood, if only for the reason that she is clever enough to dispense with it. This, however, is a small speck; and, when all possible exceptions have been taken, *Miss Maxwell's Affections* must be pronounced an usually good novel.

There is not much that needs to be said about *Narcissa Brendon*. It is nothing more than a well-meant failure; for the simple reason that Mr. Peacock, though a thoughtful and cultivated man, and a by no means unpleasing writer, is utterly unable either to construct or to tell a story. The natural result of his attempt at the impossible is the production of a novel which, while it contains isolated passages of merit and interest, is as a whole a weariness to the flesh and the spirit. The characters introduced would make a respectable crowd, and they are mixed up in such a bewildering fashion that the most careful reader after a single perusal of the book would fail to pass an examination upon their relations to each other. The motives which influence them in some of the most important actions of their lives are equally incomprehensible; and, indeed, *Narcissa Brendon*, considered as a narrative, is a mere collection of problems which are not sufficiently interesting to induce any ordinary person to attempt their solution. Mr. Peacock might write pleasing essays or social sketches, but the makings of a successful novelist are not in him.

Naboth's Vineyard is a very bright, brisk, and readable Irish story, dealing mainly with the misdeeds of the Land League, or more properly with the misdeeds of a certain scoundrel named John Donovan, a local secretary of the notorious organisation who uses its powers to gratify his own malice and cupidity. Donovan himself is capitally drawn, with much more of life than belongs to the conventional villain of fiction; and Mrs. Leonard, the grim widow who sets herself to fight the League and its secretary, and is well-nigh ruined in the attempt, is another successful creation. The plot of the story is well devised, poetic justice being achieved without any violation of probability; and *Naboth's Vineyard* is decidedly one of the best of recent Irish tales.

Mr. Marriott Watson is certainly not wanting in versatility. First he gave us his mystical romance *Marahuna*, then his thoughtful society novel, *Lady Faint-Heart*, and now we have from his pen an exciting story of New Zealand adventure which has some fresh item of stirring incident on nearly every page. Indeed, the only defect of *The Web of the Spider* is a certain lack of repose. The writer's white and coloured heroes and heroines are hurried from one peril to another at such a break-neck pace that a middle-aged reader feels as if he were losing his breath; but the hardier intellectual frame or youth will doubtless be sensible only of delightful exhilaration. Mr. Marriott Watson not only knows the life that he describes but knows also how to make it realisable to others.

The Vrill Staff is a queer and not very attractive jumble of magic and international politics. A young Irishman, named Zeno

Norman, has succeeded in generating that potent force "vrill," of which the late Lord Lytton was the original discoverer; and as he can dispose of an army in a few moments, he easily succeeds in revolutionising Europe. The wild story is by no means easy to follow; and as it has neither skill of construction nor charm of narration, it is not particularly worth following.

Mr. F. W. Robinson, as all the world knows, has written a number of admirable novels; but, so far, the simple, beautiful, and almost too pathetic story of *Poor Zeph* must be declared his masterpiece. It has been published before, for the present writer has a distinct recollection of reading it some years ago, and having read it a second time he looks forward to reading it yet again with undiminished admiration and gusto. The breaking of the heart of a bright, beautiful girl of the people, whose life might have been a happy one if—as she simply puts it—she had been "left alone," is a sad theme, and Mr. F. W. Robinson spares none of the sadness; but there is no strain, no exaggeration, no forced sentiment—nothing but the simple, quiet truthfulness of narration which is more impressive than any cunning rhetoric. One does not often get in change for a shilling anything so perfect as *Poor Zeph*.

My Jo, John, by Miss Helen Mathers, is a very pretty and attractive short story. Whether such people as Colonel and Mrs. John Anderson, after twenty years of happy married life, could have had such a serious misunderstanding as that which provides the author with a narrative scheme is, to say the least, doubtful; but if we allow Miss Helen Mathers the right to invent her own tale, we must admit that she tells it with much grace and charm. Col. Anderson's secret is very ingeniously kept, and the story throughout is decidedly pleasant and readable.

It seems that some lady considers that she has been wronged by the relatives of her late husband, who have insisted, without any show of reason, upon the exhumation of the body of the deceased gentleman. This conduct, which—sad to say—was abetted by the Home Secretary, has made another lady very angry; and in her anger the other lady has made the "outrage" the theme of a story to which she gives the appropriate name, *Envy, Hatred, and Malice*. The book is utter rubbish; but if the writing of it has relieved the feelings of "V. D. W.," it has at least accomplished one good object.

JAMES ASHCROFT NOBLE.

SOME BOOKS ON THE COLONIES.

"UNIVERSITY EXTENSION MANUALS."—*English Colonisation and Empire*. By Alfred Caldecott. (John Murray.) We confess that we were not attracted to this book by the circumstance that it forms one of the first issues of a new series, and that a series primarily designed to aid the University Extension movement. As others may share our prejudices, it is our duty to say at once that, whatever the remaining volumes of the series may turn out to be, Mr. Caldecott's work shows no evil traces of its origin. Indeed, when we compare it with some other books that have recently been written about the colonies, we

will go so far as to say that the author's experience as a lecturer seems to have invested it with a specially practical character. Not that it reads like a spoken discourse; but it bears manifest marks of being the result of strenuous efforts to be intelligible, and of that wholesome revision of opinions which comes from intercourse between teacher and pupil. We assume the author to be himself a pupil of Prof. Seeley and Prof. Marshall, who has been compelled to think out afresh the historical and economical lessons he has learned, by contact with the people and in face of the political questions of the day. And herein consists one of the most valuable features of the book. Wide as the field is—for it includes both India and the United States, as well as the colonies commonly so-called—Mr. Caldecott does not shrink from discussing any of the problems involved, stating the facts fairly, and putting both sides of the case without *parti pris*. He recognises that a crisis has been reached in the history of the empire, and that the important thing is to bring home the whole truth, whether palatable or not, to the people of this country, with whom the ultimate decision rests. The arguments to be drawn from the past are double-edged; the commercial future is obscure. Within the next twenty years, almost any conceivable change is possible in the relations between Great Britain and her colonies; and whatever change does come about, it will undoubtedly be the most decisive event in modern history. All this Mr. Caldecott fully realises, and has written so as to make his readers realise it too. We know no book on the subject that is at once so crowded with facts, so lucid in treatment, and so pregnant with ideas. It has given us more cause for thought than any we have read for a long time. One point only have we looked for in vain, without any help from an Index. Sufficient stress does not appear to have been laid upon the financial bond that holds both India and the colonies to Great Britain, by means of their public debts. This tie may break, like the others; but if it does, it will cause even a more profound disturbance than the rest.

An Historical Geography of the British Colonies. By C. P. Lucas. Vol. ii. (Oxford: Clarendon Press.) We ought to have noticed long ago this addition to the excellent series of volumes in which Mr. Lucas is describing the history of our colonial empire. The Introduction is quite the best general sketch of the subject in all its relations that we are acquainted with. The second volume dealt with those Mediterranean and Asiatic dependencies which are hardly colonies at all, except in so far as they are under the Colonial Office. The present volume is concerned mainly with the West Indies, which specially lends itself to the historical mode of treatment. The time, no doubt, has passed away for ever when the destinies of the empire were decided by sea-fights in the Caribbean Sea, and when immense fortunes were made out of sugar and slaves. The growth of Australia, Canada, and the Cape has changed the very meaning of the word "colony" during the reign of Victoria. But it is pleasing to believe that the West Indies still have a prosperous future before them, if they will adapt themselves to changed conditions, and, above all, if they will follow the teachings of commercial botany. Mr. Lucas always writes with admirable clearness; and it seems to us that he is particularly successful in disentangling the complicated skein of geographical and historical conditions which has made the several islands so different and yet so alike.

Crozet's Voyage to Tasmania, New Zealand, &c., in 1771-72. Translated by H. Ling Roth. Illustrated. (Truslove & Shirley.) Mr. Ling Roth possesses the gift of knowing what out-of-

the-way jobs of literary work are worth doing, and then of performing them with such completeness as the nature of the case permits. His monograph on the Aborigines of Tasmania (1890, privately printed) is one of those rare books that may be called final: it sums up everything that can now be learned about a closed chapter of human history. Not less thorough, if less generally interesting, is the *Guide to the Literature of Sugar* which he also issued last year. The present volume, though nominally a translation from the French, has been so enriched by notes and illustrations as to be an indispensable record of the discovery of New Zealand. Crozet—who has left his name to a small group of uninhabited islands in the Southern Ocean—wrote the account of a French voyage of discovery in which he took part, between the dates of Cook's first and second voyages. It is pleasing to find that, while Crozet praises in the highest terms the exactitude of Cook's chart, Cook uses similar language about Crozet's abilities, when he afterwards met him at the Cape. The French expedition was under the command of Captain Marion, who ultimately met with the same fate as Cook, being treacherously murdered by the natives of New Zealand. The scientific results of the voyage were not great; for the original scheme of exploring the Antarctic Ocean was soon abandoned. After a short visit to Van Diemen's Land (then thought to form part of Australia), where the natives were found quite impracticable, Marion rounded the North island of New Zealand, and anchored in Cook's Bay of Islands, which is still known by the same name. Here the Maoris at once showed themselves most friendly, and appointed Marion to be their grand chief. Why they suddenly changed and massacred the whole party on shore without warning, Crozet professes himself unable to explain. One theory is that it was in revenge for outrages committed by another French ship two years previously. According to Maori tradition, Marion violated *tabu* and was in other ways aggressive. However, the intimacy that continued for just one month allowed Crozet to obtain a great deal of accurate information about the habits of the Maoris, which the editor has illustrated from other sources. His plates are mostly reproduced from old water-colour drawings in the British Museum by Charles Heaphy, who was draughtsman to the New Zealand Company from 1845 to 1853. He has also given two maps, prepared from Crozet's log and charts in the naval archives at Paris; and a number of woodcuts showing specimens of Maori art.

The Voyage of François Leguat. Edited by Captain Pasfield Oliver. In 2 vols. (Printed for the Hakluyt Society.) None will blame the council of the Hakluyt Society for admitting a book of considerably later date than any that has previously appeared in their series. Leguat's *New Voyage to the East Indies*—for such is the original title—was first published, in both English and French, in 1708. Its historical importance consists in the fact that it gives a detailed description, long believed to be unique, of the extinct Solitaire of Rodriguez Island, a near relation of the Dodo of Madagascar. The veracity of Leguat's description has been confirmed in recent years by the discovery of abundant bones, which have permitted the reconstruction of several complete specimens, in the British Museum and elsewhere. Still more curious is the discovery of a MS. in the archives of the Ministry of Marine at Paris, dating from about 1730, which gives an account of the Solitaire, confirming that of Leguat, but manifestly not borrowed from it. Leguat also mentions another bird which he calls the Giant, six foot high, to be found in the marshes of Mauritius. Of this, as of the Solitaire, he gives a picture—both here repro-

duced in facsimile. Concerning this bird there is more doubt, for no remains of it have been found. But Prof. Schlegel, of Amsterdam, wrote in 1857 an elaborate paper, suggesting that it may have been a gigantic species of water-hen or rail; and Mr. R. W. Shufeldt, of the Smithsonian Institute, has constructed an ingenious restoration on that hypothesis. Leguat further gives an account of the colossal tortoises of Rodriguez, and of the manati or dugong, both of which are now extinct. Quite apart from its special contributions to natural history, Leguat's book is worth reading. The writer was a Huguenot, exiled from France on the revocation of the Edict of Nantes, being then nearly fifty years old. With half a dozen fellow exiles, he set out in a Dutch ship to colonise some isle of Eden in the Indian Ocean, while others settled at the Cape, where they have prospered to this day. After much suffering, and being carried as a prisoner to Batavia, he finally came to England, where he died at a very advanced age. He was both a well-read man and a good observer; but it must be added that his narrative lies under the imputation of having been doctored by a certain anti-Jesuit pamphleteer, named Maximilien Misson. The present editor has obtained expert assistance to identify the fauna and flora referred to, and has himself added an excursus upon the discovery and history of the Mascarene group of islands. Not everybody knows that Rodriguez is now a British colony.

South Africa from Arab Domination to British Rule. Edited by R. W. Murray. With Maps, &c. (Edward Stanford.) Mr. Murray, who is well known as the proprietor and editor of a leading newspaper at Cape Town, has here brought together, in one volume, several miscellaneous articles about South Africa, the general aim of which is not very clearly expressed by the title. Of Arab domination we are told little, for there is little to be told; and as for British rule in the regions once dominated by the Arabs, it is a matter rather of promise than of performance. The real subject of the book is the history of the Portuguese in South-Eastern Africa, especially in the auriferous tract to which attention has been directed by the exploits of Mr. Cecil Rhodes. Prof. A. H. Keane begins with a general summary, full of linguistic and geographical information. Perhaps his most interesting point is the examination of the famous empire of Monomotapa. He shows that Monomotapa was really the name, not of an empire, but of an emperor, being a title which probably means "lord of the mines." He also quotes from De Barros the earliest description of the ruins of Zimbaôé, now being explored by Mr. Theodore Bent. Then follow a number of extracts, translated from the Dutch of Dapper's *Africa* (Amsterdam, 1685), which describe the empire of Monomotapa. Passing over brief summaries of the colonisation of the extreme south by the Dutch and the English, and of the recent advance northwards into the interior, the book concludes with two chapters which at least possess the merit of being written by eye-witnesses; one describes the march into Mashonaland, the other the condition of the Portuguese settlements on the coast. We have left to the last the most valuable part of the book—namely, the maps. They include reproductions of a Portuguese map of 1591, and a Dutch map of 1668; coloured maps showing the widest extent of Portuguese claims, and the actual partition that has been agreed to; and a surveyor's chart of the route to Mashonaland, giving the post-stations and other details. They are on a large scale, and therefore rather awkward to consult, but they are extremely interesting.

J. S. C.

NOTES AND NEWS.

IN connexion with the Folk-lore Congress, we may mention that Mr. G. S. Gomme is writing a work on Folke-lore and Ethnology, which will contain a complete statement of his views as to the functions of folk-lore as a means of ethnological research, and as to the principles to be applied in the scientific analysis of custom and belief.

Events in the Taping Rebellion is the title of a work based upon MSS. copied in the handwriting of General Gordon, which will be published in about ten days hence by Messrs. W. H. Allen & Co. It is edited by Mr. Egmont Hake, who has added a biography, and also an introduction explaining the relations between the foreign powers and China during the Rebellion.

THE next number of the *Asiatic Quarterly Review* will contain an account of Col. Grambschewsky's explorations in the Pamir, and of his misunderstanding with the Indian Government.

MESSRS. CHAPMAN & HALL, the publishers of Dickens, announce a volume entitled *A Week's Tramp in Dickensland*, together with personal reminiscences therein collected, by Mr. W. R. Hughes, the biographer of Constance Naden. It will be illustrated by Mr. F. G. Kitton and others.

DR. W. J. ROLFE is preparing a Shakspeare Word-Book, a one-volume abridgment of Schumidt's Shakspeare Lexicon, with some revision. He will mark the once-used words with a special sign, and put another to those words with which, though printed in Shakspeare's volume—like the text of "Henry VIII.," "Titus," "Henry VI.," &c.—Shakspeare had, in the opinion of the best judges, little or nothing to do.

IN connexion with the Fitton-Herbert theory of Shakspeare's Sonnets, Mrs. Newdegate, of Arbury Hall, has found out that the Fitton badge was the pansy; so that when the jilted Shakspeare put into the mouth of the deserted Ophelia, "There is Pansies; that's forthoughts," he may have been thinking of his own Mary Fitton, if she ever was his love. At any rate, Mrs. Newdegate has discovered the cause of the frequent appearance of the pansy among the decorations of the Newdegates' seat, Arbury, for the Lady Newdegate of Queen Elizabeth's time was once Miss Ann Fitton.

WE may add that Mr. T. Tyler has come to the following conclusions, as the result of a visit to Arbury last week: that there is no portrait of Mary Fitton at Arbury; that the contrary supposition resulted from a curious mistake to be dated back, perhaps, to about the end of the last century; and that the only known representation of this now famous lady is the dark-haired, dark-complexioned figure at Gawsworth in Cheshire. Mr. Tyler hopes to say more on the matter shortly.

THE volume entitled *With My Friends: Tales Told in Partnership*, which Messrs. Longmans are to publish immediately, is intended to be a serious experiment in collaboration. It will contain six short stories, in each of which Mr. Brander Matthews has taken a part, together with Mr. Walter Pollock, F. Anstey, and others; and also an essay on the art of literary partnership.

THE initial volume of the "Victoria Library for Gentlewomen" (Henry & Co.) will appear in a few days. It is entitled *The Gentlewoman in Society*, and its author is Lady Violet Greville. It will be followed in November by *The Gentlewoman's Book of Hygiene*, written by Mrs. Kate Mitchell, M.D.

A NEW work on elocution, by Mr. J. Raymond Solly, entitled *Acting and the Art of Speech*, at

the Paris Conservatoire, is announced for immediate publication by Mr. Elliot Stock.

AMONG the articles in the new volume of *Chambers's Encyclopaedia* (vol. viii.), which will be ready shortly, are the following: "Peasant Proprietorship," by Mr. Jesse Collings; "Peking," by Prof. Legge; "Pelasgians," by Mr. F. B. Jevons; "Pentateuch" and "Book of Proverbs," by the Rev. J. S. Black; "Peeps," by Mr. H. B. Wheatley; "Perfumery," by Mr. C. A. Piessie; "Periodicals," by Mr. W. T. Stead; "Persia," by Sir R. M. Smith; "Personality" and "Philosophy," by Prof. Andrew Seth; "Peru" and "Pizarro," by Mr. Clements R. Markham; "Pessimism," by Prof. W. Caldwell; "Peterborough" and "Pope," by Mr. H. D. Trail; "Philippine Islands," by Prof. A. H. Keane; "Philology," by Dr. Peile; "Phoenicia," by Canon Rawlinson; "Phonetics," by the late Dr. Alexander Ellis; "Phonograph," by Mr. T. A. Edison; "Pitt," by Mr. W. E. H. Lecky; "Plato," by Mr. D. G. Ritchie; "Plutarch," by Dr. H. A. Holden; "Poetry," by Mr. Edmund Gosse; "Poland," by Mr. W. R. Morfill; "Polar Exploration," by Mr. J. S. Keltie; "Police," by Mr. James Monro; "Political Economy," by Mr. T. Kirkup; "Pope," by the Rev. W. Hunt and Father Gasquet; "Praed," "Prior," and "Richardson," by Mr. Austin Dobson; "Pre-Raphaelitism," by Mr. W. Holman Hunt; "Prisons," by Sir E. F. Du Cane; "Psalms," by Prof. Cheyne; "Psychology," by Prof. Sorley; "Q.," "Rome," and "Runes," by Canon Isaac Taylor; "Quaternions," by Prof. Knott; "Rabelais," by Mr. Walter Besant; "Raeburn," by Mr. J. M. Gray; "Raphael," by Sir Joseph Crowe; "Reade" and "Rogers," by Mr. F. H. Groome; "Public Records," by Mr. Walter Rye; "Reformation," by Mr. T. Hume Brown; "Religion," by Prof. Flint; "Rembrandt," by Mr. P. G. Hamerton; "Rose," by Mr. R. D. Blackmore; "Rossotti," by Mr. W. M. Rossetti; "Ruskin," by Mr. E. T. Cook.

A NEW edition of Mr. Oscar Wilde's poems is about to be issued by Mr. Elkin Mathews, with a new cover, designed by Mr. C. S. Rickett. The original edition has been out of print for some time.

MR. JOSEPH HATTON'S *By Order of the Czar* has now reached an eighth edition, the demand for it having been particularly great during the last two months. His new novel, to be entitled *The Princess Mazaroff*—a love story, with Russia again for its scene—will be published by Messrs. Hutchinson immediately.

MR. T. FISHER UNWIN has ready the second edition of Miss Kettle's *Magic of the Pinewoods*.

WE are asked to state that the *Anti-Jacobin* is to be enlarged, improved, and more handsomely printed. The change will probably be made at the end of this month, when the winter season commences.

AMONG the articles in the forthcoming number of the *Religious Review of Reviews* will be "The Church Revival in Wales," by the Dean of St. Asaph; "The Christian Kingdom Society," by the editor; "The Work of the Church Missionary Society"; and sermons by Canon Scott Holland and the Rev. W. Leach.

DR. FARIS NIME, the distinguished Arabic scholar, is now in London on a short visit as the guest of Prof. H. A. Salmon. During the last fifteen years Dr. Nime has, in conjunction with Dr. Y. Sarrout, conducted the monthly Arabic review, *Al-Mukhtaf*, of Cairo, which may be considered the leading journal of the kind published in the East.

THE International Folk-lore Congress of 1891 has been a great success, even though it failed to attract any visitors from Germany, the

original home of the study. Much of this success was due to the preliminary labours of the committees, of which Mr. Gomme, Mr. Jacobs, and Mr. Ordish were respectively chairmen. If the spirit of controversy ever threatened to wax warm, it was impossible that it could survive the light banter of the president, whose speech at the dinner was even more effective than his inaugural address. The papers read—of which perhaps the two most notable were those by Mr. C. G. Leland on "Etruscan Magic," and by Miss Owen on "Voodoo Magic"—have been reported in the daily newspapers, especially in the *Times*, at greater length than the ACADEMY can afford. We must content ourselves here with expressing our gratification at the quaint and instructive entertainments so admirably performed at the Mercers' Hall on Monday night. The ancient virtue of hospitality, which stamps the brotherhood of folk-lorists, was conspicuous throughout all the proceedings of this pleasant Congress.

MR. OSWALD CRAWFURD has accepted the post of chairman of committee of the proposed Authors' Club, whose range of membership will be wide enough to include journalists and also those who do not claim to follow the profession of letters. Women, however, according to the present arrangements, are to be excluded; and some of them, under the chairmanship of Mrs. Stannard (John Strange Winter), have resolved to found a similar club of their own, with an annual subscription of less than five guineas.

A *Russian Priest* has not been "blacked out." On the contrary, the *Ruski Viedomosti*, of Moscow, has been able to give a favourable report of Mr. Gausson's English translation:

"In the West they still continue to follow our literary progress attentively. M. Potapenko's story *On Active Service* has recently appeared in London in the 'Pseudonym Library,' and is called by the translator *A Russian Priest*. The translation is carefully performed, with a comprehension of the spirit of the Russian language."

THE next monthly meeting of the Library Association of the United Kingdom will be held on Monday, October 12, at 20, Hanover-square, when the following papers will be read:—(1) "Critical Analysis of the Association's Work (1877-1891), with Suggestions for Future Operations," by Mr. J. D. Brown, of the Clerkenwell Public Library; (2) "Can Mudie help the Public Libraries?" by Mr. J. Y. M. MacAlister (taken as read at the Nottingham meeting, now to be read for the sake of discussion).

THE Historical Society of Aix-la-Chapelle discussed at a recent meeting a question of more than local interest. The subject under consideration was, Where is Lord Heathfield, the defender of Gibraltar, buried? Two months before his death he retired to a favourite seat of his—Castle Kalkofen, near Aix-la-Chapelle—and there he died, on July 6, 1790. A former proprietor of the estate says that he was buried in a dense wood, lying south-east of the Schloss. But no trace exists; no stone, no monument marks the spot. Perhaps some English reader can aid the local savants in their researches? It may be added that the *Politische Merkur* of those days attributed the general's death to the "excessive use of the Aix-la-Chapelle waters."

UNDER the heading of "Social Verse"—which we can hardly suppose to have been chosen by the author—the *Forum* for October prints a review by Mr. Swinburne of the new edition of Mr. F. Locker-Lampson's "Lyra Elegantiarum." In its praise and its blame, in its epithets and its alliterations, it forcibly recalls some of its author's early writings. But was it worthy of a Balliol man to publish this

doggerel—even in an American magazine—upon an *alumnus* of his own college?

“There was a bad poet named C—
Whom his friends found it useless to puff:
For the public, if dull,
Has not quite such a skull
As belongs to believers in C—.”

UNIVERSITY JOTTINGS.

FULL term begins at Cambridge on Tuesday next, October 13; the Oxford term begins at the end of the same week.

On Thursday of last week Dr. Peile, master of Christ's College, was admitted to the office of vice-chancellor at Cambridge for the current year. The address of Dr. Butler on resigning that office, which was delivered in English, occupies five pages in the *University Reporter*.

PROF. R. C. JEBB has been selected as the Conservative candidate for Cambridge in the room of the late Mr. Raikes. The nomination, which is equivalent to the election, was to take place to-day (Saturday). Representatives of the physical sciences, and professors of law and political economy, are not unknown in parliament; but we believe that this is the first example of the classical scholar in politics. At the same time, Sir George Stokes has announced that he will not again come forward at the next general election.

PROF. JOHN F. HALES, Clark lecturer in English at Trinity College, Cambridge, announces two courses of lectures for next year—on “Bacon and other Essayists,” and on “Shakspeare's Comedies.”

THE Rev. Alfred Caldecott, of St. John's College, Cambridge—whose little book on *English Colonisation and Empire* is noticed in another column of the ACADEMY—has been appointed to the vacant chair of logic and mental philosophy in King's College, London, where it happens that he succeeds another Johnian.

PROF. REGINALD STUART POOLE announces two courses of lectures at University College, London, during the current term—on “Egyptian and Phœnician Archaeology.” The first lecture of each course is open to the public; and every lecture will be illustrated by a visit to the galleries of the British Museum. In addition, Mr. F. W. Rudler, curator of the Museum of Practical Geology, will deliver a course of six lectures, on behalf of the professor, upon “Prehistoric Archaeology,” dealing with the palæolithic and neolithic ages, the bronze period, and lake-dwellings.

A COURSE of ten lectures will be delivered at Queen's College, Harley-street, on Mondays at noon, beginning on October 12, by Prof. H. F. Wilson, on “The Fragments of the Greek Lyric Poets (exclusive of Pindar).” Mr. Farnell's recent edition of the Fragments will be used.

PROF. WILLIAM P. DICKSON, of Glasgow, has published a pamphlet (Macchese), criticising the draft ordinance for degrees in arts issued by the Scottish Universities Commission. His chief complaint is that this draft ordinance authorises no less than thirty optional subjects of study for graduation, including such special departments of learning as Sanskrit and Hebrew, ecclesiastical history and public law. One of his arguments is that no Scottish university but Edinburgh is in a position to give instruction in many of the proposed subjects. He further insists upon the supreme importance of establishing an entrance examination, not only for “graduands”—we commend the word to Dr. Murray—but also for all public students, reserving to professors the right to admit *auditores tantum*.

ORIGINAL VERSE.

TO EDWARD CLODD.

FRIEND, in whose friendship I am twice well-starred,
A debt not time may cancel is your due:
For was it not your praise that earliest drew,
On me obscure, that chivalrous regard,
Ev'n his, who, knowing fame's first steep how hard,

With generous lips no faltering clarion blew,
Bidding men hearken to a lyre by few
Heeded, nor grudge the bay to one more bard?
Bitter the task, year by inglorious year,
Of suitor at the world's reluctant ear,
One cannot sing for ever, like a bird,
For sole delight of singing! Him his mate
Salutes, listening with a heart elate:

Nor more his joy, if all the rapt heav'n heard.

WILLIAM WATSON.

THE COMING PUBLISHING SEASON.

MESSRS. GRIFFITH, FARRAN & Co.'s
ANNOUNCEMENTS.

Fiction.—“His Sister's Hand,” by C. J. Wills, in 3 vols.; “A Fatal Silence,” by Florence Marryat, in 3 vols.; “Clement Barnold's Invention,” by Lionel Hawke; “Allan's Wife,” by H. Rider Haggard, new and cheaper edition; Additions to the Standard Library—“Misadventure,” by W. E. Norris; “A Born Coquette,” by the author of “Molly Bawn”; “Naboth's Vineyard,” by the author of “An Irish Cousin”; “Just Impediment” and “An Evil Spirit,” by Richard Pryce; “Nan, and other Stories,” by L. B. Walford; “Only a Shadow,” by D. Christie Murray and Henry Herman; “Presumption of Law,” by a Lawyer and a Lady; “Jack and Three Jills,” by F. C. Phillips; and “Jaleberd's Bumps,” by James Greenwood.

Miscellaneous.—“Memoirs of the Prince de Talleyrand,” edited, with notes, by the Duc de Broglie, of the French Academy, translated by Mrs. Angus Hall, vol. iv., with portraits; “General Craufurd and his Light Division,” with many anecdotes, a paper and letters by Sir John Moore, and also letters from the Right Hon. W. Windham, the Duke of Wellington, Lord Londonderry, &c., edited by the Rev. Alexander H. Craufurd, with portrait; “Notable Generals and their Notable Battles,” by Major Percy Groves, with illustrations in black and white by Lieut.-Col. Marshman; “Evenings Out,” or, The Amateur Entertainer, by Constance Milman; “Twenty Minutes' Drawing-Room Duologues, &c.,” by Harriet L. Childe Pemberton; “Possible Plays for Private Players,” by Constance O'Brien; “The Heart of a Girl,” a Thesis; “Egyptian Science,” by V. E. Johnson; “The Shelley Birthday Book,” compiled and edited by J. R. Tutin; and “The Bijou Byron,” in 12 monthly volumes.

Educational.—“Darnell's New Series of Penny Copy Books,” for elementary schools, arranged in six parts; “The Geography of Durham,” with a map; “Drawing Books for the Standards,” an entirely new series, in twelve parts; “‘Up to Date’ Arithmetic,” mathematical examples for school and home use, arranged in six parts; and “How to Teach Drawing—Drawing under the Education Code,” a practical guide for the teacher of drawing in elementary schools.

Theological.—“The Sacrifice of Praise,” or, The Holy Eucharist, according to the use of the Church of England. Interleaved with Instructions and Devotions for the use of Communicants. Together with the Litany, and a brief Introduction concerning the Meaning of the Christian Sacrifice and the Ritual Accessories of the Service; “The Gospel Narrative,” a Life of Christ, collated from the Authorised Text of the Four Gospels, with

Notes of all material changes in the Revised Version, and an Epitome and Harmony of the Gospels, forming together a complete narrative, in chronological order, of the Life and Discourses of Our Lord Jesus Christ, as derived from a synoptic view of the four Gospels, by Sir Rawson W. Rawson; “Messages from the Cross to the World,” by the Rev. E. H. Taylor; “Thought Seed for Holy Seasons,” by the Rev. Robert S. Barrett; “A Further Explanation of the Church Catechism for the Elder Classes in Sunday and Day Schools, and for Confirmation Candidates,” by Mrs. C. D. Francis; “The Westminster Library” forthcoming volumes: “The Prayer-book of Queen Elizabeth”; “The Apostolic Fathers,” vols. i. and ii.; “Sermons and Essays on the Apostolic Age,” by Dean Stanley; “The Prose Works of Bishop Ken.”

Story Books for the Young.—“Granny's Wonderful Chair and its Tales of Fairy Times,” by Frances Browne, illustrated with 16 coloured and 63 black-and-white pictures by Mrs. Seymour Lucas; “Twice Four,” original stories by E. Nesbit, Mrs. Patchett Martin, Mrs. Gellie, Alice Weber, Theo. Gift, Rowe Lingston, Miss Edwards, Mrs. Worthington Bliss, with 8 coloured illustrations: “Some Sweet Stories of Old,” Boys of Bible Story, by the Rev. C. J. Ridgeway, with 8 coloured illustrations and 28 black-and-white paper boards; “Nobody's Business,” by Edith Carrington, illustrated by Etheline E. Dell; “A New Book of the Fairies,” by Beatrice Harraden, illustrated by E. Lupton; “Those Children,” by Helen Milman, with illustrations by Emily J. Harding; “The Children's Casket of Favourite Poems for Recitation,” compiled by Annie M. Hone; “Burr Junior: his Struggles and Studies at School,” by G. Manville Fenn, illustrated by A. W. Cooper; “With the Green Jackets, or, The Life and Adventures of a Rifleman,” by Major J. Percy Groves, with illustrations by Lieut.-Col. Marshman; “Pay Arlington,” by Anne Beale, with illustrations by Marcella Walker; “Changed Lots, or, Nobody Cares,” by Frances Armstrong, illustrated by Annie S. Fenn; addition to the Boys' Own Favourite Library: “A Journey to the Centre of the Earth,” by Jules Verne, with 53 illustrations by Rion; addition to the Girls' Own Favourite Library: “Mischievous Makers, or, The Story of Zipporah, the Jewish Maiden,” by M. E. Bewsher, illustrated. “The Triumphs of Modern Engineering,” by Henry Frith, illustrated; “Paul Blake” and “Luke Ashleigh,” by A. T. Elwes, illustrated by George Du Maurier; “Adventures in Australia; or, The Wanderings of Captain Spencer in the Bush and the Wilds” and “Anecdotes of the Habits and Instincts of Animals,” by Mrs. R. Lee, illustrated by Harrison Weir; “Among the Zulus: the Adventures of Hans Sterk in South Africa,” by Gen. A. W. Drayson, illustrated; “The Young Governess,” a tale for girls, illustrated; new books in “Coronet Series”: “Tarbucket and Pipeclay,” by Major J. Percy Groves, illustrated by J. Schonberg; “Nimpos Troubles,” by Olive Thorne Miller, illustrated by Mary Hollock and Sol. Eytinge; “True Stories from African History,” by W. Pimblett, profusely illustrated; “True Stories from Greek History,” by Mrs. Alfred Pollard, fully illustrated; the “Old Corner Series”: “Ali Baba and the Forty Thieves,” illustrated by A. Chasemore; “Goody Two Shoes,” illustrated by W. J. Hodgson; “Jack the Giant Killer,” illustrated by W. J. Hodgson; the Newbery Toy Books: “The Book of Bedtime,” “The Book of Playtime,” “The Book of Daytime,” by M. Cook.

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THE NEW ENGLISH DICTIONARY.

THE Delegates of the Clarendon Press are to be congratulated on the proved success of their plan for accelerating the progress of the greatest publishing enterprise that the world has known. Last July appeared the first part of Volume III. of the *New English Dictionary*, containing the greater portion of the letter E, which had been edited independently by Mr. Henry Bradley, on the lines laid down by Dr. Murray, and with his cordial assistance. Now, after an interval of less than three months, Dr. Murray has himself brought out another Part, containing a large instalment of the letter C. When we add that each Part consists of more than 500 pages, closely printed in treble columns, some idea may be gained of the material difficulties that have been overcome. Of the quality of the work, this is not the occasion to speak. We must here content ourselves with the hope that additional Parts will follow with similar speed, and that the public will thus be taught to recognise, better than they have done hitherto, the practical utility of the learning placed at their disposal.

The following are some facts gleaned from Dr. Murray's Prefatory Note. The present Part extends from the beginning of CLO- to the word CONSIGNOR. Three-fourths of it are occupied with the vast mass of words beginning with the Latin prefix *col-, com-, con-*, without, however, reaching the end of the *con-* words. Hence, while the earlier pages contain many words of Old English origin—including the important word "come," which takes up 23 columns, the largest space yet claimed by any word in the Dictionary—there follow 200 pages of words exclusively Romanic, amid which the word "con" and its few derivatives are the sole representatives of the original stock of our language.

The words thus derived from Latin (directly, or through French) are, mainly, verbs and their derivatives, expressing some of the most important general and abstract notions in the

language. Of these, the etymology and form-history offer, in general, little difficulty, though the exact circumstances in which the words entered English are not always evident. But the sense-history is often extremely difficult to trace: from the beginning, the English "grip" of many of these words has lacked firmness and precision, and this has led to their employment in an immense variety of vaguely defined shades of meaning and use.

Among the class of words interesting for their derivation and form-history—on which the historical treatment has thrown new light, or dispelled the errors of unscientific assumption—are "cockatrice," "cockney," "clough," "clow," and "comely." Under "cold" will be found a table of affinities of the various derivatives of the Teutonic root *kal*, showing the relations of "cold," "cool," "chill," "akele." Important early references are given for certain words that have entered the language at times more or less recent—such as "coach," "coco," "coffee," "colonel," "comet," "communism."

In no previous part of the vocabulary have the current Dictionaries been found so deficient, or so infected with error. The great number of bogus or ghost words, originating in mistakes of many kinds and of many authors, from the early days of English lexicography onwards—which have been uncritically copied by one compiler from another, until, in recent compilations, their number has become serious—has induced Dr. Murray and his coadjutors to prepare "A List of Spurious Words Found in Dictionaries," to be given at the end of the work, to which list such *verba nihili* are relegated from the text.

This last piece of information is interesting, for more reasons than one. Not less interesting is it to find Dr. Murray looking forward thus confidently to "the end of the work."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ALDEGREYER, H., 1502–1555. Ornamente. Facsimiles . . . nou hest. v. P. Seiner. Regensburg: Coppenrath. 10 M.
 CYON, E. de. La Russie contemporaine. Paris: Calmann Lévy. 3 fr. 50 c.
 GRÉVILLE, H. L'Héritière. Paris: Plon. 3 fr. 50 c.
 JULIEN, Ad. Richard Wagner: sa vie et ses œuvres. Paris: Lib. de l'Art. 40 fr.
 LE ROUX, Hugues. Portraits de cire. Paris: Lecène. 3 fr. 50 c.
 QUINET, Mme. Edgar. Le Vrai dans l'éducation. Paris: Calmann Lévy. 3 fr. 50 c.
 SCHMÄCHER, K. E. prähistorische Ciste im Museum zu Karlsruhe. Heidelberg: Siebert. 8 M.
 WILLE, R. Das Feldgeschütz der Zukunft. Berlin: Eisen-schmidt. 6 M.
 ZANGEMEISTER, K. Die Wappen, Helmzierden u. Standarten der grossen Heidelberger Liederhandschrift (Manesse Codex) u. der Weingartner Handschrift in Stuttgart. 2. u. 3. Lfg. Heidelberg: Siebert. 7 M. 50 Pf.

THEOLOGY, ETC.

- FICKER, J. Die Konfutation d. Augsbürgischen Bekenntnisses, ihre erste Gestalt u. ihre Geschichte. Leipzig: Barth. 10 M.
 FUNK, F. X. Die apostolischen Konstitutionen. Eine literar-histor. Untersuchung. Rottenburg: Bader. 6 M.

HISTORY, LAW, ETC.

- CECI, L. La lingua del diritto romano. I. Le etimologie dei giuriconsulti romani raccolte ed illustrate. Turin: Loescher. 6 fr.
 CHOLET, le Comte de. Etude sur la Guerre bulgare-serbe. Paris: Baudoin. 5 fr.
 GUBAL, A. La République de Berne et la France pendant les guerres de religion. Paris: Godelge. 5 fr.
 GODCHOT, le Capitaine. Les Neutres: étude juridique et historique de droit maritime international. Paris: Challamel. 7 fr. 50 c.
 KEMPIEN, E. Die Rechtsquellen der Gliedstaaten u. Territorien der Vereinigten Staaten v. Amerika. Zürich: Füssli. 3 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- MARCELL, E. Traité d'optique. Paris: Gauthier-Villars. 41 fr.
 TOCCO, F. Le Opere inedite di Giordano Bruno. Florence: Loescher. 4 fr.

PHILOLOGY, ETC.

- Corpus inscriptionum latinarum. Vol. III. Supplementum. Fasc. II. 29 M. Vol. VIII. Supplementum. Pars I. 52 M. Berlin: Reimer.

GRIGER, W. Lautlehre d. Balúci. München: Franz. 2 M.
 GRIMM, J. u. W. Deutsches Wörterbuch. 8. Bd. 7. Lfg. Romanbauherr—Ruck. Bearb. unter Leitg. v. M. Heyne. Leipzig: Hirzel. 2 M.
 PERSSON, P. Studien zur Lehre v. der Wurzelerweiterung u. Wurzelvariation. Upsala. 8 M. 80 Pf.

CORRESPONDENCE.

ALLEYN AND SHAKSPERE: A WARNING.

Lyme Regis, Dorset: Sept. 30, 1891.

When trying to date some document dateable only by internal evidence, students desirous to fix a year before which the document in debate could not have been written often have recourse to the negative argument, that it is not mentioned by some writer whose age is ascertained, and who must, it is thought, have known and noticed it had it been then in existence. Especially is this argument now in favour with critics who approach a question with some predetermined theory, dominant over their own minds, to support. But this line of reasoning has been always regarded with a certain scepticism (like the somewhat analogous argument from discrepant details in point of diction or metre), by readers free from that species of veiled dogmatic prejudice which the Germans have delicately named "tendency."

So remarkable an instance of the fallacy of this negative argument was given in the last number of the ACADEMY (September 26), that I venture to repeat it from your interesting review of Alleyn's Life:

"It is worth notice that, although he was contemporary with Shakspeare, and, like him, a theatrical manager, no mention of the name of the great dramatist occurs in Alleyn's diary or papers, except the record of the fact that he gave fivepence for a copy of Shakspeare's Sonnets."

Every condition for the notice of Shakspeare (and the case equally meets that of those, if any such survive, who question his identity) appears to have been here fulfilled. Alleyn was his contemporary; he practised and lived by the same art; he also held theatrical property; he must have met or heard of Shakspeare a thousand times. His journal is unquestionably authentic; it is copious, it is (I believe) preserved in its integrity. Yet Shakspeare, as we see, is noticed only once, and that as sonneteer, not as dramatist. The only hint bearing on this strange phenomenon may be afforded by the fact, that Alleyn's journal begins with the year after Shakspeare's death.

It may be added that precisely similar instances how deceptive is the argument from non-notice occur perpetually, if we read the travels of one or two centuries back. Constantly in these the buildings or the works of art contained in European cities most familiar to us are slurred over in silence by travellers who fully describe other and often later monuments. Thus (to give one notable example), Goethe, if I remember right, when at Assisi ignores the great churches of that city, with all their magnificent pictorial wealth, and dwells only upon the fine Roman portico still extant in the Piazza del Comune, as (so limited in truth was the poet's often-vaunted taste in art) throughout his Italian journey he is similarly all but silent on the finest pictures of Venice and Florence, while the secondary and degenerate art of the Caracci or Guercino absorbs his attention.

Your readers are too well acquainted with modern criticism, especially that mode which from Germany has passed into popularity in England, not to be able to name frequent examples of *quibus, haec fabula*. Whether this age be one characterised by credulity or by scepticism is fairly debateable. But to those who accept, with satisfaction or the reverse, the latter definition it may perhaps be equally

suggested whether there is not now ample room for the impartial, the not unamusing, attitude of *Scepticus Scepticorum*.

F. T. P.

NOTES ON HERO(N)DAS.

III.

Oxford: Sept. 27, 1891.

Mr. Hall's suggestion of θ[σμί]ζεις in I. 9 cannot be right, because the entire point of the context is that Gullis hardly ever came to town. R.'s τί σὺ θ[ε]ς πρὸς ἀνθρώπους, implying that her visits, like those of angels, were few and far between, is not only very pretty, but exactly fills the gap in the MS.

Nor will Mr. Hall maintain his alteration of I. 73 if he looks again at the line. The sense is perfect—"And don't you come to me again, friend, with (lit. bearing) one single word of such talk as you've been talking (μηδὲ ἐν τοίῳ): bring me a story that is fit for virtuous young wives."

I resume my notes on the second poem.

(30) II. 5. (MS.) περ ἐξεί Βατταρον μῆ . as Read ἄλλ' εἶπερ ἐξεί Βάτταρον τι πημήνας

which exactly fills the gaps (for εἰ would be written ε).

(31) II 13. (MS.) ἦς εα ταυτα τ ουν δυντος

I find that both Mr. Hall and Mr. Headlam have anticipated me in filling up [ἦ]λ[ι]ον, but I may point out that the conjecture is virtually proved by καὶ ταυτα νυκτός in 25.

This seems the place where we ought to have some mention of the burning of which Battaros afterwards complains; and I suggest that the line began with κήρησε, followed by a neut. pl. in εα, such as θεία, which last is probably not the exact word.

(32) II. 14. (MS.) χε χλαινον. Possibly the defective word is ἐρηχε, but K. supposes only three letters to be missing.

(33) In II. 18 K. has not seen that τυρου should be τυρου; this is shown by the word forming the fourth foot, for τυρός, "cheese," has υ. R. does not print the mutilated lines 5-20 at all.

(34) Battaros, in the course of his speech, asks that the water-clock may be stopped while the clerk recites the law on which the prosecution relies, for he is afraid the clerk may mumble it to his own toes, and that this part of his speech may reach only the carpet, and not the ears of the judges. He means that in that case it would not be fair that the time taken up by the recital should be deducted from the time allotted to his own speech. The words I have italicized are expressed as follows in the MS.:

II. 44. μη προς τε κυσος φησι χω ταπης ημιν 45. το του λογου δη τουτο ληηης κυρση

I suggest that this is entirely right, unless the unknown neut. κυσος is wrong. There is, however, a masc. κυσός, which has two anatomical senses, one of which is πωγή; and I suggest that the neuter word may mean the bottom part or pit of the court (cf. Hesychius, "κυσέρη· πυθμήν. χάσμα"). But anyhow the sense is plain; and R.'s changes—τ' ἄκυρον and θαλῆς—are needless. As for φησι (changed by R. to φητι), I submit that it may be an Ionic survival of the Homeric subjunctive, φῆσι or φῆσι. As for ληηης (changed by R. to ληηη), it is governed by κυρση, "obtain a prize," and το του λογου δη τουτο, probably—"as regards this part of the speech forsooth." Mr. Headlam, indeed, says that the latter words "of course" mean "as the saying is." It is true that τὸ τοῦ λογου is found in that sense; but the τοῦτο makes a world of odds, and it would be necessary to construe τουτο ληηης κυρση "obtain this much of spoil."

(35) The clerk proceeds to recite the law:

II. 46. ἐπην δ' ἐλευθερός τις αἰκίσθη δούλην 47. ἢ ἔλκων ἐπίσην.

Here we have another of R.'s needless changes: the MS. reads ἐκων, and that is quite right, "wittingly notice." It does not in the least matter that Battaros elsewhere accuses Thalcs of ἔλκων Murtalc: that is comprehended in αἰκίσθη.

(36) II. 63. πύξ ἐπλήγγην, ἢ θύρη καθήρακται 64. τῆς οἰκίης μου τῆς τελείω τρίτην μισθού, 65. τὰ ὑπέρυψ' ὄπτα. δείρα, Μυρτάλη, καὶ σὺ

Battaros has already complained (35-8) that Thalcs invaded his house with torches, and set it on fire. As Thalcs's object seems to have been merely to carry off one of the inmates, no doubt this setting on fire was quite accidental: and of course the tops of the doorways through which the ravishers passed with their torches would be as likely to be injured as anything. Accordingly Battaros tells the judges that the door has been broken down, the lintels scorched (or baked). But among R.'s notes to the poem will be found "65. 'All that lies inside the door is open to view.'" What!!!

In 64, moreover, the MS. gives μισθον, and rightly. Battaros means that he pays the third part of the profits of the house "as rent." R. says, "Battaros lives in a συνοικία." But is it likely that a house of ill-fame would be a third part of a συνοικία, and not a separate house of itself?

(37) In II. 87. ην δ (i.e., ἦν δ'), at the beginning of a line, is altered by R. to κῆν δ'. This, again, is totally uncalled for.

(38) II. 95. νῦν δεξέθ' ἢ Κῶς χῶ Μέρου κύπον δραινει 96. χῶ Θεσσαλὸς τίν' εἶχε Χήρακλῆς δίξαν. 97. Χώσκληπίδης κούτ' ἦλθεν ἰθαδ' ἐκ Τρικκης. 98. κῆτικτε Λητοῦν ὦδ' ἐτ' εὐχοριν Φοίβη.

Another needless change. In 97 the MS. reads κῶς (accent included). That is quite right, there ought to be no stop after 96, and 97 = "and how Asklepios," &c.

I have only begun to read the third poem, but have three notes on it to offer. Métrotimé brings her son Kottalos to Lampri-skos, whom she asks to give him a good beating. She says he is not content with knucklebones, he has ruined her by tossing, and she can't pay the schoolmaster when the 30th of the month comes round.

(39) III. 9. καὶ τριηκὰς ἢ πικρῆ 10. τὸν μισθὸν αἰτεῖ. Κοτταλὸς κῆν τὰ Ναννάκου κλαύσω 11. οὐκ ἂν ταχίως λήξειε τὴν γ' ἐμὴν παίστην.

So R., but K. rightly divides γε μην (=nevertheless); and the Athenaeum reviewer rightly gives all three lines to the mother. I hope to explain παίστην in a future letter.

(40) The mother says that the knucklebones

III. 20. ἐν τῆσι φύσῃς τοῖς τε δικτύοις κείνται 21. καὶ τῆ κύθηρ ἡμῶν ἢ ἐπὶ παντὶ χρώμασθα.

In II. 67 R. has changed the το[υ]ν[ο]υ[s] οὖς ορης of the MS. to τ. τυός ο. Here he has, on the contrary, changed the τῆς of the MS. to ἦ! But the MS. also reads, not καὶ τῆ κύθηρ, but τῆς ληκίουσ! R. says he makes the correction under the belief that ληκύθηρ was written as a gloss; but, if anyone wanted to explain κύθηρ, would he not explain it by its Attic form χύτρα? Would he be likely to explain it by the name of another vessel of a quite different shape and used for quite different purposes? The κύθηρ was an earthenware cooking-vessel, sometimes, if not always, with two handles; the λήκυθος, was an earthenware bottle, with one handle, and generally, I fancy, a long neck, used for oil, wine, vinegar, &c.

I maintain that the MS. is once more quite right. The mother says she finds her son's knucklebones in the bellows and in the netting of the λήκυθος, which they use for all purposes (or to season all their dishes with). This netting was evidently inserted in the neck of the vessel either to strain the liquid or to stop flies from getting into it.

(41) III. 42. τί μεν δοκεῖς τὰ σπλάγχχνα τῆς κοκῆς πάσχειν 43. ἐπὴν ἴδω μιν. Λομπρισκος κού τῶσος λόγος τοῦδε: Μητροτιμη

44. ἀλλ' ὁ κέρατος πᾶς ὥσπερ ἴτρια θλῆται,

I would make all this part of Métrotimé's speech, printing not κού, but κού, and a comma instead of the interrogation: "And it is not so much him

that I'm afraid for (when he's sitting astride the roof, 40-41), but he smashes all the tiling."

I suppose we must not take the ἰδωμι of the MS. to be another dialectal survival; and, if not, I suggest that ἰδωμικου may represent ἴδω μιν: οὐ, as we have in I. 69 a case of K miscopied for N.

EDWARD W. B. NICHOLSON.

P.S.—In I. 37 I prefer Mr. Headlam's κατ' to my κᾶτ'. In I. 60 the accent on ἀγκαλιζει in the MS. shows that someone took the first two letters to = ἀγ, i.e. ἀνά, as R. docs; but I still prefer my own view. In II. 77 I ought to have accented λεῖ.

Wadham College, Oxford: Oct. 5, 1891.

In the third poem of Herodas a mother is complaining to the schoolmaster of the conduct of her boy. I give the Greek just as it stands in the Museum text:

5. ἐκ μεν τάλαινης τὴν στεγὴν πεπορθηκεν χαλκίδα παιζων και γαρ οὐδ' ἀπορνεουσιν αἱ ἀστράγαλοι Λαμπρισκε συμφορηε δ' ἠδη ρμαι ἐπι μεζον κου μεν ἠ θυρη κῆται του γραμματιστεω και τριηκας ἠ πικρη 10. τον μισθον αἰτι κην τα Ναννακου κλαυσω ουκ αν ταχίως λήξειε τὴν γε μην (οἱ τὴν γ' ἐμην) παίστην ουκου περ οἰκίζουσιν οἱ τε προνυκοι και δρηπεται σαφ οἶδε κητερωι διζαι.

This is chaos, and Dr. Rutherford's treatment of it is no assistance. On l. 7 he writes: "If the reading is sound, this must mean 'it becomes of greater importance where,' &c. Boys were sent to the γραμματιστής when they were about seven years old." He gives κῆν τὰ Ναννάκου . . παίστην to the boy, reading τὴν γ' ἐμην, and taking παίστην to mean "gambling"; and he supposes the mother to resume at ὅκυπερ in l. 12. It is to be regretted that he has not written notes on the uses of κ-τ, μ-ν, λήγειν, and οἰκίζειν which his text and comment seem to imply. But the change of a single letter in the Greek will bring order out of chaos. The mother speaks throughout—

συμφορῆς δ' ἦδη ἱρμῶ ἐπὶ μεζον· κού μεν ἠ θυρη κῆται τυῶ γραμματιστεῶ και τριηκὰς ἠ πικρῆ τον μισθον αἰτεῖ, κῆν τὰ Ναννάκου κλαύσω, ουκ αν ταχίως λήξειε. τὴν γε μην παίστην ἵκουπερ οἰκίζουσιν οἱ τε προνυκοι χου δρηπεται, σάφ' οἶδε χητήρωφ διζαι.

—i.e., he is going from bad to worse. He does not know the way to school, but he can guide anybody to the place where street-porters and runaway slaves plant or lodge their gaming-table. I am not sure that οἰκίζουσι is right. Παίστην is formed like ἀρχήστρα, κολομβήθρα, μάκτρα, &c., and is so used again in l. 64, πρὸς δε τὴν παίστην . . φοιτέων. In l. 7 αἱ ἀστράγαλοι is a difficulty, for αἱ γ' ἀστράγαλοι would give us an anapaest in the second foot.

The mother proceeds:

κῆ μεν τάλαινα δελτος ην εγω κᾶνω 15. κηρουσ εκαστου μηνος ορφανη κῆται προ της χαμευνης του ἐπὶ ταιχον ερμινος κην μηκοτ αυτην οἰον Αἰδην Βλεψας γραψη μεν ουδεν καλον ἐκ δ' ολην ἐνση αι δορκαλιδες δε γαι παρωτεραι πολλων 20. εν τῆσι φύσῃς τοῖς τε δικτύοις κείνται τῆς ληκυθου ημεων τῆ ἐπὶ παντὶ χρώμασθα.

Dr. Rutherford puts a comma after μέν in 18, but leaves the Greek of 17-18 unchanged: 19-21 he changes in an astonishing way, and yet leaves us with the rose nihilī παρω. Probably Herodas wrote somewhat as follows:

κῆ μεν τάλαινα δέλτος, ἦν ἐγὼ κᾶνω κηραῖσ' ἐκᾶστου μηνίος, ὄρφανη κῆται: πρό τῆς χαμευνης τοῦ ἐπὶ ταιχον ερμίνος; κῆν μηκέτ' αὐτὴν οἶον Αἰδὴν βλεψῆ, γραψῆ μεν οὐδὲν καλόν. ἐκ δ' ὄλην ἐξῆσει· οἱ δορκαδες δὲ γε λιπορώτεραι πολλων ἐν τῆσι φύσῃς τοῖς τε δικτύοις κείνται τῆς ληκυθου ἡμεων τῆ ἐπὶ παντὶ χρώμασθα.

The tablet on which he does his lessons is thrown out of the way under the bed, or, if he can be brought to look at the hateful thing, he will scrape off all the wax instead of writing something in a nice hand; but his dice are found lying about all over the place, greasier and more shiny with use

than the common oil-flask. Here again I doubt whether I have got the words exactly right, but they must be something very much like this.

There is no good reason for giving ll. 31-36 to the schoolmaster, as Dr. Rutherford does, and still less for making him interject *καὶ τόσος λόγος τοῦδε* as a question at 43. The mother says she is horrified at seeing the boy on the roof: *καὶ τόσος λόγος τοῦδε, ἀλλ' ὁ κέραμος κ.τ.λ.*, "and it isn't that I care so much about him: it's the tiles that he breaks and I have to pay for."

In l. 70, *δῶτα τις εἰς τὴν χεῖρα πρὶν χολὴ βηξαι* Dr. Rutherford reads *πρὶν χολὴν ληξαι*; but surely this gives us a wrong sense. Perhaps *πρὶν χολὴν βῆξαι*.

In 74, *ἀλλ' εἰς ποιεῖρος, Κότταλ', ὥστε καὶ πένας οὐδέεις σ' ἐπαιέσειεν*, read *καὶ* for *καί*. The first two lines of the poem would be made neater by the omission of *τε*, which may easily be due to error. In 58, *μη λασσον αὐτω Μητροτιμη ερευχεο*, it seems likely that *λασσον* should be *μᾶσσον*, for the schoolmaster appears to interrupt at this point; but the reading of 56-59 is uncertain throughout.

I add a few notes on the other poems. In 2.28, *ὄν ἐχρήν αὐτὸν* should be altered, not to *ὄν* (*οἱ τὸν*) *αὐτὸν ἐχρήν*, but to *ὄν χρήν μὲν αὐτὸν, μὲν* being answered by *νῦν δέ* in 31, and *αὐτὸν* governed by the *εἰδῶτα* which Mr. Nicholson has seen to be contained in 29.

In 4, 35-8, the MS. is imperfect:

τὸν Βατάλην γὰρ τοῦτον οὐχ ὄρησ. Κυνοῦ, ὄκωσ β. β. . . . ἀνδράντα τῆς Μύττεω; εἰ μὴ τις αὐτὴν εἶδε Βατάλην, Βλέψας ἐς τοῦτο τὸ εἰκόνημα μὴ . . . ἦς δέισθω.

I suggest very doubtfully *ὄπως πεπολήτ'*, and *μὴ ἐτέρης δέισθω*. Dr. Rutherford *φωνήσ.*

4, 73-4 (of Apelles) *οὐδ' ἑρέεις "κέινος ἄνθρωπος ἐν μὲν εἶδεν ἐν δ' ἀπηρηθήσ."*

Dr. Rutherford says in a note: "It is easy to see that in place of *ἀπηρηθήσ* we require a term meaning 'represented,' 'depicted.'" But could *ἐν μὲν, ἐν δέ* be used in this way for seeing one thing and representing another? The meaning is that he did not see one thing and fail to see another. His hands were true *ἐς πάντα γράμματα*, as the speaker has just said. *ἀπηρηθήσ* in a passive sense, though very questionable, may be right ("another thing was denied him"): if not, what we want is a word bearing the general sense of *οὐκ εἶδεν*, such, *c.g.*, as *ἀπεκρίθησ*.

In 5, 18, *φερ ἴσ σου* should be *φείρεις σύ*: "are you bringing" the rope of l. 11.

Poem 6 begins thus:

καθῆσο Μητροὶ τῆ γυναικίας ἐς δίφρον ἀνασταθεῖσα πάντα δεῖ με προσταττειν αὐτην σὺ δ' οὐδεν ἀ ταλαινα ποιηταῖς αὐτη ἀπο σαυτῆς μα λίθος τις οὐ δουλα 5. ἐν τῆ οἰκίῃ εἰς.

Dr. Rutherford reads:

καθῆσο Μητροῖ τῆ γυναικίῳν δίφρον ἀνασταθεῖσαν πάντα κτλ.

But from the editor's note another reading is all but certain. He writes "apparently the scribe began to write *γυναικίος*, but altered the word before reaching the last letter, as the last two letters of *γυναικίας* are written over *δο*." The lady addresses first her visitor, then her slave-girl:

καθῆσο Μητροῖ τῆ γυναικί δὸς δίφρον ἀνασταθεῖσα πάντα δεῖ με προσταττειν αὐτὴν· σὺ δ' κ.τ.λ.

The beginning of Theocritus' fifteenth poem is exactly similar with its *ὄρη δίφρον, Εὐνόα, αὐτῆ*. Cf. also the beginning of the first of these poems of Herodas, where Dr. Rutherford translates *στρέψον τι, δούλη* in l. 8, "take yourself off": the real meaning seems to be "turn round a seat" for the visitor. In the fifth line here Dr. Rutherford inserts *μὲν* before *εἰς*, which is likely enough to be right: but *ἀνασταθεῖσα* and *λίθος* suggest the possibility of *κέισ'* for *κέισαι* in the place of *εἰς*.

HERBERT RICHARDS.

King's College, Cambridge: Oct. 2, 1891.

1. 43. [οἶα] δ' ἄγριος χεῖμῶν [ἐπέρχετ' ἀνδρας μοῖρα]. καὶ οὐδὲ εἰς οἶδεν [τὸ μέλλον] ἡμ[ων], ἄστατος γὰρ ἀνθρώπων [αἰών]

57. ΤΑΓΓΡΑ . . . XI are the relics of ΤΑΧΠΑΛΓΧΝ:

- ἐκύμηγε τὰ σπλάγγων ἐρ[ωτι] κ. ἀ. 61. κᾶτ' ? (Or perhaps ΟΙΑ is for ΘΙΑ i.e. θεία 71. δς [λή] II. 5. [ἀλλ' εἰ] περ ἕξει Βάτταρον [κα-] ημ[ύσ]ατ 14. [ἀνευ]θε [μόχθ]ων, ἀνδρες, [εἰλη]χε χλαῖναν Cf. 21. 17. [στέγ]ουσα 19. ἦν γὰρ οὐδ' οὗτος πυροῦς [δυνατὸς ἀλλῆ]θειν οὐτ' ἐγὼ πάλιν [πε]μῆν 28. ὄν χρῆν, ἐαυτὸν ἕσπετι ἐστὶ κακ ποιου πηλοῦ πεφόρητ' εἰδῶτ', ὡς ἐγὼ ζῶειν, . . Cf. v. 78 71. μὴ μὴ ἰκετεύω πρὸς σε Μουσεῶν, Λάμπρισκε (?) 72. ὁ Βρ[α]χχος? Cf. Lactant. ad Stat. Theb. viii.: 198, etc. 79. Stet ξάην. 97. οἱ [πότν]αι IV. 46. ὄρη [έων]. VI. 10. ὄτ' ἐστὶ χρ[εῖη]. VII. 13. τῆ[ν] κόνιν (δ') ἀποψήσω. 19. [σ]αμβαλουχην. 22. ὄρηθ' ὄπως πέπηγε [χαλκείος ἦλ]οις· ἐζητήται πάντα, κ' οὐ τὰ μὲν καλ[ῶ]ς τὰ δ' οὐχὶ καλῶς, ἀλλὰ π[ά]ντ' ἔχει καλῶ[ς]. 38. τὰ θ' ἰμά. 50. τ[ὸ]ντ' ἦν [μῆ] ὄμιν ἀνδ[ρ]άην. 69. εἰ τοῦτο [έρεῖς] γάρ, σὺ σέ ῥήδιον (οἱ ῥήδιω). 96. Ῥοτ ΛΙΧΛΕΟΕΩΝ, read ΑΚΛΕΩΕΩΝ: ὥστ' ἐκ μὲν ἡμέων ἀκλεῶς, ἐῶ, πρήξεις. 102. δαιμονίους I take to be a gloss on χρωσέους. 105. φέρ' ἐλόβοῦ [σὺ] τῶν τριων . . .] δοῖναι καὶ ταῖτα καὶ ταῦτ' [ἄλλα πέντε] δαιμονίων ἔκητι Μητροῦς τῆσδ[ε]. Κ. κέντε δαι[μ]ν[ι]κῶν [εἰ]ναί τὸ μ' ἐλάσαι σάμβαλ[ο]ν.] 109. λιθῶν ἐς θεοῦς ἀνα[σ]τή[ναι]. 112. οἰ[νοῖς]. 126. δουλ[ῶ]ν[?] WALTER HEADLAM.

St. John's School, Leatherhead: Sept. 30, 1891.

- III. 29. ἀωρή I take to mean "carelessness" (ἀ-ῶρα. Cf. Stuid. ἄω[ε]ω). 34. Ἀπολλων ἀργεῖν = "Ap. god of vacations," rather than R. and K.'s text, ἀργεῖν. 49. ὥστε μῆδ' ὀδόντ' ἀκινετήν. keeping MS. ὀδόντ' and changing -σαῖ to -τέιν. Tr. "so that not a tooth is idle."

A. E. CRAWLEY.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 11, 7 p.m. Ethical: "Signs and Wonders," by Mr. J. H. Muirhead. MONDAY, Oct. 12, 8 p.m. Royal Academy: Demonstration, "The Head and Face," I, by Prof. W. Anderson. 8.30 p.m. Library Association: "Critical Analysis of the Association's Work," by Mr. J. D. Brown; "Can Mudie help the Public Libraries?" by Mr. J. Y. M. MacAlister. THURSDAY, Oct. 15, 8 p.m. Royal Academy: Demonstration, "The Head and Face," II, by Prof. W. Anderson.

SCIENCE.

MATHEMATICAL BOOKS.

The American Journal of Mathematics. Vol. XIII. Nos. 3, 4. (Baltimore: Johns Hopkins Press.) The earlier number opens with a third memoir on "A New Theory of Symmetric Functions," by Major MacMahon (pp. 193-234), in which the author carries on the development of the theory of separations. The theory is here brought up to the point where modes of calculating tables of separations may be advantageously discussed. Sections 8 and 9 (the numbering is continuous from the previous memoirs) lay down the fundamental laws of operation which in sections 10 to 12 are applied to the deduction of some comprehensive theorems of algebraic symmetry. Section 13 is concerned with the multiplication of symmetric functions; and the closing section (14) commences the application of the operators to the functions which appear in a table of separations, and establishes the theorem which is preliminary to further researches "which may possibly appear in a future number." It should be

stated that the main result of this memoir was communicated verbally at the February meeting of the London Mathematical Society (1889), and the memoir finished in April of the same year. The next memoir is entitled "Remarque au sujet du théorème d'Euclide sur l'infinité du nombre des nombres premiers," by M. J. Perott. This is in continuation (beginning with section ii.) of a previous paper, and extends from p. 235 to p. 308 (in No. 4). All but the last short section seems to have been written before the publication of M. Lipschitz's article in the *Journal für Mathematik* (Band cv.). Prof. Karl Pearson publishes here his remarks on "Ether Squirts," being an attempt to specialise the form of ether motion which forms an atom in a theory propounded in former papers (pp. 309-362). The three papers alluded to appeared in the *Transactions of the Cambri lge Philosophical Society* (vol. xiv.), and the *Proceedings of the London Mathematical Society* (vol. xx., p. 38 and p. 297). Many, if not all, of the results of this paper were laid before the Mathematical Society in February, 1890. The author abstracts his results thus:

"I have developed the results which flow from supposing the ultimate atom to be a sphere pulsating in a perfect fluid. I have shown that this hypothesis is not without suggestion for the phenomena of chemical affinity, cohesion, and spectrum analysis in the first paper; that it can be applied to explain dispersion and other optical phenomena, as well as certain electrical and magnetic phenomena in the second paper; while the fact that it leads to generalised elastic equations is developed in the third paper. In the present memoir I have endeavoured to show that all these results still hold good if the pulsating sphere be replaced by an ether squirt which resists variations in its rate of flow. From whence the ether flows, and why its flow resists variations, are problems which, as they fall outside the range of physics, I leave to the metaphysicians to settle. The ether squirt as a model dynamic system for the atom seems at any rate to possess the property of simplicity. But the action of one group of ether squirts upon a second group leads to equations, the complexity of which seems quite capable of paralleling any intricacy of actual nature. The main portion of the paper is devoted to the investigation of inter-atomic and inter-molecular forces, and brings out the striking influence in producing cohesion of 'kin-atoms' in different molecules. The law of gravitation and the theory of the potential are shown to be more intelligible on the ether squirt theory than on that of the pulsating sphere as developed in my first paper."

The closing papers of the volume are on "The Matrix which represents a Vector," by C. H. Chapman (pp. 363-380), and "sur une forme nouvelle de l'équation modulaire du huitième degré," by Signor Brioschi (pp. 381-386).

A Treatise on Plane Trigonometry. By E. W. Hobson. (Cambridge: University Press.) Mr. Hobson's necessarily brief sketch, in his *Encyclopaedia Britannica* article, had whetted our curiosity, and we were on the look-out for a novel treatment of even the well-worn subject trigonometry at his hands. The expectation has not been falsified. We have had occasion to examine many Trigonometries, large and small, in the course of the last few years, and we can say that the perusal of no one work has interested us so much as this. The touch of a master hand is visible throughout, and there can be few students who will not derive some fresh ideas from this exhaustive treatise. The work is not at all intended for junior students, but is just what is wanted for the final revision for the Senate House and college examinations. In fact, the author hopes that his book "will assist in informing and training students of mathematics who are intending to proceed considerably further in the study of analysis." The treatment of the circular functions is founded upon the definitions employed by De

Morgan in his *Double Algebra and Trigonometry*. This seems to afford the readiest way for arriving at proofs that are perfectly general, since they apply to angles of all magnitudes. Then the sine and cosine formulae of the sum of two or more angles, and the addition and subtraction formulae, are easily obtained by the method of projection. A collection of "various theorems" is given in chapter vii. This will be a most useful one for intending candidates for scholarships. It consists of numerous identities and transformations, examples in solution of equations and eliminations, in maxima and minima, and in what Dr. Wolstenholme has called Porismatic Systems of Equations. The student will not find an account of the theory of logarithms of numbers, as this is generally given in works on Algebra, but he will find a full account of the construction of trigonometrical tables. No space also is devoted to an account of the modern geometry of the triangle, but the ordinary properties of triangles and quadrilaterals are adequately discussed. The last six chapters (xiii.-xviii.) contain an exposition of the first principles of the theory of complex quantities, and may be studied in connexion with Prof. Chrystal's treatment of them in his *Algebra*. All this last part is most satisfactory. Prof. Chrystal has lately remarked upon the unsoundness of the demonstrations given of the resolution of $\sin. \theta$ and $\cos. \theta$ into factors in the works of Todhunter, Lock, and Johnson, and has said that, to his knowledge, Mr. Hobson's *Encyclopaedia Britannica* article is "the only separate English treatise where a sound proof can be found." Mr. Hobson has availed himself of the researches of Cauchy, Abel, Gauss, and others, and placed "the theory of infinite series and products, where real or complex quantities are involved, on a firm scientific basis." There are a great number of varied examples, and many recent German, French, and other memoirs have been drawn upon. A few trivial errors have met our eye. The only thing lacking is a careful index, which would assist the student in more readily finding out what he wants than he can at present do with the aid of the "Contents," though that is full.

Logarithmic Tables. By Prof. G. W. Jones. (Ithaca, New York.) This is the third edition of a handy set of tables. It contains in a compact form the logarithms of numbers; the natural and logarithmic trigonometric functions; a six-place table of Napierian logarithms for the numbers 1-10791; meridional parts; table of useful constants, with their logarithms and Gaussian logarithms. A carefully drawn-up explanation of the tables forms an Appendix to the work. Mr. Jones is the joint author, with Profs. Wait and Oliver, of Cornell University, of a work on Algebra, which has been previously noticed in the ACADEMY. The same trio have compiled an excellent treatise on trigonometry, and are preparing a drill book in algebra, which is to be an abridgment of the above-named larger work, specially adapted to the work of preparatory schools. They are also writing a treatise on projective geometry. A curious feature about these publications is that the writers themselves own the copyright and the plates of their books, and have the books manufactured at their own cost, so that they are in effect their own publishers, and can set such prices and make such terms as they please with their fellow-teachers. The specimens before us compare favourably, as to get-up and printing, with similar works.

The Number System of Algebra treated Theoretically and Historically. By H. B. Fine. (Boston, U. S.: Leach, Shewell & Sanborn.) With no high claims to originality, this is a very interesting and careful account drawn from such sources as Peacock, Grassmann,

Hankel, Weierstrass, Cantor, and Thomae. References are also given to quite recent papers (p. 131). The original idea of the writer was to give, in the historical portion, only a brief account of the origin and history of the artificial numbers. "But I cannot bring myself to ignore primitive counting and the development of numeral notation." And then he was led to write a *résumé* of the history of the most important parts of elementary arithmetic and algebra. The little work is a worthy addition to the now numerous list of handbooks by American mathematicians. After a careful perusal we have noted only two slight typographical errors.

Solutions of the Examples in Charles Smith's Elementary Algebra. By A. G. Cracknell. (Macmillans.) The fact that this work has had the benefit of Mr. Smith's revision is sufficient to commend it to all admirers of his exceedingly able text-book. The solutions themselves are as clear and full as any teacher (or student) could require. Mr. Cracknell has aimed at presenting the solutions so as to accord with the student's knowledge of formulae and theorems at the stage to which he has attained. This is, of course, a good feature.

CORRESPONDENCE.

THE GUPTA-VALABHI ERA.

22, Seton Place, Edinburgh: Sept. 24, 1891.

Some considerable time ago, my friend Prof. G. Bühler communicated to me his conviction that the Gupta era commenced from the *abhisheka* or coronation of Chandragupta I., with an outline of the argument leading to this conclusion. In his essay *Die indischen Inschriften und das Alter der indischen Kunstpoesie*, he has stated his dissent from Mr. Fleet's theory of the origin of the era, and that it dates from the accession of Chandragupta I. In a paper in the *Vienna Oriental Journal*, Prof. Bühler now gives the details of the argument by which he substantiates this position against the objections of Mr. Fleet.

Mr. Fleet's views may be summarised in these particulars: (1) The name of the Guptas is not distinctly connected with the era till the time of Al-Beruni in the eleventh century; (2) the era is not of astronomical origin, but must be connected with some historical event in 320 A.D.; (3) this event cannot have been the coronation of a Valabhi prince, for they were mere feudatories till about 640 A.D.; (4) nor of the first Gupta prince, for Sri Gupta and his son were simple Maharajas and feudatories; (5) Chandragupta I. became an independent king; but, as Chandragupta II. was on the throne in the 94th or 95th year of the era, and Kumāragupta till the 130th—"an average of thirty-two years for four successive reigns of Hindu fathers and sons, seems from every point of view an impossibility. And this prevents our making the Gupta era run from the commencement of the reign of Chandragupta I."; (6) as we know of no event in Indian history occurring in 320 A.D., we must look for its origin elsewhere; and (7), such an era is found among the Lichchhavis in Nepal. This tribe conquered Nepal about 330 A.D., and the era may refer to that conquest or to the establishment of a Lichchhavi monarchy. Chandragupta I. married a Lichchhavi princess, and Nepal was one of the countries paying tribute to Samudragupta, the son of this prince: hence it may have come to be adopted thence.

Prof. Bühler shows that, even were all the five dates from Nepālese inscriptions on which Mr. Fleet relies for his conclusion interpreted correctly, it would only show that this era was used in Nepal from the seventh to the ninth century A.D.—not that it was of Lichchhavi origin, or

used there in the time of the early Guptas. But three of the five dates are not proved to be Gupta dates, and two of them at least (of Manadeva) must clearly belong to a much earlier epoch. Then, as Samudragupta made Nepal tributary to himself before 82 of the Gupta era, it is natural to infer that the Lichchhavi princes there adopted this era, just as at a later date the Nepal kings adopted the Harsha era on being subdued by Sri Harsha. Prof. Bühler next shows that Mr. Fleet's first position is not tenable, as both the Morbi copper-plate and Skandagupta's Girnār inscription prove that the era was called that "of the Guptas." And to the fifth point in the argument, Prof. Bühler opposes the fact that, in the Chaulukya dynasty of Gujarat, we have four generations, from Bhima I. V. (Sam. 1078) to the death of Kumārapāla, V. (Sam. 1229), covering a period of 151 years; and, in the eastern Chalukya dynasty, we have four generations in succession, from Vishnuvardhana III. to Vijayāditya II., reigning 135 or perhaps 139 years. The objection, therefore, to the Gupta sovereigns, Chandragupta I., Samudragupta, Chandragupta II., and Kumāragupta, in four successive generations, reigning for fully 130 years, is not valid.

From these results it is argued that the era styled—even in the time of the third ruler—that "of the Guptas" must have been established by a Gupta king, and the first Mahārājadhira of the dynasty—viz., Chandragupta I. He married Kumāradevi, the daughter of the powerful Lichchhavi king; and the Lichchhavis ruled before the conquest of Nepal, and possibly also to a later period, at Pushpapura or Pataliputra. It was possibly this marriage that led to Chandragupta's becoming an independent king, either by peaceful succession to his father-in-law or by superseding his brothers-in-law. That Pataliputra was the Gupta capital and not Kanauj—as Mr. Fleet assumes—is shown by Prof. Bühler from the Udayagiri cave inscription, where Virasena, the minister of foreign affairs of Chandragupta II., is described as "an inhabitant of Pataliputra," and the natural inference from this is that this city was the capital of the empire. Mr. V. A. Smith (*Coinage of the Gupta Dynasty*) had already come to the same conclusion; and Prof. Bühler regards Kusumapura, where, according to his inscription, Samudragupta "took his pleasure," as only another name for Pataliputra.

That the era also, in later times, received the name of *Valabhi-Samvat*, Prof. Bühler believes to be owing to the legend, current in Gujarat, that Valabhi was destroyed in Vikrama-Samvat 375, the epoch of the Gupta era—the history of its origin and introduction into Gujarat having been completely forgotten long before this title was applied to it.

Lastly, Prof. Bühler is inclined to reject Mr. Fleet's epoch of A.D. 319-20, and to accept the year 318-19 as the true beginning of the Gupta era.

Such are the main outlines of Prof. Bühler's argument, which will probably be generally accepted as conclusive. It is another step in the steady progress which Indian research has been making, especially during the last twenty years, based on a more accurate and extended study both of inscriptions and literary records, brought within reach of scholars by the collection of mechanical impressions of epigraphs, and by the Government search for Sanskrit MSS., in which Prof. Bühler took so active a part.

JAS. BURGESS.

PHILOLOGY NOTES.

MR. W. M. FLINDERS PETRIE'S second paper before the Oriental Congress, which has not hitherto been published, on "The Importance of Epigraphy in Egyptian Research," will appear in the next number of the *Asiatic Quarterly Review*, edited by Google.

FINE ART.

THE PRE-RAPHAELITE LOAN COLLECTION AT BIRMINGHAM.

THE Museum and Gallery of the city of Birmingham already contain many interesting objects of art in their permanent collection, notably the fine series of landscapes by David Cox, bequeathed by the late Mr. J. N. Nettlefold, and various works by Müller, Dawson, Etty, Henry Moore, and Leighton; and the directors have now brought together a particularly interesting loan exhibition, illustrative of the rise and progress of pre-Raphaelitism, which is supplemented by several important productions of the school, acquired during recent years by the Purchase Committee.

The works of individual pre-Raphaelite masters have on various occasions been brought before the public with greater completeness than in the present collection—the works of Rossetti at the Royal Academy and the Burlington Club, those of Mr. Holman Hunt at the Fine Arts Society, those of Sir John Millais at the Fine Arts Society and the Grosvenor, those of Mr. Burne Jones in a previous exhibition at the Birmingham Gallery—but, with the exception of the Manchester International Exhibition of 1887, this is the most comprehensive view of the movement and its productions that has yet been presented to the public.

Mr. Ford Madox Brown is the painter whose work is most largely represented in this exhibition, some fourteen of his pictures appearing on the walls to our left as we enter the gallery, grouped round "The Last of England," permanently acquired last year—one of the few paintings in which the more strenuous moments of modern life have been treated with pictorial dignity and impressiveness, "The Entombment" and "Jesus washes Peter's Feet" may be accepted as thoroughly representative of the religious art of this painter, works full of individuality and earnestness. In the former we may note the beauty and extreme purity of the face of Mary Magdalene seen in profile to the left, and observe the little accessory touches by means of which the painter has deepened the pathos of the scene—the broken tendril of vine that trails over the face of the rock-hewn sepulchre, the palm branch, trodden under foot now and dragged in the dust, and the action of the mother to the right, who gently turns the child's head that it may look at the pale countenance that is being borne past, still in the peace of death. Near these hang the great painting of "Romeo and Juliet," one of Mr. Madox Brown's masterpieces, remarkable for its powerful expression, in face and figure, of the utmost intensity of passionate feeling, and, technically, as a learned study in varying tones of red, and for its vivid rendering of the awakening colour and brilliancy in a morning sky. But the most harmonious and perfect of the works by Mr. Madox Brown now shown is undoubtedly his "Cordelia's Portion," a picture possessing all that weird and fascinating strangeness which is one of the most characteristic notes of its painter, combined with a treatment that is vividly imaginative and deeply dramatic. The grand seated figure of the white-bearded Lear is perhaps the very noblest that the painter has produced; the impersonations of the various characters, and very especially of Goneril and Regan, are at once original and convincing; the colouring of the whole is marvellously rich and glowing. "The Coat of Many Colours," originally one of the illustrations of "Dalziel's Bible," is a less perfect work, erring a little on the side of undue grotesqueness. The "Cromwell Dictating to his Secretaries, Milton and Marvel," has more than needful uncouthness in the figure and attitude of the Protector;

but that of Milton, seated in front of an organ, whose carved and gilded decorations crown him as with a wreath of poet's laurel, is a high success, full of refinement and dignity.

The examples of Mr. Holman Hunt are headed by the noble "Scene from the Two Gentlemen of Verona," painted before 1851, and showing a wealth of exquisite detail and a dramatic expressiveness such as the painter has never excelled. Near it hang the pathetic "Scapegoat," of 1856, and the smaller version of "The Shadow of the Cross"; while on the right wall is the impressive "Isabella and the Pot of Basil," with its dark-eyed lady clad in a thin white robe which has grown "a very opal" in the cool blueness of its shadows, and the warmth of its lights where the rosy skin makes itself felt beneath its delicate texture. One other example of Mr. Hunt's art cannot be passed without remark—"The Strayed Sheep," in many ways the most remarkable example of "landscape with figures" produced in our own or any other century. The rendering of the rocky cliffs of the further middle-distance, and of their grassy tops, in their clear definition of detail combined with a due feeling of distance, and in their truth of relation to the sky behind them and to the sheep in front, is one of the most wonderful passages of painting with which we are acquainted. On the opposite wall hangs a somewhat similar effect of clear sunlight, excellently painted, though with power far short of this, by another of the pre-Raphaelites, or rather by an artist to some extent associated with the movement—the well-known "Stonebreaker" of Mr. John Brett.

The exhibition enables us to trace the art of Sir John Millais from its first to at least the beginning of its final phase. "The Baptism of Guthrum the Dane" is a work of his earliest youth, consonant with the art of the time, a work strictly academic in conception and execution, its figures relieved in the manner of the time against shadows of conventional brown. In "Mariana," of 1851, however, we have as typical a specimen as could have been selected of the quaintness and the intensity of his pre-Raphaelite period, of which progressive examples are also shown in "The Proscribed Royalist," of two years later, in the noble full-length of Mr. Ruskin, 1853, standing amid the rocks and torrent of Glenfinlas, in the "pure crude fact" of "The Blind Girl," of 1856, and in the solemn "Vale of Rest" of 1858; while "The Widow's Mite," dating from 1869, which forms part of the Birmingham permanent collection, more than hints at the breadth and power of the artist's last period, with its splendidly delicate and powerful flesh-painting, to which every accessory is unhesitatingly subordinated.

Of the earliest puristic period of Rossetti's art, the period that produced the "Girlhood of Mary Virgin" and "The Annunciation," in the National Gallery, there are no examples in the present exhibition; but of the romantic and mediæval phase that followed we have a sufficiently typical specimen in the "Sir Galahad," while the "Sir Tristram and Isult drinking the Love-potion" may also be assigned to the same period, though it has less of the frank, vivid splendour of colour which gives the painter's earlier water-colours—with all their faults, the most spontaneous and characteristic pictorial products of his genius—qualities akin to those of missal-painting. The "Beata Beatrix," a somewhat altered version of the National Gallery picture, completed by Mr. Madox Brown, the "Venus Verticordia," and "The Damozel of the Sanct Grail," are distinctly favourable examples of Rossetti's later work in oils.

The fully-developed style of Mr. Burne Jones is perfectly exhibited in "The Star of Bethlehem," commissioned for the Birmingham

Gallery, which is too well known to call for comment or description here. It is enough to say that it is a work of which any painter or period might well be proud—one of the masterpieces of an artist who, without dropping any of the mystic quaintness and the detailed elaboration which gave such a charm to the productions of his earlier period, has been able gradually to add to these a perfection and freedom of technical method, and an accurate command of the human form, such as has been possible to none of the other pre-Raphaelites or their associates. He is also represented by a "Flamma Vestalis," potent in colouring, and of exquisite purity in facial expression; and by his smaller "Wheel of Fortune," a noble study in variously embrowned bronze tones; but of his early work in water-colour—work of the period of "The Merciful Knight," the "Sidonia the Sorceress," and "Dorothy"—no example appears.

A curious section of the display is that devoted to the works of the minor pre-Raphaelites and of artists more or less closely associated with the movement. Seven subjects exhibit the always graceful, if never forcible, work of Mr. Arthur Hughes. The pose, figure, and face of the central subject in his triptych from "The Eve of St. Agnes" are especially refined and delicate. Mr. Henry Wallis's tragic and powerful rendering of the dead "Chatterton," lying in his attic with the peace of the sunrise streaming over his quiet face, hangs beneath his vividly-coloured picture of a wounded trooper returning from Marston Moor to his cottage home; and in "The Renunciation of St. Elizabeth of Hungary" we have a work by Mr. James Collinson, one of the original members of "The Brotherhood." The two examples of Mr. Simeon Solomon are representative of both the weakness and the excellence of this wayward painter. The face of the lady in "The Painter's Pleasure" is as feeble a bit of work as could well be, while the figure of the standing girl to the right in the same picture is wholly excellent. In "Bubbles," a cottage scene with children, by Mr. J. D. Watson, we have work that recalls the practice of the pre-Raphaelites, but with a blackness in the flesh-painting which we hardly find in them. The examples of the art of Mr. W. L. Windus will be examined with interest by those who remember the enthusiastic praise bestowed by Mr. Ruskin upon that painter's "Burd Helen" when it was shown at the Royal Academy. The professional subject, titled "The Young Duke," is no more than a sketch, one free in handling, rich in colouring; but the scene from "The Surgeon's Daughter" is a work of greater elaboration, unfortunately painted on a bituminous ground, which has rendered the picture little more than a wreck, but exhibiting great delicacy and spirit of touch, fine expressional power, and admirably refined and silvery flesh-painting in such portions as the face of Zilia.

The works by Mr. J. F. Lewis are interesting in connexion with the pre-Raphaelite pictures that surround them, as independently anticipating many of their characteristics. "The Dancers" cannot be regarded as an exemplary work—it is disjointed and unrestful, without a centre or focus, without a main point of interest; but "The Doubtful Coin" is a work noble alike in colour and composition. This last has been permanently acquired by the Gallery, as has also the splendidly modelled "Roman Lady," which, with "Death crowning Innocence," represents Mr. Watts in the exhibition.

A few other of the artists associated with the pre-Raphaelites, such as Messrs. W. H. Deverell and Frederick Sandys, might have been represented. But, as it is, the collection is valuable and instructive; and the Birmingham Art Gallery Committee and their

keeper, Mr. Whitworth Wallis, are to be congratulated upon their success in bringing it together.

The exhibition was opened on Friday, October 2, with a vigorous and effective, if too desultory, address by Mr. William Morris, dealing with the history and aims of pre-Raphaelitism, and its effect upon present-day European art. Two of the original members of the Brotherhood, Mr. Holman Hunt and Mr. F. G. Stephens, were present on the occasion.

J. M. GRAY.

THE EXCAVATIONS AT SILCHESTER.

WE quote the following from the *Times* :—

"In spite of the interruptions of bad weather and a prolonged harvest, the systematic excavation of the Roman city at Silchester, begun last year under the auspices of the Society of Antiquaries, has been steadily and quietly carried on for the past four months; and it is now possible to summarise briefly the results obtained.

"In continuation of our system of working out the site by the squares into which it was divided by the Romans, the work this year has been confined to the two squares, or *insulae*, immediately to the west of the great basilica—that is, in the centre of the city; and also to the completion, since harvest, of the large *insula* north of the forum which was commenced last year.

"The northern of the two new *insulae*, the cost of excavating which has been undertaken by Dr. Edwin Freshfield, has yielded very interesting results. The centre of it seems to have been chiefly open ground or gardens, with buildings ranged round the four street sides. These include the more or less perfect remains of a number of shops and houses, the latter having rooms warmed by channelled hypocausts and floored with mosaic pavements. One very perfect set of shops has been uncovered, attached to a small but complete house, with winter room warmed by a curious composite hypocaust, and a principal room with mosaic floor of unusual pattern. A model to scale of this interesting group is in course of construction. The rubbish pits scattered over the *insula*, like those found last year, have yielded a great many interesting and curious objects. Chief among these are the fictile vessels, of which a considerable number of more or less perfect specimens have been unearthed, representing all the principal kinds of Romano-British pottery, as well as the imported pseudo-Arrentine. Of minor articles in bronze (including a beautiful little enamelled stand), bone, and glass, many interesting examples have come to light; together with numerous coins, though mostly in indifferent preservation. The pits have also yielded great quantities of animal bones, which are now under examination by experts. Among them is the almost complete skeleton of a Romano-British dog. The architectural fragments do not include any of great importance, but a base of a column of good design and workmanship may be noticed. A small and perfect mosaic pavement in one of the houses has been successfully taken up for preservation.

"The southern of the two new *insulae* has been excavated at the cost of the late Mr. Walter Foster, whose premature death in July last is a sad loss to his fellow-workers at Silchester. This *insula* has also yielded many interesting remains from its very numerous rubbish pits, including pots and vessels of all kinds, a quantity of fruit stones and fish-bones, a set of bronze bucket handles, a bronze bowl or saucapan, fibulae, pins, and other objects. From the trenches have also been unearthed various antiquities, part of an inscription on a Purbeck marble slab, coins, and a number of interesting architectural fragments. Like its fellow, this *insula* contained a good deal of open ground; but among other buildings, &c., uncovered, is the complete ground plan of a house, a large series of chambers of uncertain use, a remarkable pavement of hard white *opus signinum*, and the remains of other houses and hypocausts. The tessellated floors in this *insula* are, unfortunately, but ill-preserved. Close to the house mentioned above, a well lined with wood has just been discovered, and is now being cleared out.

"The excavation of the uncompleted *insula* north of the forum has only been begun since harvest, and the work is still in progress. Already the inclosure of, probably, a small shrine or altar has been uncovered, and a series of chambers along the main street. Some interesting remains have also come to light, including a perfect bronze figure of a goat, of good workmanship, and a considerable fragment of some rare foreign marble, used probably as a wall lining. Another, but lesser, piece of the same kind of marble was found earlier in the year in a different part of the excavations.

"On the whole, the results of the season's work have, so far, been satisfactory, the find of pottery and earthenware vessels being very encouraging. A valuable addition, too, has been made to our knowledge of Romano-British building, showing the differences that exist between the town houses of Silchester and the country houses or villas. Both again differ in a remarkable way from the typical Roman house as seen in Italy—a fact that cannot be too often insisted on.

"In all probability, all the plans, drawings, and models, and the whole of the antiquities found will be exhibited in the rooms of the Society of Antiquaries, at Burlington-house during the winter, when those who are interested will have every opportunity of seeing them.

"Through the kindness of the Duke of Wellington, all the antiquities found at Silchester will ultimately be deposited in the Reading Museum, where the objects found last year have already been placed. An excellent nucleus of what will in time be a most important Romano-British collection has thus been formed.

"W. H. ST. JOHN HOPE."

NOTES ON ART AND ARCHAEOLOGY.

MR. GEORGE WALLIS, F.S.A., who for eight and twenty years has been senior keeper of the South Kensington Museum, has resigned his appointment. For fifty years Mr. Wallis has been closely connected with art education in this country, and as early as 1839 he was delivering lectures advocating state aid. He was head master of the Spitalfields School of Art in 1843, and of Manchester from that year until 1846. In promoting the Exhibition of 1851, the Prince Consort recognised Mr. Wallis's services and experience by appointing him deputy commissioner and superintendent of the British textile division. In 1853 he was appointed head master of the Birmingham School of Design, and while there he was specially selected by the Government as special commissioner to the United States. His report on art manufactures was presented to Parliament in 1854. In 1858 he came to South Kensington, and was made senior keeper in 1863.

MRS. CECIL LAWSON has presented to the Chelsea Free Library the statue of Sir Joshua Reynolds modelled by her father, the late J. Birnie Philip. The statue is heroic size, and was reserved from the sale of the sculptor's effects by Cecil Lawson, who intended to have it cast in bronze, and presented to Sir Joshua's native place, Plympton. But he died before carrying out his intention; and its present resting-place is not inappropriate, as Philip's studio recently occupied the site of the library.

MUSIC.

THE BIRMINGHAM MUSICAL FESTIVAL.

Birmingham: Oct. 7, 1891.

AFTER long and careful rehearsals, both in London and Birmingham, the Festival opened yesterday morning with Mendelssohn's "Elijah." The prominent position accorded to this Oratorio at festivals is frequently the subject of comment; but there is no doubt that Birmingham, which witnessed its production more than forty years ago, will cling to it as long as possible. Whatever the merits or demerits of "Elijah," it

stands foremost in rank and in popularity among modern Oratorios. The singing of the choruses for the most part was admirable: the quality of the male voices is excellent, but I am somewhat disappointed with the quality of tone of the sopranos. The solo vocalists were, with the exception of Mr. Lloyd, not all that could be desired. Neither Mrs. Macintyre nor Mr. Santley was in good voice; and the former, in addition, made some unfortunate slips. Miss Hilda Wilson sang in a good, though not striking, manner. Dr. Richter conducted with marked decision. The hall was crowded. In the evening came the first novelty, a setting of Dryden's paraphrase of the Latin poem "Veni, Creator Spiritus," for chorus, solo quartet, and orchestra, by Dr. A. C. Mackenzie, produced under his direction. On many previous occasions the composer has displayed great skill and talent; and again here, there are many proofs that his hand has not lost its cunning, but, nevertheless, this will not rank among his best efforts. Dryden's poem, it must be confessed, is scarcely calculated to inspire a composer, and one may feel disposed to ask whether Dr. Mackenzie chose it of his own free will. The portions best worthy of mention are the two quiet sections, especially the second, with its appropriate word-painting, and the brilliant fugal writing towards the close of the work. With regard to the orchestration, the frequent use of brass produces a somewhat fatiguing effect. The choir sang with great spirit, and the composer was much applauded. The soloists were Miss Macintyre, Miss H. Wilson, and Messrs. Iver McKay and Brereton. A new duet, "The Dawn," by Mr. A. Goring Thomas, was successfully sung by Miss Macintyre and Mr. Brereton. The music is essentially French, and a great deal of the scoring is effective. The duet is, however, somewhat long, and the words by Victor Hugo were not clearly articulated by the vocalists. The superb rendering of Beethoven's Violin Concerto by Dr. Joachim was a feature of the evening, also the fine accompaniment of the band under Dr. Richter's direction. The intonation of the eminent violinist fell now and then short of perfection, but the reading of the work was an ideal one. Conductor and orchestra also greatly distinguished themselves in Brahms's grand Symphony in F, and in Bennett's "Naiades" Overture.

Bach's St. Matthew Passion was performed on Wednesday morning, and for three hours and a half a large audience listened patiently and reverently to the old master's musical commentary on the Gospel story of the Passion. Patience was certainly necessary, for the large amount of recitative undeniably proved monotonous. Bach wrote his work for a religious service: here at Birmingham it was given as a musical performance, and accordingly the recitative was no longer—at least by the majority of the audience—listened to in the manner intended by the composer. To me, however, the performance proved one of absorbing interest. I was curious to know how Dr. Richter would present the music—whether he would adhere as closely as possible to Bach's score, or whether he would avail himself of Robert Franz's additional accompaniments. An attempt was made to reproduce Bach's score. Obsolete instruments were replaced, and in one instance omitted; further, English horns acted as substitutes for two different kinds of obsolete instruments. Bach's indications with regard to the instrumental accompaniments to the chorales were entirely disregarded; and in many of the soli sufficient prominence was not given to the organ, and the accompaniments—to use a familiar but expressive phrase—sounded all top and bottom. The antiphonal effects in the double-choir movements as intended by Bach

who indicated organ parts for each choir, were not heard; but for want of a second organ these could not, of course, be carried out. Surely, with the large choirs and large halls of the present day, it is better to use additional accompaniments than to follow the letter of the score, which often proves little more than a hollow mockery. Dr. Richter, six years ago, tried to present Handel's "Messiah" in legitimate modern dress, but aroused a storm of opposition from those who prefer the master in half dress; and so he probably thought that Bach must be left to share the fate of his great contemporary. The performance was in many ways praiseworthy; especially would I notice the beautiful smooth singing of the chorales by the choir, and their rendering of the double-choir movements. Dr. Joachim played the violin solo to two of the airs, and one could not help noticing how carefully he attended to the values of the appoggiatura notes. Some of the vocalists and instrumentalists were less careful in this matter. Miss Macintyre was in better, though still not good, voice. Mr. Santley interpreted his music with much feeling. Mr. Lloyd greatly distinguished himself.

On Wednesday evening was produced Dr. C. V. Stanford's new Dramatic Oratorio, "Eden." The poem by Mr. Robert Bridges is an ambitious one: it treats not only of woman's first disobedience, but of the contending powers of good and evil. The first act, "Heaven," carries us among the angels who are singing the hymn of man's birth. The angel of the Earth joins them and listens to the story of the new creation. The second act presents to us Satan and his hosts by the sulphury lake. The enemy of mankind has "spied a blot in God's new world." Spirit and matter are joined, but the latter will prevail. There is exultation over the expected victory. The devils hail Satan as "King of death! king of hate! king of night," and then an echo of angelic song is heard, "God of might! God of love! God of light!" to which "All Devils" reply, with perhaps more point than poetry, "Ha! ha! cease!" Before noticing the third and longest act, let us see what pictures poet and musician have presented to us of the upper and the lower world. It is scarcely necessary to say that the task they took upon themselves was a heavy one, and in any criticism of these two acts this fact should be remembered. Mr. Bridges' "Dialogue" of the angels of beauty, poetry, music, &c., is a happy conception; and here the musician supports him with some of his most skilful and picturesque music. The "Beauty" motive—for, be it noted, the system of representative themes is extensively used—is most charming, and is employed here and in later portions of the Oratorio with striking effect; it shines, to a certain extent, however, with borrowed light, for it certainly owes something both to Beethoven and Wagner. In other portions of the music sung by angels, the composer writes in the style of the sixteenth century; and it may well be asked why we should be thus reminded of a distant contrapuntal past, as in the skilfully written chorus in six parts, and the scholarly "Madrigale spirituale"! In his opening instrumental Prelude, and in subsequent portions of the work, Dr. Stanford makes use of two phrases of the plain-song melody "Sanctorum meritis" from the Sarum Missal. This mixture of styles seems a heaven divided against itself: one heaven, one mood, whether of the sixteenth or the nineteenth century, would be more satisfactory. The tenor solo, "My sphere slowly turneth," has an interesting accompaniment, and some effective orchestration. In the second act, entitled "Hell," it is natural enough that there should be plenty of sound and fury; but how far with such a theme it is possible to keep within the limits of true art, is a question of

some moment. Some of the most daring tone-pictures of great modern composers have been received with the respect due to great talent, or even to genius; but they will scarcely rank as their noblest achievements. I will not for a moment deny the vigour and technical skill which pervade this section, but somehow or other it seems to me to lack true power and imagination. The influence of Wagner and of Berlioz is plainly manifest. With regard to the former, Dr. Stanford boldly adopts his methods of development. The distortion of the opening theme of the Oratorio, typical of divine power, the whole style of the accompaniment in Satan's solo "In the visions of God," are some among many instances which could be instanced to show this. And not only the method of Wagner is copied, but at times his music seems to haunt the composer; the "Satan" motive may claim affinity with that of Klingsor in "Parsifal." Act III., entitled "Earth," is divided into two parts. First comes the story of the Fall. Adam and Eve are in the garden of Eden, enjoying the beauties of nature; the music is pastoral and pleasing. The following number, in which the serpent is seen, is marked by a curious touch of realism: the movements of the enemy of mankind thus disguised are depicted in the orchestra. The scene of the Temptation is not lacking in interest from a dramatic point of view; the anxious utterances of Eve, the insinuating attitude of Satan, and the mysterious voices of angels bidding the woman "take heed," are portrayed with a certain power of characterisation. The expulsion from Eden, the regrets and prayers of the unhappy exiles, form the concluding subject matter of the first part. Part II. describes the visions of war, plague, and so on, which pass before Adam. Finally, the "Vox Christi" is

heard proclaiming rest unto the weary, and here the theme of divine power is appropriately employed. This series of visions might have tempted the composer, but I do not think Dr. Stanford has managed to sustain the musical interest. The Oratorio closes with a chorus of angels.

The performance was a fine one: band and chorus had plenty of work to do, and they did it well, the latter singing with great firmness and power. The principal soloists were Miss Anna Williams, Mr. Lloyd, and Mr. Henschel. The composer, who conducted, was much applauded. The concert terminating this evening at a late hour, it is impossible to do full justice to Dr. Stanford's Oratorio. There are many points in it which, if they do not succeed in making of it an epoch-making work, show the thought and skill displayed in its construction. "Eden" will in due course be given in London, and then we shall have another opportunity of speaking about it.

Dvůřák's "Requiem," which will be produced here on Friday morning, the last day of the Festival, will claim special notice next week.

J. S. SHEDLOCK.

MUSIC NOTE.

MAX BRUCH's new Violin Concerto (No. 3 in D minor) will be performed for the first time in England, at the South Place Institute, on Sunday next, October 11, at 7 p.m. Mr. Hans Wesseley will be the solo violinist; and the pianoforte accompaniment, which has been arranged from the orchestral score by the composer himself, will be played by Mr. Ortan Bradley. The Concerto will again be performed by Señor Sarasate, at his orchestral concert on the following Saturday.

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LYCEUM THEATRE.

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LYRIC THEATRE.

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OPERA COMIQUE.

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MR. KIPLING has gathered into a volume twenty-seven stories: the best of them have been already recognised by readers of the magazines as Mr. Kipling's finest work. The book is so characteristic, for good and bad, of its author, that it may be interesting to attempt a classification of these twenty-seven stories. Eight of them, with certain limitations, are excellent: "The Incarnation of Krishna Mulvaney," "The Courting of Dinah Shadd," "On Greenhow Hill," "The Man who Was," "Without Benefit of Clergy," "Through the Fire," "The Finances of the Gods," and "Little Tobrah." To these may be added the Preface. They deal with the famous triumvirate of privates, with the British army, and with the comedy and tragedy of native life and character. Two stories, "At the End of the Passage" and "The Mark of the Beast," are concerned with the grim and terrible possibilities and impossibilities of sickness, weariness, fear, superstition, climate, work, and, to put it plainly, the devil, as shown by the experiences of Englishmen in India. Three more, "The Return of Imray," "Bubbling Well Road," and "Bertran and Bimi," are powerful stories of the horrible, without any mixture of mystery and impossibility. Three, "The Mutiny of the Mavericks," "The Head of the District," and "Namgay Doola," have, more or less directly, a political moral wrapped up in them. Five more, "The Amir's Homily," "Jews in Shushan," "The Limitations of Pambe Serang," "The City of Dreadful Night," and "The Dream of Duncan Parreness," are mediocre examples of Mr. Kipling's various manners; and of these, the fourth is the most striking. The remaining six, in my sincere and humble opinion, do not deserve publication: "The Lang Men o' Larut," "Reingelder and the German Flag," "The Wandering Jew," "Moti Gul," "Georgie Porgie," and "Naboth." The volume ends with some of Mr. Kipling's best verses.

This is, of course, merely a classification made according to the mind of one particular reader, with his own tastes and prejudices. Among the stories which I think the worst, is one which many readers have ranked among the best. But, upon the whole, I think that most readers would accept the classification in its spirit and intention.

The one great fault in Mr. Kipling's

work is, not its "brutality," nor its fondness for strong effects, but a certain taint of bad manners, from the literary point of view. He insists upon spicing his stories with an ill-flavoured kind of gossip, wholly irrelevant, and very offensive. For example: "The Man who Was," an admirable story, full of that indefinable spirit, military patriotism and regimental pride, is spoiled by this pointless passage:

"And indeed they were a regiment to be admired. When Lady Durgan, widow of the late Sir John Durgan, arrived in their station, and after a short time had been proposed to by every single man at mess, she put the public sentiment very neatly when she explained that they were all so nice that unless she could marry them all, including the colonel and some majors already married, she was not going to content herself with one hussar. Wherefore she wedded a little man in a Rifle Regiment, being by nature contradictory; and the White Hussars were going to wear crape on their arms, but compromised by attending the wedding in full force, and lining the aisle with unutterable reproach. She had jilted them all—from Basset-Holmer, the senior captain, to little Mildred, the junior subaltern, who could have given her four thousand a year and a title."

I hate to mutilate a book; but I hope to read this story often: and, rather than meet the offence and the annoyance of that silly stuff, in a story otherwise splendid, I have obliterated the passage. Too often, in reading Mr. Kipling, we are forced to say, "That would make a good special report," or "That's a telling bit of war correspondence"; yet special reports and war correspondence are good things of their kind. But the passage just quoted shows merely the contemptible smartness of a society journal; and of a very inferior specimen. I do not say that the thing did not, could not, or should not, happen: I do say that Mr. Kipling, as an artist, one careful to preserve the tone and the proportion of his work, commits a grave offence against his art by such a fall from the fine to the trivial, without just cause. And from the frequency of his offence, in every book that he has written, it would seem that he does not feel the common sentiments of natural good breeding and of artistic reticence. Two expressions in a stirring passage of the same story jar upon us in the same way:

"The talk rose higher and higher, and the regimental band played between the courses, as is the immemorial custom, till all tongues ceased for a moment with the removal of the dinner-slips, and the first toast of obligation, when an officer rising said, "Mr. Vice, the Queen," and little Mildred from the bottom of the table answered, "The Queen, God bless her," and the big spurs clanked as the big men heaved themselves up and drank the Queen, upon whose pay they were falsely supposed to settle their mess bills. That sacrament of the mess never grows old, and never ceases to bring a lump into the throat of the listener wherever he be by sea or by land."

What is the point here of dragging in the familiar fact that the Queen's pay is insufficient for a modern officer under modern circumstances? It sounds like the petty, ill-conditioned criticism of some cockney money-lender: it is a crying false note, coming just in that place. Again, "toast of obligation" and "sacrament of the mess"

are phrases in which it is difficult not to see a flippant reference to two ecclesiastical and sacred terms. These things are fatal to the perfection of a story; and Mr. Kipling's taste for them is his worst enemy. But it may be observed, that they do not occur except when Mr. Kipling is dealing with English officers and civilians: his "common" soldiers and his Indian natives, under all circumstances and conditions, talk, and are treated by Mr. Kipling, without these petty offences against good taste. Ortheris and Mulvaney, Ameera and Khoda Dad Khan, in every mood or situation, are allowed by Mr. Kipling to live without those peculiar tricks and tones, which in his stories are the essential notes of the English gentleman in India. His officers and his civil servants, Orde, Tallantire, Hummil, Spurstow, Lowndes, Mottram, Strickland, and "I," one and all talk with a strained intensity, a bitter tone, a sharp conciseness, an abbreviation of epigram, a clever slang, which are meant to denote, partly their cultured intellects, and partly that sentiment of fatality and dogged endurance which Mr. Kipling would have us believe to be the invariable result of official work in India. The Empire, the Administration, the Government, become in Mr. Kipling's hands necessary and yet amusing powers, in whose service Englishmen are willing to toil and sweat, knowing that *il n'y pas d'homme necessaire*, but content to go on, relieved by making cynical epigrams about life and death, and everything before, between, or after them. The consciousness of duty becomes the consciousness of a mechanical necessity: the sentiment of loyalty is caricatured into a cynical perseverance. One thinks of Dalhousie and of the Lawrences. Mr. Kipling has had experience of English life and work in India: his readers, for the most part, have not. But I would ask any reader, who has known English officers and civilians, before, during, and after, their Indian service, whether he has found them quite so brilliant or quite so ill-bred, quite so epigrammatic or quite so self-conscious, as these creatures of Mr. Kipling. Is it, that before leaving home, or while home on leave, or when done with India, they are natural Englishmen; but that an Indian climate, and a share in Indian administration, turn them into machines: men, who seem to talk like telegrams, and to think in shorthand, and to pose, each as a modern Atlas, helping to uphold the Indian Empire, and swearing pessimist oaths at its weight? Mr. Kipling presents English rule in India for purposes of effective fiction, as a huge and ironical joke, or, to use one of his favourite words, as a "grim" comedy. In fact, whenever he gives us the views of life held by men of education and official responsibility, they are the views expressed by his title, *Life's Handicap*. You start with your chances, and make the best of the race, sure to be tripped up half way by the irony of the fates and powers, or baulked at the very finish. In the "Head of the District," a dying man sees his wife crossing the river to meet him, and knows that she will come too late; and his last words are: "That's Polly," he said simply, though his mouth was wried with agony. "Polly and—

the grimmest practical joke ever played on a man. Dick—you'll—have—to—explain."

The one story in the book, admirable from first to last, is "The Courting of Dinah Shadd": the tragedy of his life, told by Mulvaney. The Irishman's story is told with perfect truth and pity: Mr. Kipling makes not one mistake in sentiment. But had Mulvaney's Colonel told the story of his life, Mr. Kipling would have filled it with cheap jests and cynicisms, gall and bitterness.

Years ago, *Werther* first, and *Childe Harold* afterwards, brought into fashion the philosophy of woe and want, and tragic heroics: a perverted sensibility, an affectation of misery and despair; its victims or devotees wept over their sorrows and shrieked at their gods. But the posture was tiring, and at last literature renounced it. Just now, a new philosophy is coming into fashion: it is required of a man that he be virile, robust, and bitter. Laugh at life, and jest with the world: waste no words, and spare no blushes: whatever you do, do it doggedly, and whatever you say, put a sting into it. In sentiment, let Voltaire talking Ibsen be your ideal: in life, rival the Flying Dutchman for recklessness, the Wandering Jew for restlessness, and the American rowdy for readiness to act. Life is short, so stuff it full: art is long, so cut it short. Various men have various methods: some writers cut art short by reducing it to impressions, some by reducing it to epigrams. Which-ever you do, care nothing for beauty and truth, but everything for brevity and effect. You may lead your readers to believe that you have stayed at home, and analysed yourself, till you were sick of yourself; or that you have raged round the world, and found all hollow, without you and within. You can make literature an affair of nerves or an affair of blood: you may paint life gray, or paint it red. But if you would be a modern man of letters, before all else, ignore the Ten Commandments and the Classics. Swear by the sciences, which you have not studied, and the foreign literature, which you read in translation: if you want to make a hit, bring the Iliad up to date: you need only double the bloodshed, and turn the long speeches into short, smart, snapping cynicisms.

Some of these follies, which many writers now take for virtues, are but the accidental vices of Mr. Kipling's work: and it is because he can write so well, that I have ventured to suggest that he often writes far too badly. A writer suddenly and deservedly welcomed with great praise is at once imitated by all sorts of incapable persons; and for one story which has something of his real charm and power, there are twenty with nothing but his casual levities and unfortunate mannerisms. For example, "The Mark of the Beast" is a story of an incident among the more unnecessary horrors of life in India, brought about by "the power of the Gods and Devils of Asia." An Englishman pays a drunken insult to Hanuman, the Monkey-god, in his temple at night: a leper, a "Silver Man," just drops his head upon the man's breast, and nothing more. And gradually, with dreadful warnings and signs, the man's nature is

changed into a beast's, a wolf's. It is an uncanny, haunting story, told with a singular power: but Mr. Kipling does not seem to know wherein consist the real horror and fascination of his own work. A passage of pure and perfect excellence is often followed by one of simple bad taste and feebleness. For example: while Fleete, the werewolf, is lying bound in the house, with his two friends watching, the cry of the Silver Man is heard outside. They determine to capture him, and go into the garden: and "in the moonlight we could see the leper coming round the corner of the house. He was perfectly naked, and from time to time he mewed and stopped to dance with his shadow." That sentence gave me a literal shudder of sudden fear, like the fear of a child in the dark: for complete effectiveness, in the narration of a fearful story, it could not be beaten. It is horrible, but the horror is not strained and emphasised: the simple words do their work naturally. The two men succeed in capturing the leper: they resolve to torture him into removing the spell from their friend. "When we confronted him with the beast, the scene was beyond description. The beast doubled backwards into a bow as though he had been poisoned with strychnine, and moaned in the most pitiable fashion." Well, that is right enough in its way; but Mr. Kipling adds "several other things happened also, but they cannot be put down here." And "Strickland shaded his eyes with his hands for a moment, and we set to work. This part is not to be printed." A row of asterisks follows. Now this suggestion of unmentionable horror is a piece of the very worst possible art: Mr. Kipling means to thrill us with absolute horror, to fill us with shuddering apprehensions of absolute fearfulness. He fails: we feel nothing but wonder and contempt, to find so able a writer fall into so pitiable a device. And he is constantly leading us up to the doors of a sealed chamber of horrors, and expecting us to be smitten with dread. The fearful and the terrible are not necessarily loathsome to the senses, matters of blood and noisome pestilence: they are produced by appeals to the imagination and to the intellect. Running through Mr. Kipling's work, and spoiling its value, is this strain of bad taste: irritated by silly sentiment, he takes up silly cynicism; angry with foolish shamefacedness, he adopts a foolish shamelessness. Rather than let his work win its way by the subtle power of its ideas, he prefers to force our attention by the studied abruptness of his phrases. It is characteristic of the times: General Booth and Mr. Stanley, the German Emperor and General Boulanger, have done much the same thing in practical affairs. But Mr. Kipling, in his profession, is a greater man than they in theirs: and we continue to hope against hope for his ultimate purification and perfection. LIONEL JOHNSON.

Naval Warfare: Its Ruling Principles and Practices Historically Treated. By Rear-Admiral P. H. Colomb. (W. H. Allen & Co.)

This is an inartistic but a very instructive

book. Admiral Colomb is already known as an excellent writer on naval strategy; and he is generally believed to have been the author of some able papers in the *Edinburgh Review* on the general principles of war at sea, and on the illustrations of these in naval history. The volume before us may be described as a work on the philosophy of naval warfare, confined to its purely strategic aspect; and it has been written because our naval literature is almost a blank in this most important province, and because Admiral Colomb is not one of those sciolists who believe that the art of war, whether at sea or on land, has been wholly changed by the material inventions of the last sixty years. The author, in a word, seeks to do for the navy what General Hamley has done for the army—to illustrate the rules of the naval art by examples drawn from the warfare of the past, and to draw lessons from them for the present; and though his book is not equal to *The Operations of War*, it is, nevertheless, a valuable work.

Admiral Colomb compares his volume, with a modest assertion of inferiority, to the profound essay of Captain Mahan, on a cognate subject; and the two works, in fact, have some points in common. But the principal object of the British seaman is to explain to a power superior at sea its true position as a maritime state; the aim of the American is to demonstrate the fatal results to commerce and empire which follow the loss of power at sea; and they regard the questions before them from different aspects. Admiral Colomb, too, does not dwell on naval tactics; Captain Mahan gives us an excellent account of many of the great battles at sea; and this, again, marks a plain line of distinction. As for the volume before us, it is very able, full of thought, learning, correct induction, and well-weighed and judicious comments; and the sketches of several naval campaigns are admirable in their fulness and clearness. Admiral Colomb, however, is sometimes tedious; his illustrations are too copious; he is deficient in purely literary skill, and his language is occasionally involved and obscure.

Two conditions, Admiral Colomb remarks, are required to develop naval warfare, in the broad and legitimate sense of the word. In the middle ages fleets were only employed to transport armies for descents on the land—we pass by the splendid exception of Sluys; ships were not able to keep the sea in bad weather or to appear on the ocean, and the sea itself was a barren domain, not a highway of empire or a vast tract of commerce. Naval warfare was thus confined to "cross raiding," to make use of a happy phrase of the author, to invasions like those which led to Agincourt, though it deserves notice that even for these the command of the sea was of extreme importance. When ships of war became real cruisers, and when trade spread over the Atlantic waters and brought the wealth of many lands to Europe, naval warfare, properly so called, was born; and, as Admiral Colomb justly observes, its true requirements were understood by our great mariners of the Elizabethan era, and

remained unknown to their Spanish adversaries. The command of the sea thenceforward became of supreme importance to maritime states; and it is very remarkable that the best contested struggle recorded by history for this object took place when its value had become manifest, about the middle of the seventeenth century. Admiral Colomb describes at length the strategy of the long naval conflicts between England and Holland; Captain Mahan admirably explains the tactics; and the two authors here supplement each other. Confining ourselves to the work before us, Admiral Colomb clearly shows how, in the first of these wars, the Dutch were too ambitious in aim; they tried to defend their commerce, and, at the same time, to fight the superior fleets of England; and, on the whole, they were plainly worsted. But in the wars that followed they took a better course; they keep their merchantmen within their ports, and concentrated their whole naval force to make head against their powerful enemy, and the issue was certainly not decisive. Admiral Colomb points out what immense results flowed from the temporary command of the sea in those bloody and protracted wars; and it is, indeed, surprising that the Dutch Republic was at once able to endure the terrible losses occasioned by the suspension of its trade and the ravages done by the victorious fleets of England, and yet to invade our shores and to insult our capital.

A student of Captain Mahan's work will hardly agree with Admiral Colomb that the naval tactics of this period were still quite immature and imperfect. Undoubtedly, however, the fleets of the time were very different from those of the days of Nelson: the ships were clumsy, feeble, and badly rigged; they sailed like haystacks, and went to leeward; and they were so unequal in power and size that they were ill-fitted to act in concert. Partly owing to this, naval battles as yet were ill-ordered and confused mêlées; and this gave opportunities to the deadly fireship, the precursor of the modern torpedo, to spread ruin through crowded groups of an enemy. Fleets gradually were formed in regular lines, which engaged each other in parallel order; from this period the fireship declined in value; and we come to the fleets of the eighteenth century. These armaments resembled those of Trafalgar, except that the ships were still inferior; but the "differentiation of naval force," in Admiral Colomb's phrase, became marked; that is, the line of battle was composed of large ships, with a tendency to become equal in size; these always required the support of frigates; and outside and apart from its regular squadrons, every maritime state had numerous cruisers, in order to attack or to defend commerce. Navies thus had acquired the type they retained until the middle of the present century; but there was no naval warfare for the command of the sea on so grand and complete a scale as that which was waged between England and Holland. France, however, was our recognised enemy for the greater part of this long period, and her efforts to contend with England at sea

were incessant. Admiral Colomb describes at considerable length this naval struggle between the two powers; and his sketches of the expeditions of Tourville and Conflans, of the skilful strategy of Torrington and Hawke, and of Napoleon's project of a descent on our shores, covered by a fleet holding the Channel for a time, are excellent in execution and design. On the whole, he concurs with Captain Mahan, that the strategy of France, throughout these years, had one marked and essential defect: she did not boldly contend for the command of the sea, and aim at destroying the fleets of England; she relied too much on her military power, and sought to conquer us by descents on our coasts, employing her naval strength, as a secondary force, to baffle, divide, and deceive her enemy; and this strategy was long doomed to failure. This, no doubt, is confirmed by experience; but there is much to be said for the opposite view; and Napoleon's operations, in 1805, only just missed decided success, so far as landing an army in England. We do not agree with Admiral Colomb that the Emperor's project may have been only a feint: he no doubt hesitated; but his later letters to Villeneuve and Ganteaume seem to us decisive. In all other respects Admiral Colomb's account of this great game of strategy deserves the highest praise.

The command of the sea by a single state, great as its superiority in this respect may be, cannot, however, be really absolute, in the condition at least of the modern world. The navy of England, for two hundred years, has been the dominant power on the ocean, and twice, at least, has nearly "ruled the waves"; but there have always been navies more or less its rivals. Maritime wars, therefore, have been frequent; and these, in most instances, have been attended by invasions, or attempts to invade, hostile territory by belligerent fleets and troops. This opens an immense chapter of naval history, the largest, in fact, that can be examined; and Admiral Colomb has reviewed the subject of descents, or schemes of descent of this kind, with admirable discernment, but at somewhat excessive length. We cannot follow him in his careful narratives of expeditions of this description, from the days of the Armada to those of Sebastopol; it must be enough to say that they deserve attentive study, and display thorough knowledge and philosophic thought; but we would refer our readers to the excellent account of the great contest of 1588, drawn from a paper of Prof. J. K. Laughton, for it places the whole subject in a natural light, and corrects legends which have obscured the facts. We would infer from Admiral Colomb's pages that he lays down four principles, on this most important part of naval warfare, deduced by him from the general experience of the last two centuries. When a sea is open, or, as it may be called, "indifferent," descents of this class will often succeed, though the power that makes them is inferior at sea: this was seen repeatedly in the West Indies, during the maritime wars of the eighteenth century; but such attacks will be usually mere raids, and can scarcely have decisive results. When a sea is guarded by an effective force,

though it may be, at the time, inferior, these enterprises, as a rule, will fail: the Armada is a notable instance; another is Torrington's baffling of Tourville; a third is the French invasion of Egypt, which ended in the destruction of the Nile, though Admiral Colomb has not remarked that Brueys probably could have escaped to Corfu had he not chosen to lie in Aboukir Bay, and that the descent was, in one sense, successful. Expeditions of this kind may have great results, in the case of a power superior at sea; the repeated harrings of the coasts of France in the naval wars of the last century, and the impotence of Spain, after the fight of Pessaro, are two out of a list of examples. But though a power may be greatly superior at sea, a descent ought not to be attempted in the proximity of a hostile fleet, unless this is "masked" and held in check; the neglect of this precaution, though in part to be justified, was an error in the strategy of the allies when they undertook to invade the Crimea.

Admiral Colomb, we have said, confines himself to naval strategy and avoids naval tactics; and he does not dwell on the great changes which certainly must take place in naval warfare, owing to the inventions of the second half of this century. The author has yet to be found who will attempt to tell us what steam, ironclads, huge rifled ordnance, electricity, torpedoes, and, in short, the material discoveries of the mechanism of war, will probably effect in conflicts at sea; experience aided by genius will alone, perhaps, solve this tremendous and difficult problem. But Admiral Colomb most truly remarks that certain principles of naval strategy exist, of general application in all circumstances, however material conditions may change; and it is of supreme importance that these should be recognised, if England is to retain her place in the world. He has really written on this great question only; and he has worked out his conclusions with marked ability, and with a richness of illustration even too lavish. One remark we offer as we close a notice, necessarily too short for a great subject: England owes her empire and her escape from vassalage in the great war with France to her ascendancy as a maritime power; this ascendancy is more than ever needful under the conditions of her present existence, and it must be maintained whatever the cost.

WILLIAM O'CONNOR MORRIS.

Sir George Burns, Bart. By Edwin Hodder. (Hodder & Stoughton.)

THAT the late George Burns was one of the founders of the Cunard line, and that he was made a baronet at the age of ninety-four, probably sums up all that the public know of the subject of this biography. He was, however, a noteworthy man in many respects, and not solely or indeed mainly as a successful merchant. But with every wish to be fair to Sir George Burns's memory, we cannot acquit his biographer of the literary crime of diffuseness. The work under notice runs to more than 500 pages. The story of Sir George Burns's life could

have been amply told in a volume of half that size. Eulogy may not be biography, but it is a vice that savours of charity. Verbosity, however, is an unmixed evil, and in the record of a man of business padding seems strangely out of place. Having discharged a duty in making our protest against what appears to be the growing sin of biographers—prolixity, we cheerfully bear testimony to the merits of this book.

No man ever deserved more than George Burns the distinction conferred upon him by the crown, for no man ever did his work with more thoroughness and success. He was one of those rare men whom his friends could follow with safety in their investments. All that he touched turned to gold, not because he prayed for success, but because his judgment and his care insured it. He was born in the year of Warren Hastings's acquittal. He could remember the magistrates issuing a solemn proclamation against the eating of hot rolls and his mother smuggling hot dainty morsels into his mouth in spite of the injunction. He had heard from his own grandfather's lips the story of 1715, and he survived to read the report of the Parnell Commission. He lived through great changes, and he might truly have said that he played his part in making them. At the beginning of this century the Clyde at Glasgow was scarcely a navigable stream. George Burns remembered when it was possible to wade across it below the foot of the old Broomielaw Bridge, when the fishing nets stood upon its banks. John Fitch, an American engineer, had said in 1784, "Well, gentlemen, although I shall not live to see the time, you will, when steamboats will be preferred to all other means of conveyance, and specially for passengers." Need we add that a man so before his age was considered crazy, and died broken-hearted. Steam navigation from Great Britain to the States was not tried till 1838. Nearly all denounced the notion as nonsense, "as if anybody ever knew iron to float." "Don't talk to me about iron ships, its contrary to nature." This was not the remark of an ignoramus, but of the chief naval architect of one of our dockyards to Mr. Scott Russell.

The ninth and fifteenth chapters of this book are devoted to the story of the Cunard Company, and prove most interesting reading. It was Mark Twain who said "he felt himself rather safer on board a Cunard steamer than he did upon land." The success of the Cunard line was mainly due to the care of Mr. George Burns,

"that each ship added to the fleet should be superior to those which had preceded it; at the same time, the greatest caution was observed never to adopt new inventions, or to be influenced by new theories, until they had been thoroughly tested."

Thus, the Cunard Company waited for years before they constructed the hulls of their ships of iron or adapted the screw propeller. It was always the principle of this great company to leave experiments to others, while they adopted an improvement only when it had been clearly proved so by others. The vastness and variety of the provisioning and coaling of the "floating

hotels" of the Cunard line almost exceeds belief. To take coal alone, about 1000 tons are burnt per day. "This quantity of coal, if built as a wall four feet high and one foot thick, would reach from Land's End to John o' Groat's House."

The late Sir George Burns was a deeply religious man, and his letters bear evidence to this in every line. One of his earliest friends was Dr. Chalmers. It was a sermon of Dr. Chalmers on the text "I am not mad" that made a deep impression on his mind. Dr. Chalmers in one point, and in one only, resembled the infamous Titus Oates. He had a most extraordinary pronunciation. It was "not only broadly national, but broadly provincial, distorting almost every word he uttered with some barbarous novelty." There was nothing in his pale plain face to indicate the power and genius of the man, and yet it is doubtful whether any preacher ever wielded greater influence upon his hearers. When Dr. Chalmers preached his farewell sermon before taking the vacant chair of moral philosophy at the University of St. Andrews, so enormous was the crowd anxious to hear him that a party of the 73rd Regiment had to protect the entrance to the church! Mr. George Burns also knew Edward Irving, and his reminiscences of this large-hearted man are so interesting that we cannot refrain from quoting some of them.

"Irving was physically a powerful man; and, in the days when the road to Blackheath was infested with highwaymen, he was walking alone in the darkening of the evening to London when two men who were lurking about seemed inclined to join him. Irving at once penetrated their purpose of doing him some mischief, and determined to make his presence felt among them. He opened up a conversation by saying, 'I see we are all going the same way—to London, I suppose; let us shake hands and walk together.' One of the men responded, but he found that his hand was in that of one who held him like the grip of a vice; and, seeing that Irving was evidently not to be trifled with, the two men, after a little while, slunk off quietly behind.

"A favourite theme of conversation with Irving when talking with me, especially during his early days in Glasgow, was of the Spirit of God working among men more by the agency of the heart than of the head. Before he went to London, Irving said to Mr. Chalmers that, when he should enter his church in Regent-street, he was determined to open up a career for himself. This he certainly did, but great differences of opinion exist with regard to its value" (p. 109).

Sir George Burns was one of those Scotchmen who do not require a surgical operation to appreciate a joke. There are several indications of his humour throughout the book. The picture of Irving, the huge preacher, with his strange squint, covering his head with a large yellow handkerchief, before commencing his prayer in the pulpit, is certainly a quaint one. We have not space here to dwell on Macaulay's Montgomery, Lord Shaftesbury, Dean Close, and other friends of Sir George Burns. He read Drummond's *Natural Law in the Spiritual World*, but we are expressly told that he did not give the book his "unqualified approval." The death of the patriarch, full of years and honours, in the arms of his son

is well described. It was to him a veritable home-going, and was—

"Not more than the sudden lifting of the latch,
Naught but a step into the open air out of a tent
Already luminous with light."

Although this biography is written with a strong evangelical bias, its perusal will interest all who wish to know more of a vanished generation.

J. G. COTTON MINCHIN.

TWO BOOKS ON THE CAUCASUS.

La Trans-Caucasie et la Péninsule d'Apchéron: Souvenirs de Voyage. Par Calouste S. Gulbenkian. (Paris: Hachette.)

Les Mœurs des Khevsoures, Peuplade Caucasiennne. Par M. V. Dingelstedt. (Geneva: Burkhardt.)

ALTHOUGH he writes in French, we are inclined, judging by his name, to believe M. Gulbenkian to be an Armenian. The main purpose of his journey to the Caucasus appears to have been to study the region of petroleum in a practical way. On this subject his book is full of minute details, and reminds us of the productions of the late Mr. Marvin, whom he frequently quotes.

To the narrative of his journey, which is written in a spirited manner, is prefixed a short sketch of Georgian history and travel. A great deal which he has there given us is unfortunately uncritical, e.g., the stories of Assyrian invasions of the Caucasus and of Chinese colonisation. He furnishes a fair list of earlier writers upon the country; but if the reader desires a more complete one, he will find an excellent account appended to Mr. Wardrop's book, *The Kingdom of Georgia* (1888), with much other valuable information. Important works were written on the ethnology of the country by the late A. Berger; and his successor at the museum at Tiflis, Dr. G. Radde, is well known for his series of splendid monographs, which are more accessible to Western readers, since they are written in German. The *Transactions* of the Caucasian section of the Russian Geographical Society are full of important papers on ethnology, folklore, and language. For philology, the best authorities are Brosset and Tsagarelli, at all events for the Georgian languages. The latter is now professor of Georgian at the University of St. Petersburg. For the non-Georgian languages, excellent work was done by Baron von Uslar, Sjögren, and Schiefner. A useful analysis of some of their labours will be found in the appendix to Mr. Abercromby's book, *A Trip through the Eastern Caucasus*. We are surprised that M. Gulbenkian makes no mention of R. von Erckert's excellent book, *Der Kaukasus und seine Völker* (Leipzig, 1887), which has a good ethnological map.

Our traveller sets out from Constantinople, giving us vigorous but gloomy pictures of the filth and discomfort of the Turkish ports which he passes, bearing witness to the universal decay of that moribund empire. We have a slight sketch of Batoum, which in 1878 had 2000 inhabitants, but now boasts of 18,000. Of course as yet it is not an inviting place; but when the present writer last saw it, he was struck with the

progress it had made. Our author is clearly a good ornithologist; he carefully mentions by their scientific names the various birds which he finds on his route. He visits Kutais, Gelati, and all the well-known show-places. On page 57 he describes the *tesghinka* (not *teskinka*), the national Georgian dance; as regards the *balalaika*, a musical instrument, this is a Malo-Russian word, and not Caucasian, as he seems to fancy. On page 58 he writes as follows:

“Il est rare que le laboureur et le danseur ne fredonnent pas les vieux refrains d'Orbeliani, de Zereteli et du Djavdjavatz (sic), les poètes les plus populaires de la Géorgie. C'est le XII^e siècle qui fut l'âge d'or de la littérature Géorgienne; alors florissaient l'illustre romancier Rustaveli, dont le chef d'œuvre est la *Peau du lion*, et avec lui tous les poètes dont nous avons cité les noms, auteurs de ballades et de chants d'amour, si chers au peuple, et s'il faut l'ajouter, si fréquemment utilisés.”

As regards Rustaveli, this is in the main true; but instead of the other poets mentioned being contemporary with him, they belong to the nineteenth century. Orbeliani died in 1883; Zereteli is still living; and of the family Tchavtchavadze (disguised by our author under the form Djavdjavatz) Alexander died in 1846, while the talented poet and novelist Ilya is still alive.

The story told by M. Gulbenkian of his servant, who was a prince, can be easily paralleled; waiters are frequently pointed out in Georgian hotels who are *kniazia*. The same thing is found sometimes in Poland, where members of the nobility are occasionally seen in very humble positions. Finally, our author arrives at Tiflis, and witnesses its splendours when illuminated in honour of the visit of the Tsar. On p. 91 he comes to grief over the Russian word for (large) railway station, which is simply *vauxhall*, borrowed from the English, but it is metamorphosed by our author into *vaagzaal*, an impossible form with a quasi-Dutch appearance. This picturesque city is well described; but Thibilis is not the ancient spelling of its name, as stated by our author, who is never very happy in his transcription of foreign words; it should be Tphilisi or Tbilisi. On p. 118, where M. Gulbenkian speaks of the Byzantine architecture of the churches of Tiflis, he says nothing of the peculiar style exhibited by the Georgian or Armenian (see Bayet, *L'Art Byzantin*). On p. 124 his account of the connexion between the Georgian and Armenian alphabets is not correct.

After our author arrives at Baku he gives us very full accounts of the petroleum industry, and speaks of the quantity of the oil as far exceeding that of America—as, indeed, the present writer was told in the Caucasus by an American engineer in the service of the Russian government. He considered petroleum to be abundant in many parts of Georgia, which had not yet been thoroughly tested. All this part of the work is full of valuable information, and a good account of the “tank-ships” is given. Some of these are to be seen in the harbour of Batoum. On the whole, we may say of M. Gulbenkian's book that he gives us a great deal of information in an unpretending way, and that he is never dull.

The second work in our list is of a different character. It is the *tirage à part*, to borrow a convenient French phrase, of an article in *Le Globe*, a geographical journal published at Geneva, and the subject is the “customs of the Khevsoures.” It is an ethnological study, and not a narrative of travel. The Khevsoures, according to the statistics of our author (with whom R. von Erckert, previously mentioned, entirely agrees), number 7000, and are a rude mountain people dwelling north of Tiflis and belonging to the Georgian or Kartvelian race. They have already formed the subject of much discussion. Of books about them, it will be enough to mention the valuable monograph of Herr Radde, the director of the museum at Tiflis. Occasional notices will also be found in the *Transactions* of the Caucasian section of the Russian Geographical Society. It is from one of the papers contained in this valuable series, to judge from a note on p. 5 of M. Dingelstedt's *brochure*, that his remarks are mainly taken. Unfortunately the present writer does not possess a complete set of these *Transactions*, and is therefore unable to refer to the particular volume (xiv.).

Visitors to the Tiflis Museum must be familiar with the figures of these strange mountaineers, with their chain armour, like ancient crusaders, and elbow plates. The little work of M. Dingelstedt professes to give us a sketch of their peculiar customs. These are very interesting to the student of popular traditions and tribal laws. The author confesses that, before the Russians made their power felt in these regions, brigandage was the chief mode of livelihood of these picturesque mountaineers. The women have a rough time among them, and, in consequence of the rude circumstances of their daily existence, have lost much of their feminine charm. We get an account of the marriage rites, and the capture of the woman, who may be carried off voluntarily or involuntarily, but she must not be carried off by a man of the same community. The laws of purification are rigid, and remind us of Levitical institutions. Matriarchy prevails to a great extent; upon the maternal uncle fall the duties of the *vendetta*. The Khevsoures are divided into six communes, which group themselves round certain *khati* or sanctuaries. Each *khati* has its annual festival, which is the centre, as it were, of the national life. It is the chief of the commune (*khevisseri*) who presides over the festival, and keeps the flag of the sanctuary. St. George is to all appearance the favourite saint. Vast caves have been discovered in the north of the country used as burying-grounds. Here the dead are found placed in various positions, sitting or lying, clothed in their coats of mail, but without arms, and sometimes holding in their hands musical instruments. There are two kinds of priests among the Khevsoures; and we read of wise women (*mkhithari*), who are occupied in curing ailments or explaining their causes, and giving advice about coming misfortunes by watching the flow of water and other mysterious proceedings. The interesting pamphlet of M. Dingelstedt should not be neglected by our folk-lorists.

W. R. MORFILL.

NEW NOVELS.

- That Pretty Little Horsebreaker.* By Mrs. Edward Kennard. In 3 vols. (White.)
Kilcarra. By A. Innes Shand. In 3 vols. (Blackwood.)
Charlie is my Darling. By Anne Beale. In 2 vols. (Hurst & Blackett.)
Some Emotions and a Moral. By John Oliver Hobbes. (Fisher Unwin.)
Folly and Fresh Air. By Eden Phillpotts. (Trischler.)
Lady Rosalind. By Louis H. Victory. (Digby & Long.)
The Romance of a Madhouse. By A. M. Meadows. (Bristol: Arrowsmith.)
Among the Ruins, and other Stories. By Mary Cecil Hay. (Griffith, Farran & Co.)

If Mrs. Edward Kennard cannot lay claim to the talent of the late Whyte-Melville, she has at any rate caught much of the master's spirit in her hunting stories. There is the same breezy atmosphere and the same healthful, invigorating tone about them. One cannot read such a story as *That Pretty Little Horsebreaker* without feeling that the author is a true lover of that noble animal the horse, and of sport in its best and truest sense. She takes us through many exciting episodes in the field, but these by no means exhaust the interest of her novel. It presents us, in addition, with some faithful pictures of English life as led in what is called “Society,” as well as outside that charmed circle. The heroine, Katherine Herrick, is the daughter of a well-known sportsman, Squire Herrick, whose reputation had spread far and wide. Unfortunately for himself the squire was not content with the pleasures of the country, but became bitten with the Stock Exchange mania. As the result of his speculations he not only squandered his estate, but dissipated the fortune of £25,000 settled upon his daughter. Then, hopelessly ruined, he put an end to his life. Kate was a girl of spirit; and, knowing that she understood the points of a horse better even than most men, she courageously became a horsebreaker rather than live upon the charity of friends. She had two lovers. One was a handsome Guardsman, Captain Mordaunt, to whom she had lost her own heart; and the other was Lord Algernon Loddington, a nobleman, plain of feature, but with a sterling heart, who had loved her from childhood. Mordaunt was a mean, despicable cur, who backed out of his engagement when he found that his betrothed was penniless. To Lord Algernon, on the contrary, Kate's sorrows and poverty only made her the dearer, and she learned before it was too late to distinguish between the selfishness of the one and the magnanimity of the other. Mordaunt's mother, the widow of a city knight, was as contemptible in character as her son. She scandalously neglected the poor parents to whom she owed her being, but, “by dint of going through a great deal of dirt and eating a very considerable number of humble pies, she had managed to attain the fringe of London Society.” But there was a fly in the ointment; Marlborough House was

closed to her. Kate Herrick is a delightful contrast; and the reader cannot fail to be warmly drawn towards this wayward and impulsive child of nature.

Kilcarra is the story of an Irish *vendetta*. Many years before the narrative opens the owner of the Kilcarra estate in Western Galway had been brutally assassinated, and his successor devoted himself to the task of discovering the murderer. He died without having achieved the task, however, and committed it, as a sacred duty, to his heir, Martin Dering, a handsome young Englishman. The latter accepted the trust, from which afterwards he would willingly have been freed, and took the name of his predecessor—French. He goes through imminent danger in pursuit of his object, and, on one occasion, is nearly shot. At last, what manly strength and determination had long failed to do, womanly weakness, tenderness, and beauty are successful in accomplishing. French introduces his young wife to the tenantry, and she immediately captivates all hearts. Through her agency the murderer is discovered, and confesses his crime before dying in gaol, while the hatred of a generation is eradicated. Ida French makes a noble and courageous heroine, developing a moral strength in inverse ratio to her physical. Her power over the most desperate characters is like that of the Irish "whisperers," who could "tame the most unmanageable horse by the breath of some mysterious influence." Mr. Shand writes well and vigorously, and his sketches of Irish life are truthful and realistic. The narrative never lags, but is throughout full of spirit and energy.

Miss Anne Beale's *Charlie is My Darling* demonstrates the intense love and devotion of a sister for a brother. The story is based on a next-of-kin advertisement, the heirs of a Jacob Dauncey being wanted at Montreal to take up the handsome legacy of £100,000. The Daunceys, of Castle Farm, Hollyfield, in England, are convinced that they are the persons referred to, and one of them, the "Charlie" of the title, goes out to claim it. His father follows him, only to find a nearer heir turn up, and to witness his own son breathe his last. Meanwhile, the sister above referred to labours like a slave to maintain the family at home, while her heart is nearly breaking for her absent brother. In the end, matters are so far amicably arranged that the true heir to the property comes to England and marries one of old Dauncey's daughters, while the heart of Squire Weatherley, Charles Dauncey's father-in-law, is softened by his grandchildren. Old Dauncey, who, like many other people, had always been his own enemy, comes to the righteous conclusion that "one can't be one's own enemy without being other people's." The novel is simple and attractive, without being strong. Miss Beale has some rather indistinct geographical notions. Montreal is spoken of vaguely as being in America, and she makes the P. and O. steamers sail to New York.

The new volume in the Pseudonym Library, *Some Emotions and a Moral*, is undoubtedly very clever, but the straining after brilliant sayings almost palls upon the

reader before the end is reached. The "emotions" are concerned with the love passion as variously developed in the several characters, and they give rise to very mixed feelings and incidents. A painful episode at the last enforces the "moral," which is one strongly condemnatory of unsuitable marriages. Godfrey Provence is a truly original hero, which is saying a good deal in these days, and Cynthia Heathcote matches him as the heroine. The course of true love by no means runs smooth. All the characters are well and firmly drawn, even to the most insignificant. There are some smart utterances which are wise, and some which are—otherwise. "Man is at best a learned pig," we are told, who "will root for truffles in Sahara or Paradise." Idealists "think very high, but act on the whole rather low." "Women have often noble impulses, but they fail in acting up to them. Suppose we put it in this way—that women want to be noble, and some men are." Says the beautiful but wayward heroine, "Love me for my faults and not my virtues, dearest, and then I shall never disappoint you. I can always live up to them." This is not the kind of book that can be read indifferently—the reader must of necessity become interested in it.

There is capital fun to be extracted from *Folly and Fresh Air*, albeit as a story it is "neither fish, flesh, fowl, nor good red herring." It is a record of the adventures of two brothers who went down to Dartmoor for a fortnight's holiday, and took up their quarters at Tavybridge. A series of laughable accidents introduced them to the society of the district, and they managed thoroughly to enjoy themselves. The tennis lawn, the penny readings, the church, &c., all entered into their experiences; while one of the two lost his heart to his lovely partner at tennis, Miss Lucy Lynn. The story of the pious station-master, Jinks, who lorded it over a little junction on the South Eastern railway is very good. Jinks had a strip of garden by the side of the line, and he used to try to convert profane travellers by growing—in onions and the like—virtuous maxims such as "Love one Another," "Watch and Pray." Being resolved to outdo himself in a certain annual effort, he set mustard and cress with the object of growing in gigantic letters "God is Love." But the enemy came while he slept, and there came up instead the legend in horseradish, "Jinks is a Idiot." The worst of it was that the horseradish secured such a grip of the soil that it would have almost taken an earthquake to unroot it. That our author can write something good is shown by his description of Dartmoor Forest in autumn.

Lady Rosalind is described as "a psychological romance," and it is all that with a vengeance. Never, in the space of 303 pages, have we ever met with such marvels. Earth, Heaven, and Hell our author lays under tribute, and seems to be equally at home in each. A man is murdered at sea, and having, like Jonah, spent some considerable time in the interior of a monster, he makes his appearance in his old familiar haunts. There is not a character that is not hypnotic or lunatic, except one Colonel

Victor de Burg, and he gets murdered. There are two sisters, one of whom insists on eloping with a cheerful youth named Holzapfel; while the other gets shot by her lover. As for the wonderful experiences of Lady Rosalind and her husband, they must be read to be believed—I mean disbelieved. Rosalind "was a deep philosopher; law she had studied profoundly; astronomy's paths and theology's dreary deserts had she roved; nor were the mysteries of medicine unknown to her." Yet this intellectual luminary—before whom the learning of Girton pales into insignificance—perished miserably, after seeing the "astrals" of herself and her husband.

Miss Meadows has constructed a very taking story in *The Romance of a Madhouse*. A young barrister goes to a dance at a lunatic asylum, and there meets with a beautiful girl who has been unjustly convicted of murder, and confined for life on the ground of insanity. After a couple of conversations with her, he is firmly convinced of her innocence, though the case had seemed one of the clearest which could possibly be conceived on the trial. He sets himself to clear up the mystery, however, and in doing so becomes the hero of many exciting incidents. Ultimately he succeeds, a phonograph being the final means of identifying the real murderer. Of course the lovely prisoner and her courageous champion marry in the end. The story is full of go, and the interest is kept up to the close.

The short stories by Miss M. C. Hay are light and graceful. "Among the Ruins" is the longest but not the best. "Upon the Waters" is, perhaps, the most attractive, but all are readable.

G. BARNETT SMITH.

ROMAN CATHOLIC THEOLOGY.

A Manual of Catholic Theology. By Joseph Wilhelm and Thomas B. Scannell. Vol. I. (Kegan Paul & Co.) Those who are accustomed to study the catalogues of foreign and English publishers are probably aware that the literary activity which is so marked a characteristic of our time is shared also by Roman Catholic theology and philosophy. The fact is instructive, not only as manifesting the solicitude of the Church to bring the culture of her members on all expedient subject matters "up to date," but also as indicating a touching desire to imitate so far as possible the literary methods and products of the world without. For of most recent Roman Catholic works it may be affirmed that they copy assiduously, though not always successfully, current literary fashions. Thus, if the subject be philosophy, the author follows as closely as he can the ratiocination and methods of his fallible and secular, perhaps atheistic, predecessors. For example, in the Stonyhurst Manuals, the most important of which have been noticed in our columns, it is not uncommon to find Hume, Bain, Dr. Martineau, J. S. Mill, and H. Spencer in the hallowed society of Bonaventura and St. Thomas. We presume that the faithful are early taught to discriminate between thinkers so widely divided in their sympathies and objects, and that they are in no danger of confusing the permissible fruit with the baneful product of the tree "in the midst of the garden"; otherwise we should have thought the

juxtaposition a little risky, and should have feared that the ratiocination of Bain and Mill would make sad havoc of the main principles of Bonaventura and his fellow-schoolmen. Nor is this the only marked characteristic of recent books of Romanist theology. A still more significant and ominous feature is their extreme Ultramontanism. They all bear the impress of the Vatican Decrees. Indeed, it would seem that this ecclesiastical brand is a *sine qua non* of all works now issued with the imprimatur of the Jesuits or their Ultramontane allies. It may be likened to the excise labels on bottles of spirituous liquors, testifying at once to their strength and their intoxicating quality. Thus, in the above-named translation of Scheeben's Manual, a work which has obtained some currency in Germany, we find the label affixed in a manner sufficiently noteworthy by Cardinal Manning. As our readers are aware, the Cardinal has committed himself at various times to some startling statements on the subject of the Vatican Council, but we do not remember even from him a more audacious perversion of history or a more striking exhibition of what we must deem deliberate self-obfuscation than is to be found in the following paragraph:

"Of all the superstitions and senseless mockeries, and they were many, with which the world wagged its head at the Vatican Council, none was more profoundly foolish than the jibe that in the nineteenth century a Council has been called to declare the existence of God. In fact, it is this truth that the nineteenth century needs most of all. For as Jerome says, 'Homo sine cognitione Dei, pecus.' But what the Council did eventually declare is, not the existence of God, but that the existence of God may be known with certitude by the reason of man through the works that he has created. This is the infallible light of the natural order, and the need of this definition is perceived by all who know the later philosophies of Germany and France, and the rationalism, scepticism, and naturalism which pervades the literature, the public opinion, and the political action of the modern world. This was the first dominant error of these days demanding the action of the Council. The second was the insidious undermining of the doctrinal authority of the Holy See, which for 200 years had embarrassed the teaching of the Church not only in controversy with adversaries without, but often in the guidance of some of its own members within the fold. The definition of the Infallible Magisterium of the Roman Pontiff has closed this period of contention. The Divine certitude of the supernatural order completes the twofold infallibility of the knowledge of God in the natural and supernatural relation of Himself. This was the work of the Vatican Council in its one memorable session, in which the Councils of the Church, and especially the Councils of Florence and of Trent, culminated in defining the certitude of faith."

The only parallels we can recall to this grotesque travesty of history, with its climax of grandiloquent rhodomontade—"The Infallible Magisterium of the Roman Pontiff"—is to be found where we do not at present intend to search for it, in the advertisements of vendors of popular medicines. Our readers will probably think that, after this outside label of Cardinal Manning's, little further evidence is needed of the prepotent quality of the spirit thus attested; and, in fact, the book itself is "in a concatenation accordingly." But as a further exemplification of the obscurantist teaching and the falsification of history, which has become the monopoly of Ultramontane Catholicism, we must place before our readers a few more extracts from the Manual itself. This, e.g., is Scheeben's account of that *sacrificio dell' intelletto*, which is the self-stultification of all human reason and enlightenment:

"Revelation is especially intended to be a principle of faith leading to an infallible knowledge of revealed truth, and also to be a law of faith by

submitting to which all men may offer to God the most perfect homage of their intellect. Hence it follows that God should provide efficient means to enable mankind to acquire a complete certain and uniform knowledge of revealed truth, and to secure to himself a uniform and universal worship founded on faith. This exercise of God's *Jus Majestatis on the mind of man* is rightly insisted upon by the Vatican Council against the rationalistic tendencies of the day" (p. 17; cf. also p. 114).

Again, this is how the Manual treats the question of Galileo and his persecution by the Church. Our readers will perceive that Scheeben here employs the rationalistic expedient of "Twofold Truth," which the Freethinkers of the Italian Renaissance found so useful, but which various Popes and Councils interdicted in the most uncompromising terms. Like most of the modern Jesuits, however, Scheeben displays a suspicious ignorance of mediæval church history.

"Dogmas may be divided in the same way as the contents of Revelation, except that matters revealed *per accidens* are not properly dogmas. It is, however, a dogma that Holy Scripture in the genuine text contains undoubted truth throughout. And consequently the denial of matters revealed *per accidens* is a sin against faith, because it implies the assertion that Holy Scripture contains error. This principle accounts for the opposition to Galileo. The motions of the sun and the earth are not indeed matters of dogma, but the great astronomer's teaching was accompanied by, or at any rate involved, the assertion that Scripture was false in certain texts" (p. 89).

These extracts, which might be added to *ad libitum*, suffice to show the nature of the teaching which Ultramontanism thinks useful for its enthusiastic disciples. We do not propose to add a word either of criticism or reprobation. To do so would be to lay us open to the charge of extravagant superfluity, such as gilding refined gold or painting the lily.

Peter's Rock in Mohammed's Flood. By Thomas W. Allies. (Burns & Oates.) This is vol. vii. of a series which has occupied the author for thirty years, and which aspires to be, from the Romanist standpoint, an exhaustive account of the formation of Christendom. It thus covers the same ground as the works of Gibbon and Milman from the Protestant point of view. We should have been glad to have been able to speak favourably of an author who displays both industry and research, and who has not confined his authoritative sources to writers of his own communion; but we regret our inability to do so. Mr. Allies seems to us deficient in the historical insight, the insistence on veracity, the breadth of view, which are pre-requisites of his task. This book stands in the same relation to genuine history as a highly-coloured daub in an Italian country church stands to the work of an Old Master. In order to exemplify our meaning, we would ask our readers to compare his chapter li., "Christendom and Islam," in which he takes occasion to blacken Mohammed's character in the most approved fashion of orthodox Romanism—we do not say with Mr. Bosworth Smith's partisan work, but with the critical and impartial estimate of the Arabian prophet which Mr. Bury has recently given in his *Later Roman Empire*, or the late Dr. Badger in his elaborate article in Smith and Wace's Dictionary of Christian Biography. We need hardly add that, on the relation of the Eastern to the Western Church, Mr. Allies is as vehemently anti-Oriental as the most narrow and prejudiced Romanist could desire. He does not scruple to say (p. 489):

"The state of the Eastern Church from the Council of Chalcedon to the final assault of the Emperor Leo III. upon the whole fabric of church government is one continual descent."

He is compelled, it is true, to make large exceptions, but they do not avail more than a slight modification of this astounding dictum. In short, *Peter's Rock in Mohammed's Flood* may be described as an attempt to re-manufacture the history of the later Roman Church in the interests of a narrow Romanism.

The Christ the Son of God. By the Abbé Constant Fouard. Translated from the fifth edition by G. F. X. Griffith. (Longmans.) "This Life of Jesus," says the author, "is an Act of Faith"; that is, it eschews criticism and controversy of the most elementary kind. It takes the four Gospels in their traditional form and weaves their incidents into a picturesque narrative, just as Renan did in his *Vie de Jésus*, with the single difference that the Abbé Fouard's story suffers as much from surplussage and superfetation of picturesque incidents as Renan's history did from poverty and critical scantiness. The Abbé does not even attempt the most rudimentary requirement of his subject—viz., a reasonable sequence of the events narrated. Now it must be obvious to our readers that an "Act of Faith," or manifestation of pure, passive credulity in a subject on which criticism is at the present moment expending her utmost energies, is just as great an anachronism as an *Auto de Fé* of the Spanish Inquisition. However, a book which starts with such an open profession of pious imbecility renders the critic's labour superfluous. Being *super criticam* as Sigismund was *super grammaticam*, it was not intended for readers of the ACADEMY. We will content ourselves therefore with a few extracts, showing that "the critical and imaginative skill," by which Renan gave "a certain glitter to the inventions" of German Rationalists, has been adroitly borrowed by the author to give a fictitious brilliancy to the inventions of the Abbé Fouard. This, for example, is his method of embellishing the story of Christ's conversation with the Samaritan woman (vol. i. p. 194):

"The astonished disciples murmured to each other,

"'Has anyone brought Him food?'

"'My food,' Jesus replied, 'is to do the will of Him who sent me and to accomplish His work.'

"Thus then the work of God was the conversion of the Samaritans, who were now advancing toward Him. The swaying crowds with their white garments fluttering through the fields of the valley below, which in four months more would be ready for the reapers, now gave them somewhat of the appearance of a harvest ripe for the sickle. The Saviour with a glance pointed them out to His disciples."

Again we have the following enhanced picture of the feeding of the multitudes.

"'Make the men sit down,' He said to the apostles. They obeyed His behest; and the people sat down on the long grass in companies of hundreds and fifties. It was still spring-time. The fierce heats of the sun had not yet robbed the Galilaean hills of their soft garment of green; and thus the groups of friends and companions, ranged about in order, made a happy and charming scene which, together with the glowing tints of their oriental robes, left such a vivid picture upon the memory of Peter that in after years he described it to Mark, the Evangelist, as being like gorgeous beds of flowers (Mark vi. 40), extending along the rich green sward" (i. p. 338).

Certainly if Renan be held guilty of allowing his imagination to play too intensely on the Gospel narrative, it is a fault which more than one modern writer of the Life of Christ must be held to share with him, and among the rest must be enumerated the Abbé Fouard.

The Life of St. Thomas Aquinas, the Angelic Doctor, edited by Father Pius Cavanagh, O.P. (Burns & Oates.) The Church of Rome in her extensive and varied Calendar possesses a goodly number of saints, confessors, and

martyrs, whose lives and reputations lend themselves readily to a legendary and pietistic treatment. In approaching such lives the ordinary reader, conscious that he is no longer treading mere terrestrial ground, is quite prepared to take the shoes of his reason and understanding from off his feet. Hence he is not surprised at any number of miracles his saintly heroes are said to have accomplished, or the supernatural events of which they were the objects. They may have raised the dead to life. This need not stagger his faith: it was an every-day performance of legendary saints. Or they may have performed astounding feats of asceticism and self-maceration. This, again, was in the ordinary course of things, and he must feel neither incredulity nor wonder. For the most part, however, these wonder-working saints are not remarkable for culture or intellectual power of any kind. Indeed, it is not a little curious that the thaumaturgic power in these holy personages should be in the inverse ratio of their acknowledged wisdom. But while the greater number of Romanist saints are of this kind, there are a few who owe their reputation primarily to their learning and intellectual attainments. Their fame has been won, not by the signs and wonders of legendary miracles, but by the achievements of erudition and learned industry. Chiefest among them must be placed Thomas Aquinas. Now, the faintest sense of congruity would seem enough to suggest that these intellectual heroes should be treated with a proper sense of their specific and genuine character. For this reason we protest in the strongest manner against the purely legendary and pietistic life which Father Cavanagh, following in the wake of R. P. Joyau's *Saint Thomas d'Aquin*, has compiled in this volume. If any Romanist wishes to do honour to the great Schoolman, he cannot do better than make a summary of Jourdain's two volumes of his philosophy, or still better, compile a catena of passages from the *Summa* and his other principal works, such as his *Contra Gentiles*. In either case, we should have the thinker in his true intellectual character, instead of a biography made up altogether of such puerilities as the following:

"It happened soon after his return to the convent that the saint was attacked with fever, and obliged to remain in bed. Brother Buonfiglio, of Naples, who attended to him, being one night absent, his brother, a young man named John Copa, was charged to watch in the sick room. Suddenly he perceived a brilliant star which entered through the window, rested for some time on the head of the saint, and vanished in the same manner."

That the greatest name of mediæval Catholicism should have been reserved for this treatment—dragged through the mire of a spurious and puerile hagiology—fills us with an indignation which, we confess, we find ourselves unable to put into words.

NOTES AND NEWS.

THE long expected new edition of Mr. Ruskin's *Poems* will be published on Wednesday next.

MR. JOHN MURRAY will publish immediately the elaborate Dictionary of Hymnology, upon which the Rev. John Julian has been engaged for many years past, forming a volume of about 1600 pages. Its object is to set forth the origin and history of the Christian hymns of all ages and nations, with special reference to those contained in the hymn-books of English-speaking countries and now in common use. It will contain biographical notices of the authors and translators, and also historical articles on national and denominational hymnody, breviaries, missals, primers, psalters, sequences, &c.

MESSRS. PERCIVAL & Co. have in the press a work by Mr. Theodore Andrea Cook, entitled *Old Touraine: the Life and History of the Famous Châteaux of France*. The object of the author has been to present, so far as possible, an accurate picture of the old life in the châteaux along the valley of the Loire, the most famous in the history of France, and the most beautiful examples of her art. Illustrations and portraits will be inserted, reproduced from the original paintings, and views and architectural drawings given of the buildings. There will be also an itinerary for the tourist, a map, genealogical tables, lists of pictures, MSS., &c. and an index.

MR. J. M. BARRIE'S new novel, *The Little Minister*, will be published next week.

MESSRS. CHAPMAN & HALL will immediately publish *A Week's Tramp in Dickens-Land*, together with personal reminiscences of the "Inimitable Boz" therein collected by Mr. William R. Hughes, of Birmingham. The book will form a handsome volume of 450 pages, printed on toned paper, containing nearly 120 illustrations. Of these upwards of fifty are original drawings by Mr. F. G. Kitton, from sketches specially made by him for the work. The remainder are by D. Maclise, Luke Fildes, "Phiz" (Hablot K. Browne), Herbert Railton, Robert Langton, William Hull, E. Hull, J. Grego, and C. A. Vanderhoof. The book will include many interesting facsimiles, original letters, and other documents relating to the novelist. Nearly sixty persons in various ranks of life have rendered information or assistance to Mr. Hughes in the preparation of his work.

A MEMORIAL biography of the late Canon Carus, by the Rev. Charles Bullock, will be published at the *Home Words* office in a few days, under the title of *Speaking Years*. The volume will include a selection from the late Canon's writings, and a portrait from the painting by Mr. George Richmond.

MESSRS. WARD, LOCK, BOWDEN & Co. have in the press an illustrated novel, by Mr. J. E. Muddock, entitled *Stormlight*. The scene is laid in Switzerland and in Russia, and, under the guise of fiction, some remarkable phases of Nihilism are described. The author has studied the subject both in Russia and Switzerland, in which latter country he was for some years the *Daily News* correspondent.

MR. GEORGE ALLEN will publish next week a book by Mr. W. Kingsland, entitled *The Mystic Quest, a Tale of Two Incarnations*.

THE second volume of the Rev. E. A. Litton's *Dogmatic Theology on the Basis of the Thirty-Nine Articles*, is announced by Mr. Elliot Stock for early publication.

MESSRS. ROUTLEDGE are bringing out a second edition of Canon Dixon's poem *Mano*.

MESSRS. WILLIAM PATERSON & Co. announce a re-issue of their illustrated library edition of the Works of Robert Burns, edited by the late W. Scott Douglas. This edition will consist of 500 copies, numbered and signed. It will contain all the original steel plates and facsimiles, and will be issued at a cheap price.

ARRANGEMENTS have been made for the publication in popular form, simultaneously in England and America, on November 9, of a revised edition of *Jesus, the Carpenter of Nazareth*, which has been out of print for some time. The London publishers are Messrs. Kegan Paul, Trench & Co.

MESSRS. FREDERICK WARNE & Co. will publish, next week, as the new volume in their standard novels, Lord Lytton's *Cartons*, uniform with their recent issues of *Shirley* and *Jane Eyre*.

MISS AMELIA B. EDWARDS has so far recovered from her recent illness, that she will lecture for the Bristol Literary and Philosophic Club on October 22, upon "The Origin of Portrait Painting"; at Gloucester, on the same subject, on November 2; at Clifton College, on November 5; and in the theatre of the Bristol Museum (for the Ladies' Preventive Mission) upon "The Literature and Religion of the Ancient Egyptians," on November 7. Miss Edwards is also announced to lecture upon "The Origin of Portrait Painting" at Southport, on November 13; and at Leicester upon "The Art of the Novelist," on December 14.

THE Aristotelian Society opens its thirteenth session on Saturday, November 2, when the president, Dr. Shadworth Hodgson, will give the inaugural address on "Matter." It has been arranged to hold one meeting during the session at Oxford and one at Cambridge, for the convenience of members resident at the universities. The meeting at Oxford will be held on November 16, in the common room of Jesus College, when papers will be read by the president and Messrs. B. Bosanquet and D. G. Ritchie on "The Origin of the Perception of an External World." The meeting at Cambridge, the arrangements for which are not yet fixed, will take place in the Easter term.

THE first series of lectures given by the Sunday Lecture Society begins on Sunday next, October 18, in St. George's Hall, at 4 p.m., when Sir James Crichton Browne will lecture on "Brain Rust." Lectures will subsequently be given by Mr. Frank Kerslake, Mr. Walter L. Bicknell, Mr. W. E. Church, Prof. H. Marshall Ward, Mr. A. W. Clayden, and Sir Robert Ball.

FORTHCOMING MAGAZINES.

THE first number of the *Welsh Review*, edited by Mr. Ernest Bowen-Rowlands, is to appear on October 20. Among the contents will be: a poem by Mr. Lewis Morris; the opening chapters of a Welsh story, entitled "Owain Seithenyn"; and articles by Lord Carmarthen, Sir Thomas Esmonde, the Hon. Stephen Coleridge, Mr. Thomas Ellis, the Rev. Elvet Lewis, and Mr. Tudor Evans. The publishers are Messrs. Kegan Paul & Co.

THE forthcoming number of the *Economic Review* will contain the following articles:—"Encyclical Letter of Pope Leo XIII. on the Condition of Labour," by Canon H. Scott Holland; "What is Justice?" by the Rev. H. Rashdall; "The Incidence of Urban Rates," by Mr. G. H. Blunden; "The Socialism of Lassalle," by Mr. G. Binney Dibblee; "The Impediment to Production," by the Rev. Francis Minton; "Darwinism and Socialism," by Mr. T. Kirkup; "The Co-operative Movement," by Mr. W. A. S. Hewins.

DR. HENRY M. FIELD will contribute to the November number of *Harper's Magazine* an illustrated article containing new information about Stonewall Jackson, based upon the materials furnished by Mrs. Jackson's forthcoming memoir of her husband. Mr. Du Maurier's novel, "Peter Ibbetson," will be concluded in the same number.

THE November number of the *Newbery House Magazine* will contain an article on "Sacrament and Confession," by the Rev. Father Black; "The Paris Press and the Paris Poor," by E. R. Spearman; "Wells and Well-Worship," by Thomas Anderson; and the continuation of the monthly review of Newnham's "Alresford Essays for the Times," by Rev. Dr. R. Linklater.

DR. ALLAN, Dr. Hugh Macmillan, the Rev. W. Murdoch Johnston, the Rev. J. G. Kitchin, Miss Payne Smith, and the Rev. A. Boyd

Carpenter will contribute papers for Sunday reading to the November part of the *Quiver*, which commences a new volume. The other contents of the part will include a poem by the Bishop of Derry; papers by Prof. Blaikie, the Rev. John R. Vernon, and Mr. J. F. Rowbotham; three complete stories illustrated; a parable by Lady Laura Hampton; and the first instalments of two new serial stories, viz., "The Heiress of Aberstone" and "Through Devious Ways."

UNIVERSITY JOTTINGS.

THE opening of term at Oxford has been saddened by the serious illness of Prof. Jowett, the master of Balliol. According to the latest accounts, there has been some improvement in the most unfavourable symptoms; but we fear that his condition is still critical.

THE ceremony of unveiling the stone of dedication of the new building of Manchester New College, in Mansfield-road, Oxford, will take place on Tuesday next, October 20, at 3.15 p.m. Later in the afternoon the session will be opened with an inaugural address by the Rev. John Owen, rector of East Anstey, who has taken for his subject "The Modification of Religious Beliefs regarded as a Condition of Human Progress." In the evening there will be a soirée at the Randolph Hotel.

PROF. SAYCE proposes to deliver a public lecture at Oxford on Wednesday next, October 21, upon "The Bearing of Recent Assyriological Discoveries on the Study of Ancient History," with special reference to the Tel el-Amarna Tablets. He will then immediately leave for Egypt, where his address, for the next six months, will be the Post-office, Cairo.

PROF. GWATKIN will deliver his inaugural lecture, as Dixie professor of ecclesiastical history at Cambridge, on Tuesday next, October 20. He is giving two courses of lectures this term upon "Early Church History."

MESSRS. PERCIVAL announce *A Guide to Greek Tragedy*, by the Rev. Prof. Lewis Campbell, of St. Andrews. The writer's hope has been that, by recording impressions made on himself by somewhat close and long-continued study of the originals, he might assist the reader of Aeschylus, Sophocles, and Euripides, whether in Greek or English, to enter more completely into the spirit and intention of their works.

MR. JAMES SULLY will deliver a course of ten lectures this term at Cambridge, in connexion with the Teachers' Training Syndicate, upon "The Theory of Education."

THE board for oriental studies at Cambridge have added to their list of lectures for this term a course on Assyrian, to be given by Mr. S. Arthur Strong, of St. John's College.

THE Hon. Lionel Walter Rothschild has been elected treasurer of University College, in succession to the late Sir Robert Fowler.

TWO courses of popular lectures will be given at Bedford College, London, during the present term by Dr. H. Frank Heath, the professor of English, upon "The Modern Masters of English Fictions"—Dickens, Thackeray, George Eliot, and Mr. George Meredith; and by Mr. Holland Crompton, the professor of chemistry, upon "Passages in the History of a Raindrop," illustrated with experiments.

MR. WILFRED GILL, fellow of Magdalene College, Cambridge, will open a course of lectures at 13, Kensington-square (King's College Department for Ladies) on "The Ethics of Wordsworth, Coleridge, and Emerson," with a free introductory address on Tuesday next, October 25, at 11.15 a.m.

IN view of the proposal, which will shortly come up for discussion, to appoint a syndicate to consider the question of allowing alternatives for Greek in the Previous Examination, Prof. E. C. Clark has issued a pamphlet entitled *Greek and Other Studies at Cambridge* (Macmillan & Bowes). His arguments are not quite the usual ones. While yielding to none in recognising the value of Greek in a liberal education, he protests that the knowledge of Greek required at present is only a sham. If this sham cannot be changed into a reality—and he evidently doubts whether it can—he declares that he will vote for any alternative that substitutes a real knowledge of some modern language other than English. It is not the subject so much as the method of examination which he wishes to see reformed.

ORIGINAL VERSE.

HARVEST THOUGHTS.

CAN the crushed grape foresee the wine,
Or grain between the millstones tell
All it will be, a food divine,
A daily bread? And we, ah well!
May we not be like them at least,
A portion of the Master's feast?

BEATRIX L. TOLLEMACHE.

OBITUARY.

JOHN WILLIAMS.

A LARGE circle of friends will have heard with much regret of the death of Mr. John Williams, the principal editor in the publishing house of Cassell & Co.

He was born in September, 1839, being the only son of the Rev. John Williams, for many years rector of Thornbury, in Herefordshire. He was educated at Marlborough, where he was one of the head-boys in the early days of Dr. Cotton's rule. Having been elected to an exhibition at Trinity College, Oxford, he gained a first class in moderations, and a second class in the final schools (1862), together with Mr. Walter Pater. At one time he edited a musical review, and he was always passionately devoted to music. Twenty-three years ago he became connected with Cassell & Co.; and henceforth all his labour was given to promoting the interests of that firm. It was, we believe, to his fine literary judgment that we owe the "Treasure Island" series, which is now being published in a cheap illustrated form. It was certainly a subject of pride to him that he was thus able to introduce to the reading world an *alumnus* of his old college, under the disguise of "Q." In addition to a general supervision over all the publications issued by Cassell & Co., Mr. Williams was personally responsible for the editing of the Encyclopaedic Dictionary (in fourteen parts or half-volumes); and from this he condensed himself the handy volume known as Cassell's English Dictionary: an Index of the Words and Phrases used in the English of the Present Day (1891).

Hard work did not seem to affect Mr. Williams until the winter of 1889-90, when he was one of the victims of the first epidemic of influenza. From this attack he never really recovered. In the early part of the present summer it became evident that his health was failing. A happy summer holiday in Switzerland seemed to do him good; but immediately on his return home he had a relapse, and he died, very suddenly at the last, on Wednesday, October 7. On Monday, he was buried in the West Brompton Cemetery, after a musical service at St. Philip's Church, Kensington. He leaves a widow and four children.

THE REV. PERCY MYLES.

ON the same day (October 7) died the Rev. Percy W. Myles, who, at a yet younger age, was cut short in a career of high promise by a wasting illness, also connected with influenza. Best known as a member of the Selborne Society, and editor of its monthly magazine *Nature Notes*, his energies overflowed in many directions. Perhaps his speciality was botany, his attainments in which won for him the fellowship of the Linnean Society. But he was equally a student of literature, and an admirable critic. In January of last year he was chosen to deliver a lecture (in English) before the Rudy Institute at Paris, upon "Contemporary English Literature: its Sources, Characteristics, and Tendencies." This was afterwards printed as a pamphlet, and noticed in the ACADEMY of March 15, 1890:

"It covers the whole of the present century, and every department of literature, within some twenty-four pages; but it is written with such brightness and with so much knowledge, that we have found it neither tedious nor impertinent. The author inclines to the conclusion that science is crushing out poetry."

Before his health broke down, Mr. Myles wrote two or three reviews for the ACADEMY, each of which, we have reason to know, attracted attention in the quarters best capable of estimating them.

Mr. Percy Myles was born in February, 1849, at Kilmoe, county Cork, of which parish his father was rector. He was educated at Tipperary Grammar School, and at Trinity College, Dublin, where he graduated as senior moderator and gold medallist in English language and literature. Though he left his native country early, he always retained the patriotic feelings of a true Irishman. Since 1878, he held a succession of clerical appointments in Middlesex, and he was also an agent of the Additional Curates' Aid Society. Ever ready to preach or lecture, he wore out a powerful frame by over-exertion, and never found time to write any book by which his name should be preserved. But he will always be remembered by those who knew him, however slightly, as the warmest of friends, the most thorough of students, and the most modest of critics. A visit from him was as exhilarating as the draught of a sea-breeze. He has left a widow, who shared his literary sympathies, and often helped him in his work. We understand that Mr. James Britten, of the Natural History Museum, has kindly undertaken to bring out the October number of *Nature Notes*.

THE REV. J. HOSKYN'S ABRAHALL.

WE also regret to record the death of the Rev. John Hoskyns Abrahall, whose name will be familiar to readers of the ACADEMY from his frequent contributions on very various subjects.

He was descended from a family that had long been settled in Southern Somerset, and his uncle was well known to a former generation as a Commissioner of Bankruptcy. He was born in 1829, and educated at Balliol College, Oxford, where he gained the Chancellor's prize for Latin verse in 1850, the year before the more famous Charles Stuart Blayds (Calverley). He took his degree in Michaelmas term 1852, where his name appears in the second class, with that of the present Speaker of the House of Commons. In the following year he was elected to a fellowship at Lincoln College, which was then confined by statute to persons born in the diocese of Wells. On Mark Pattison's election to the Rectorship in 1861, he was instituted to the living of Combe Longa, near Woodstock, which had previously been held together with the headship of the college. Dr. Tatham, a notorious Rector in the beginning of the century, used regularly to live at Combe,

and devote more attention to farming his glebe than to academical affairs. Under a later Rector (Radford), Archdeacon Hannah was for some time curate of Combe.

Mr. Hoskyns Abrahall was an old-fashioned scholar, devoted to his books, and fond to the last of turning Latin epigrams. His published works include *Versiculi*: or, Varieties Latin and English; and *Western Woods and Waters*. Within a fortnight his son followed him to the grave. J. S. C.

By the death of Sir Charles Anderson, of Lea Hall, which occurred last week, Lincolnshire has lost one of her most prominent sons. The deceased baronet was born in 1804, and during the greater portion of a long life devoted much attention to the history and architectural remains of his native county. There was probably not an old building in the shire which he had not examined. His *Guide to the County of Lincoln* is far superior to the common run of works of that kind. Sir Charles took great interest in Scandinavian antiquities, and visited Denmark and Norway at a time when they were a *terra incognita* to the ordinary Englishman. His account of a tour in Iceland, which he made many years ago, will even yet repay perusal.

We have also to record the death of Mr. Robert Cooke, who was known to several generations of literary by his position in the publishing house of Mr. John Murray, of Albemarle-street, with which he had been actively connected for no less than fifty-four years.

MAGAZINES AND REVIEWS.

THE *Expositor* for October is in two respects noticeable. First, it contains articles by two new contributors—Prof. Gwatkin and the Rev. J. Llewelyn Davies. The former contributes a short essay on the "Fourfold Revelation of God," which, though not in the least original, we welcome as a personal "confidence." The latter gives a note on *λογισμοί* in 2 Cor. v., which suggests the hope that the distinguished writer is resuming his Pauline studies. Secondly, it lays three more stones in the building which is so slowly and so surely going forward—a reconstructed, popular, but critical view of the Old Testament. Prof. Duff, of Airedale College, gives a study of the development of Jeremiah the man; and the late Prof. Elmslie, a bright study of the Book of Zechariah. Both papers (or addresses) are thoroughly popular, but the first is more directly practical than the second. Prof. Elmslie, in fact, had developed such an intense sympathy with his audience as to be for the moment absolutely untrue to the fundamental principles of the literary criticism of the old Hebrew records. For all that, his sermon-study is still striking, though one needs to imagine preacher and congregation to pardon the otherwise startling concessions made to the Philistines. The other contributors are Dr. Cox, Prof. Marcus Dods, and Prof. Candlish, who continues his discussion of the moral character of pseudonymous books. Let us frankly say that we are disappointed with this second paper. It is very well that the author admits the *locus standi* of the critic and the exegete in the Christian Church. But what is to be said of this sentence: "The conclusion would seem to be that books in which a false authorship is claimed, merely in order to gain the more acceptance for their contents, cannot be divinely inspired, or any part of the canon of Scripture." Surely there is some crude thinking here. Would it not be best to drop these confusing words, "inspired" and "inspiration," altogether in speaking of written historical documents?

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BARRIER, V. Monographie des directions des Douanes de France. Paris: Berger-Levrault. 16 fr.
LANGON, Th. Die Sprache d. jungen Herder in ihrem Verhältniss zur Schriftsprache. Leipzig: Fock. 1 M. 50 Pf.
MANDELKERN, S. Historische Chrestomathie der russischen Literatur von ihren Anfängen bis auf die neueste Zeit. Hannover: Hahn. 6 M.
RÉGAMÉY, F. Le Japon pratique. Paris: Hetzel. 4 fr.
WINTER, J., u. A. WENSCHKE. Die jüdische Literatur seit Abschluss d. Kanons. 1. Lfg. Trier: Mayer. 1 M. 50 Pf.

THEOLOGY, ETC.

- DIETRICH, A. Abraxas. Studien zur Religionsgeschichte d. spätern Altertums. Leipzig: Teubner. 4 M. 40 Pf.
LAGARDE, P. de. Altes u. neues üb. das Weihnachtsfest. Göttingen: Dieterich. 2 M.
LOISY, A. Histoire du Canon du Nouveau Testament. Paris: Maisonneuve. 15 fr.
PFLEIDERER, O. Die Entwicklung der protestantischen Theologie in Deutschland seit Kant u. in Grossbritannien seit 1825. Freiburg-i-Br.: Mohr. 10 M.
WRENDAU, P. Neu entdeckte Fragmente Philos. nebst e. Untersuchung, ob die ursprüngliche Gestalt der Schrift des sacrificis Abelis et Caini. Berlin: Reimer. 5 M.
WENSCHKE, A. Midrasch Tehillim od. hagad. Erklärung der Psalmen. Zum ersten Male ins Deutsche übers. 1. Lfg. Trier: Mayer. 2 M.

HISTORY, LAW, ETC.

- ABU'U-HASAN, J. M. E. Das Mu'mil et Tarih-i Bad'nadirije. (Fasc. I: Geschichte Persiens in den J. 1747-1750.) Hrg. v. O. Mann. Leiden: Brill. 3 M.
CARO, G. Studien zur Geschichte v. Genua. I. Die Verfassung Genua's zur Zeit d. Podestat's (1190-1257). Strassburg: Heitz. 4 M.
HINZ, C. H. Zur Beurtheilung Appians u. Plutarchs in der Darstellung der Ereignisse v. der Ermordung Cæsars bis zum Tode d. M. Brutus. Ottensen: Christiansen. 1 M. 60 Pf.
HUBNER, R. Gerichtsurkunden der fränkischen Zeit. 1. Abth. Bis zum J. 1000. Weimar: Böhlau. 3 M.
KUHN, A. Beiträge zur Geschichte der Seleukiden vom Tode Antiochos' VII. Sidetes bis auf Antiochos XIII. Asiatikos 129-64 v. C. Leipzig: Fock. 1 M. 20 Pf.
LÉMAN, Joseph. La Prépondérance juive: ses origines (1789-1791). Paris: Lecoffre. 4 fr.
ROTH v. SCHRECKENSTEIN, K. H. P. C. F. Graf v. Normann-Ehrenfels. k. Württemberg. Staatsminister (1756-1817). Stuttgart: Kohlhammer. 6 M.
SCHUSTER v. BONSTORF, R. u. A. WEINER. Die Rechtsurkunden der österreichischen Eisenbahnen. 1. Bd. Wien: Hartleben. 18 M.
ZIMMERMANN, F. Acta Karoli IV. imperatoris inedita. Innsbruck: Wagner. 10 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BERTHOLD, A. Lexique de philosophie. Paris: Delaplane. 3 fr. 50 c.
CZUBER, E. Theorie der Beobachtungsfehler. Leipzig: Teubner. 8 M.
DIPPEL, L. Handbuch der Laubholzkunde. 2. Th. Dicotyle, Choripetalae. Urticinae bis. Frangulinae. Berlin: Parey. 20 M.
KIRCHHOFF, G. Vorlesungen üb. mathematische Physik. 3. Bd. Hrg. v. M. Planck. Leipzig: Teubner. 4 M.
MEUNIER, S. Les méthodes de synthèse en minéralogie. Paris: Baudry. 12 fr. 50 c.
MOLENBROEK, P. Theorie der Quaternionen. Leiden: Brill. 7 M.
SCHÖNFLIESS, A. Krystallsysteme u. Krystallstructur. Leipzig: Teubner. 12 M.
VOLKMANN, P. Vorlesungen üb. die Theorie d. Lichtes. Unter Rücksicht auf die elast. u. die elektromagnet. Anschauung. Leipzig: Teubner. 11 M. 20 Pf.
WALLERANT, F. Traité de minéralogie. Paris: Baudry. 12 fr. 60 c.

PHILOLOGY, ETC.

- ADAM, Lucien. Langue Moequito. Paris: Maisonneuve. 12 fr.
BASTIN, J. Etude sur les principaux adverb. Paris: Bouillon. 3 fr.
BELJAMR, A. De la Prononciation du Nom de Jean Law, le Financier. Paris: Bouillon. 1 fr. 25 c.
BLÜNKER, H. Studien zur Geschichte der Metapher im Griechischen. 1. Hft. Ueber Gleichniss u. Metapher in der att. Komödie. Leipzig: Teubner. 8 M.
CARSEL, D. Le Dialecte flamand de France. Paris: Bouillon. 2 fr. 50 c.
COMMENTARIA in Aristotelem graeca. Vol. IV. pars III. Ammonius in Porphyrii isagogen sive V voces, ed. A. Busse. Berlin: Reimer. 7 M.
DICTIONNAIRE Français-Wagap-Anglais et Wagap-Français, par les Missionnaires Maristes. Paris: Chadenat. 10 fr.
IMMERHAU, W. Die Kulte u. Mythen Arkadiens. 1. Bd. Die arkad. Kulte. Leipzig: Teubner. 4 M.
LEFMANN, S. Franz Bopp, sein Leben u. seine Wissenschaft. 1. Hälfte. Berlin: Reimer. 8 M.
MÜLLER, H. C. Historische Grammatik der hellenischen Sprache. 1. Bd. Leiden: Brill. 4 M.
NEUBAUER, A. Petite grammaire hébraïque provenant de Yemen. Texte arabe publié d'après les manuscrits conuus. Leipzig: Harrassowitz. 4 M. 50 Pf.
SALLUSTI CRISP, C. Historiarum reliquiae. Ed. F. Maurenbröcher. Fasc. I. Prolegomena. Leipzig: Teubner. 2 M.
SONTAG, M. Vergil als bukolischer Dichter. Leipzig: Teubner. 5 M.
SPICHT, F. Das Verbum reflexivum u. die Superlative im Westnordischen. Berlin: Mayer & Müller. 1 M. 80 Pf.
TALQVIST, H. L. Babylonische Schenkungsbriefe. Transcribiert, übers. u. commentiert. Leipzig: Pfeiffer. 2 M. 60 Pf.

CORRESPONDENCE.

NOTES ON HERO[N]DAS.

The University, Durham: Oct. 3, 1891.

III. 8. R(utherford): κοῦ, and in his note: "If the reading is sound, this must mean," it becomes of greater importance where etc." Read κοῦ. Cottalus is bent on something worse, and the door is not closed—i.e., there is no stopping him.

III. 10. R. assigns κην τα—καστρον to Cottalus without support from the MS., and reads in 11, τήν γ' ἐμην. Read τήν γε μην, and restore the passage to Metrotime.

III. 19. K(enyon): γαι παρωτερα πολλων, which R. corrects into γαι ΠΑΡΩ τε και ΑΠΟΛΛΩΝ. The uncials apparently indicate that R. regards the words as desperate; at any rate, his remark is that "the words will give trouble." Why not, without further trouble, read και παρωτερα πολλων? Cottalus has thrown his slate between the pallet and the wall, while his knucklebones lie far away in front of the jar, which is used for all sorts of things, among the bellows and nets.

III. 21. K. της ληκυθου. R. corrects: και τη κύθη, and says, "The correction rests upon the belief that ληκυθω—an adscript explaining κύθη—was wrongly substituted for it in the text." But what evidence is there that ληκυθω is an adscript? and how did it come to be in the genitive, if we adopt R.'s reading of line 19? Read της ληκυθου, and take it after παρωτερα in l. 19 (cf. for the gen. Ap. Rh. IV. 982, II. 686).

III. 35. K. τάλης, R. τάλας. Perhaps αι λητ.

III. 43. R. gives κων—τουθε to Lampriscus, without the support of the MS., and reads κοῦ. Read κοῦ, and restore the words to Metrotime.

III. 48. K., καληθῶ ὡστε μηδ ὀδοντα κινησαι. R. corrects thus: ἀληθῶ ὡστε μηδ ὀδοντα κινησαι. The absence of accents on the last two words is, according to R.'s Preface, "intentional." It is meant to suggest either uncertainty or corruption." But κινειν ὀδοντας, "to use one's teeth," occurs in the Epistolar of Timocles (Meineke, Fr. Com. Med. iii. p. 596), and R.'s correction does not seem needed. Metrotime says her son's exploits are the talk of the place, "and they are true, so I can't use my teeth"—though whether this means that she can't eat a morsel because of her son's behaviour, or that she can't fly at his accusers, because the accusations are true, may be uncertain.

III. 50. K. ραίν, R. ράχιν. R. translates thus: "And see how he has peeled all the bridge of his nose in a wood, as if he were a creel-man of Delos, &c." But was "having the bridge of his nose peeled" peculiar to or specially characteristic of a Delian fisherman's occupation? Might we not read ράφιν (a heteroclit accusative of ραφίς - ὑπόδημα Hes.) and translate ὕλην "mud" (cf. Ar. Fr. 697)? In that case λελέθηρκε would not mean "peeled," but "made mouldy" (Ar. Fr. 511), and would appropriately express the action of mud on the leather shoes, while the comparison of the boy with the fisherman (who naturally does stand about in water a good deal) would also be appropriate.

III. 64. K. ἀστράβδ ὀκωσπεροιδε. R. gives these words to Cottalus, without MS. authority, and reads: ΑΣΤΡΑΒΔΟΚΩΣΠΕΡ ὀδα, and says in the notes: "Another crux. Perhaps the initial letters conceal the reading Ἀστράβδος or Ἀστράβδος, when the name would be that of some famous player with the δοράδες." But Cottalus has thrown aside the δοράδες as too childish (this is plain both from the passage which R. misunderstands, 19-21, and from ll. 6, 7), and would not plume himself on being an expert with them. I would suggest that the words belong to Lampriscus, and that they conceal the name of some game with the δοράδες, which it was lawful and innocent enough for a schoolmaster to have heard of and even to be able to name. Read, perhaps, στρατιδ' ὀκωσπεροιδε, "you are not satisfied to play streptid-like your schoolfellows."

III. 67. K. κινευντα μηδε καρφοσι το γ ηδιστον. R. corrects: κινευντα μηδε καρφοσι το γ ηκιστον. But the proverb appears in Ar. Lys. 474, in precisely the same form as in the MS of Hero[n]das. Read: κινευντα μηδε καρφος, εἰ το γ ηδιστον, "I'll make you as still as a mouse, if that's what you want." Of course it is not what the boy wants, but it is schoolmaster humour on such occasions to affect that it is.

V. 29. R. πρὸς Ἀμφυταινὴν ταῖτα, μὴ μὲ πληκτίζου. But it does not seem possible to construe the last three words by themselves. Remove the comma and read μὴ for μὲ: "no more of these toyings with A., if you please."

V. 59-62. K. indicates that ll. 62 and 63 are not spoken by the same person; and it is certain that 63 is spoken by Bitinna. Line 62, therefore, is not spoken by Bitinna; and the indication of the MS. to this effect is confirmed by the fact that εἴθικας (62) is in the second person. I., however, assigns 62 and preceding lines (from 56) to Bitinna, corrects εἴθικας into εἴθικα, and says: "the passage will remain obscure until we have discovered the meaning of ἀχαϊκὰς or etc." The passage as K. gives it is as follows:

(59) εμα τουτοις
τους δυο Κυδιλλ εποψεθ ημερων πεντε
παρ Αντιδωροι τας αχαϊκας κινας
ας πρων εθικας τοις σφυροισι τριβοντα.

R. alters εμα in 59 to μα, μά, changes τουτοις into τούτους, prints εποψεθ without accents to indicate uncertainty, and reads τριβοντας. Now, so long as the meaning of ἀχαϊκὰς is not authoritatively settled, the presumption raised by the words τοις σφυροισι τριβοντα is, I submit, that they are a special make of leg-iron or fetter. If so, there is only one person in danger of having to wear them, not two, and K.'s τριβοντα is right, and R.'s τριβοντας wrong. We must, therefore, separate τουτοις τους δυο from τριβοντα, find some construction for the words τουτοις τους δυο, and something for τριβοντα to go with. Read ελα τούτους | τους δυο, κύδιλλ, "send off this pair," i.e., Pyrrias and Gastron (for ελα, see Pind. Isth. v. (iv.) 48). At this point Gastron breaks in. Read εμ' ὕψαι. Gastron has worn the "Achaean" before, and appeals to Bitinna not to put him into them again so soon.

V. 89. K. και Γερνη εις πεμπτην. Read, perhaps, και γενεσια δ'. The γενεσια was a domestic festival in honour of the dead (cf. v. 84, ἐπήν δὲ τοῖς καλοῖσιν ἐγχευτλάσωμεν) held on the fifth of Boedromion (Mommson, Hecrotologie, p. 209 ff.).

V. 85. K. ἀξίς τὸτ ἀμ[ε]λι τ[η]ν εορτην ἐξ εορτης. R. translates, "You will then wed her . . . the one feast following on the other." But is it likely that the jealous woman would allow Gastron to marry anyone? Translate, "after our offerings to the dead, of course you will have a fine time."

VI. 15-17. K.:
αλλ ουνεκεν π[ρ]ος σ[η]ληθον εκποδων ημιν
φθιρεσθε ιω βυστρα ω[τα] μουνον και γλασσαι
τα δ αλλ εορτη.

R. gives these lines to a δούλη, and says "a passage which will give trouble." May not the first five words be given to Metro, who is just beginning to explain the object of her visit, when Coritto, noticing that the maidservant is pricking her ears, turns on her, bids her be off (for ἐκποδῶν absolute see L. and S.), curses her (id., for φθιρεσθε), says she is all ears and tongue; but, as for her hands, &c., with which she ought to work, they are good for nothing but a holiday?

F. B. JEVONS.

Campb^ltown: Oct. 10, 1891.

Mr. Nicholson has laid down one of the principles which must regulate the restoration of the text of Herondas—that the indications given by the papyrus must be closely followed, or at all events must be treated with more respect than has been shown towards them by Mr. Rutherford. There are at least two other principles which it is worth while to state explicitly.

(1) Herondas is not an incorrect or ungraceful writer. His Greek is fluent, simple, and idiomatic. Inelegent or unusual expressions are not to be attributed to him without necessity.

For instance, in I. 82,

τῆ, Γύλλι, πῖθι· δὲῖξον οὐ βαρυνθεῖσα,

is more likely than οὐ δ' ὀργισθεῖσαν. (I suggest βαρυνθεῖσα, because Mr. Kenyon marks ten letters as missing. In this portion of the text the scribe writes ει, not ι, so that βαρυνθεῖσα has ten. But no doubt there are other words which would satisfy the condition).

Again, in I. 49, the text runs—

ἀ σοι χρ . . . ζουσι' ὠδ' ἔβην ἀπαγγέλλαι

R. prints χρονίζουσι'. But would Herondas say

ἔβην ἀπαγγέλλαι when he meant ἔβην ἀπαγγελοῦσα? The missing participle may have been "desiring" or "wishing"—perhaps χρονίζουσα. The shortening of the η is not an insuperable difficulty, or there may have been a form χρονίζουσα.

In I. 68 Mr. Kenyon decipheres

μάτην γὰρ Μάνδριος κατακλαίεις

For this R. reads κατακλαίεις. But κ is not very like π; and the meaning of κατακλαίω with the genitive is apparent from v. 59, ἀλλά μεν κατακλαίεις, and could not mean "to deplore Mandris." κατακλαίσεις would be nearer the letters—"you scheme against Mandris, or weave fictions to his detriment"—but it is not altogether satisfactory.

Further, Herondas must be assumed to use words in their current and familiar senses.

In II. 65. τὰ ὑπέρθυρ' ὄπτιά means that the lintel is roasted or blackened with fire (compare l. 35), not "all that lies inside the door is exposed to view."

In III. 30 f., ῥῆσιν οἶα παιδίσκων | ἢ ἐγὼ μιν εἰπέην ἢ δ πατήρ ἀνώγωμεν means "when we tell him to recite a piece or passage, which a small boy may be expected to do," not "the boy is asked to explain the meaning of παιδίσκος" (R.).

L. 33—ἐνταῖθ' ὄκως νιν ἐκ τετραμήνης ἦθεῖ

means that he dribbles out the words or ῥῆσις as from a leaking pitcher (ὕδριος or προχοῦ), so that his aged and infirm father is unable to follow. Towards the end of the piece hopes seem to be expressed that chastigation will improve his delivery.

Perhaps in the last line but one we should read

σὺμποδ' ὠδ' ἔπη χεῦντα,

"pouring out his verses fluently." (Herondas himself would write ἔπαι, but there is a good deal of Atticisation in the text. σὺμποδα is, I think, right, after the mention of fetters in the preceding line. In the last line, read οἶσαι θεαί.)

The normal usage of verbs again must be assumed, not uses of which there are only a few dubious instances. In IV. 44, R. reads

καρκί', οὐ με ζεις:

and translates, "you snail, how you make my blood boil." I do not know whether καρκίνος ever meant a snail, but ζῶ is commonly an intransitive verb. But did Herondas write ζεις at all? The text is intelligible—θρεῖσα καρκίνου μεζορ, staring with wider and more vacant eyes than those of a crab.

In III. 10-11 R. reads

κῆν τὰ Ναυιάκου κλαῖσω
οὐκ ἂν ταχέως λήξει τήν γ' ἔμην παίστην.

But λήρω is an intransitive verb. L. and S. give one or two instances of an acc. following it; but it is the χείρας or μένος of the subject of the verb—a very different thing from real transitiveness.

By assigning the words κῆν . . . παίστην to the boy Kottalos, Mr. Rutherford raises a question involving the second principle which I wish to formulate.

(2) The dramatic propriety of what is said must always be very carefully considered. Herondas is by no means deficient in subtlety of characterisation and delicacy of touch. To begin with the passage just referred to. The words quoted are much more effective as part of Métrotimé's speech; and there is the further objection that if κῆν τὰ Ναυιάκου κλαῖσω be given to Kottalos, the words must mean "if I receive such a thrashing as N. got," which is not what the origin of the phrase indicates. Until some explanation or better emendation of ἢ ὑρῆ κείται is forthcoming, I take it that Métrotimé said something like this:

καὶ (= καὶ οὐ) μεν ἐς θύρην φοιτᾷ
τοῦ γραμματίστου καὶ τριηκὰς ἢ μικρῆ
τὸν μισθοναίτεῖ

The last day of the month comes, and the fee has to be paid before Kottalos has put in an attendance; and if I weep my eyes out, he wont stop playing the truant. τήν γε μὴν παίστην ὄκουπε κ.τ.λ., and he has found the way to the "gambling hell," where low characters congregate, παίστην being a place where games are played, not "play" or παιδί (compare l. 64).

Mr. Rutherford has sinned more than once against the canon of dramatic poetry in this piece. In l. 34, only the words Ἄπολλον ἀγρεῦ belong to Lampriscus; they are an exclamation of surprise—surprise that so much excellent teaching should

have produced so little result. What follows is spoken by Métrotimé. How would Lampriscus know about the grandmother of any one pupil? Métrotimé proceeds: τοῖ-το, φημί, χῆ μαμῆ τάληθῆ (?) εἶρε σοι κ.τ.λ. It is quite true; it is so conspicuous that his grandmother will testify to it, little as she knows of letters. Again, in l. 43, καὶ (= καὶ οὐ) τόσος λόγος τοῦδε belongs also to Métrotimé. According to R., Lampriscus makes the pointless and inappropriate remark, καὶ τόσος λόγος τοῦδε (καὶ Ionic for καὶ). Métrotimé says—it is one of Herondas's happy touches—"And he doesn't matter so much—we should be well rid of the little wretch—but when winter comes I have to pay for the broken tiles."

In 59-60 I take Euthias, &c., to be schoolfellows of Kottalos, not slaves. In l. 61 it would be safer to assume that ὄκασπερ ὄδε (like your schoolfellows) belongs to Lampriscus's speech, and to look for some adverb descriptive of a game, and to be construed with παίζειν (l. 63) in the letters ἀπτροβδ. In l. 70, πρὶν χολῆ βῆξαι seems to be right (reading χολῆ, a slight change), before I cough or choke with anger. R. writes—πρὶν χολῆν λῆξαι, making Lampriscus speak of his own anger as a transitory outburst! In the next line, μὴ μ' (= μὴ) ἰκετεύω, Ἀδμπρισκε is not very difficult. Πρίσκε is at least unnecessary. Mr. Rutherford would be surprised if a pupil, awaiting chastigation, addressed him as "Ruther" or "Therford"; and even a Greek γραμματιστής, whose social position and dignity were not very great, might be supposed to feel some astonishment. If it is suggested that Κόττιδος in the next line stands for Κότταλος, we should have the unusual phenomenon of a boy Francis calling himself "Fanny."

There are several passages in the Μεστροπός (I.) where dramatic propriety comes into play. In l. 7 I fail to see how καλεῖ τις can be said either by the servant or by Métriché. Métriché already knows that there is somebody at the door (l. 1). The servant says καλεῖ (sc. δέσποινα, compare V. 56), "my mistress is calling." Then Métriché's voice is heard, τίς ἐστιν; but, before Threïsea has time to answer, Gullis herself presses forward and answers the question (it's Gullis, dear old Gullis), bidding the servant stand aside (στρέψον τι, δούλη—the slightly contemptuous and unfamiliar δούλη belongs to the visitor).

In l. 42, κείνος ἦν ἔλεθρ belongs to Gullis, whose speech is uninterrupted. Métriché does not treat the proposal as a practical one, of which the details are worth considering. She lets Gullis say her say, and then refuses in the strongest terms. In ll. 43-47 there is scarcely enough evidence to justify a serious attempt at restoration; but Gullis perhaps said something like this:

κεῖνος ἦν ἔλεθρ,
οὔτοι τὸ πραχθὶν μῆδὲ εἰς ἀναστροφή.
(not a soul will bring up the past against you)
μένει δ' ἴσως—τὸ δέημα δ' ἄγριος χεῖμῶν
ἴσως ἂν ἀφέλοι τοῦτο—κούδὲ εἰς ὄδων
τὸ μέλλον ἡμέων· ἄπτατος γὰρ ἀνθρώποις
τύχη πλανητῆ τ'· ἀλλὰ μὴ τις ἔστηκε
σύνεργος ἡμέων (οὐ ἡμῶν)

Μητρ· οὐδὲ εἰς κ.τ.λ.

(I had arrived at σύνεργος before seeing Mr. Nicholson's notes. It is practically traceable in the text.)

L. 87 is probably to be assigned to Gullis. She speaks of herself in the third person—ἥδιον' οἶνον Γύλλις οὐ πέπωκε. Métriché has more tact than to praise her own wine as the best obtainable.

In l. 89, Μυρτάλη and the other, whatever her name was, are not daughters of Métriché, but young women under the control of Gullis (compare γυναι ταῖς νέους in l. 75, tell such tales to your own young women). Gullis hopes that they may remain young—i.e., manageable, or, perhaps, not insensible to passion while she lives.

In the Ἀσκληπιᾶ ἀνατιθεῖσαι there is a passage where Mr. Rutherford has violated three principles at once—that of dramatic propriety, normal grammar, and unreasonable adherence to the tradita scriptura. It is ll. 82-84:

ευμενης ης
καλοῖς ἐπ' ἰροῖς ταῦδε κῖ τινες τῶνδε
εἰας σκηνηται τε και γενης ασσον

Here he reads

καὶ τις' ἐκ τῶνδε
ἔψ, ὀπνίηται τε καὶ γενῆ' ὄσσοε.

"May she not only find a husband, but fill thou her with offspring." Is the subjunctive ever so used in Greek? Would not *nubal* be represented by *ὀπιέσθω* or *ὀπιούτο*? and *γενῆ* *σάσσε* would most naturally mean "inflict upon them the encumbrance of lineage," or "saddle them with inconvenient relatives"! (It is due to Mr. Rutherford to say that this unhappy phrase is not his own, but suggested to him by a coadjutor). But is the text unsatisfactory as it stands? "Be propitious to them and to their husbands and relations," *καὶ εἴ τινας τᾶνδε ἔασ' ὀπιηται τε*—not an unlikely substantive from *ὀπιώω*, though it does not seem to be otherwise known—*καὶ γενῆς ἄσσον*, near them in race or descent, *γένει προσήκοντες*.

I add a few miscellaneous suggestions towards the establishment of the text.

I. 3. *τίς τὴν θύρην;* (sc. ἀρρόσει); *ἔσῶδε!* (come in!)

37. *κατ' οὖν λήσεις γηῶσα = λήσεις οὖν καταγη-
ῶσα κ.τ.λ.*

This is best taken as a question: "will you then . . . ?"

In 53 and 56 I should prefer to read

ἄνδρας δὲ Πισῶ κ.τ.λ.

and

ἰδὼν σε καθόδῳ τῆ' κ Πισῆς,

unless some satisfactory account of *Μισή* can be given. This would provide a more illustrious career for the redoubtable Gryllos, and it is graphically not very difficult. Both quantities, *Pisa* and *Pisa*, are well known. The following words were, perhaps, *ἐκύμνη* | *τὰ σπλαγχν'* *ἔρῳ* *σε κ.τ.λ.*

II. 71 f. *ὦ γῆρας*
σοὶ θυέτω· ἐπεὶ σπλῆν' ἂν ἐξεφύσησεν,
ἄσπερ (Φιλίππος?) ἐν Σάμῳ κοθ' ὁ [βρέθος?]
γελᾷς; κίναϊδός εἰμι . . . ἄλλ' ἔκη' ἀλκῆς
βαρτέων λεηλατοῖμ' ἂν, εἰ Θαλῆς εἴη.

σπλῆνα and *λεηλατοῖμι* have been suggested to me by my friend, Mr. E. J. Palmer. Battaros says: Let him thank my old age for his escape. His audacity would have been knocked out of him otherwise, which happened to that overbearing Philippos in Samos. You smile, Thales? My position in society may be a humble one, but in the matter of personal courage I should be able to despoil a Thales any day.

He proceeds (l. 79):

ἔρῳ σὺ μὲν ἴσως Μυρτάλης· οὐδὲν δεῖνόν.
ἐγὼ δὲ (πυρᾶν?)—ταῦτα σοὺς ἐκεῖν' ἔξεις κ.τ.λ.

You are in love with Myrtale. Well and good. I have an affection for my bread and butter (*πυρᾶ*, in the sense of *τὰ ἄλφια*, or the money which buys them—compare ll. 19-20). Give me the one and you shall have the other; or, if your passion is so very ardent, purchase her outright, and use your own property as you please.

III. 7. *αὶ δορκάδες*. How did Mr. Rutherford fail to see that *ἀσπράγαλοι* was an intrusive "adscript"? The fem. article belongs to the missing word, and the line is unmetrical as it stands.

75. Perhaps

οὐδ' ἔκου χάρις (or ἔκοι)
οἱ μύες ὁμοίως τὸν σίδηρον τρώγουσι

not even selling him for export to a country where the lash is hard enough to bite into steel—not even there would there be punishment severe enough to keep him straight.

97. Read *αὶ σαὶ θεαὶ βλεποῖεν*

IV. 86. *ὅπως βέβηκεν*, how it stands, its attitude.

None of these readings involves much deviation from the text. For instance, Mr. Kenyon's specimen page suffices to show that *τασ γρα* might be almost indistinguishable from *τα σπλ* (l. 77), in a handwriting not very dissimilar from that of the scribe whose copy we have. It is to be hoped that a certain number of conjectures will be either decisively confirmed or finally put out of court by further examination of the papyrus—examination directed upon the particular letters involved.

W. R. HARDIE.

"MEASURE FOR MEASURE" (ACT I., SC. I.)

London: Sept. 17, 1891.

"Of government the properties to unfold, Would seem in me to affect speech and discourse, Since I am put to know that your own science Exceeds, in that, the lists of all advice My strength can give you: then no more remains But that to your sufficiency as your worth is able And let them work."

This passage has always been a stumbling-block to editors of Shakspeare. Various suggestions have been made with a view to removing its acknowledged obscurity; but no proposed reading has obtained general acceptance. I venture to think that the difficulty may be fully met by the following slight changes:—(1) After "strength" insert "I." (2) After "remains" place a colon. (3) For the succeeding "But" read "Put."

The Duke first avows his inability to instruct Escalus, whose knowledge "exceeds the lists of all advice"; but he continues, "My strength [authority] I can give you, then no more remains." Having knowledge, and invested with power, nothing more is required to constitute him an effective ruler. "Put that [my deputed authority] to your sufficiency [knowledge and ability] as your worth is able [as your virtues fit you to do], and let them work." After a few more words he gives Escalus his commission.

Dr. Johnson devotes a long note to this passage, and paraphrases it in accordance with the meaning which he seeks to give it by some verbal changes of no value; while he misses the point that Escalus only received power with the gift of his commission, and makes the Duke say, "Your virtue is now invested with power equal to your knowledge," when as yet it was not.

The slight change I propose is consistent with the probability that the Duke's speech would express his intention to invest Escalus with authority, of which the actual text gives no indication. Moreover, if my reading may be accepted, it disposes of the rather extravagant conjecture of Theobald and Malone: that two half-lines are missing after "sufficiency"—half-lines which Sir T. Hanmer boldly ventured to supply "ex hypothesi." The peculiar expression, "I am put to know," has been objected to, but parallels the modern expression sanctioned by such a master of English as Mr. Ruskin, "To be by way of knowing." In his article on "The Black Arts" Mr. Ruskin says, "Though I am by way of knowing as much geography as most people."

S. T. WHITEFORD.

GUILLAUME DE DIGULLEVILLE.

Stanhoe Grange, Norfolk: Oct. 7, 1891.

A somewhat lengthy discussion took place in the ACADEMY two years ago (March, 1889) as to the correct spelling of the name of the author of the *Trois Pèlerinages*. In view of the recent announcement that an edition of the French text of these poems is in preparation for the Roxburghe Club, it may be as well to point out that M. Gaston Paris (*La Littérature Française au Moyen Age*, 2^e éd.; p. 311, l. 23, p. 313, l. 39, p. 314, l. 15) has now definitively adopted Guillaume de Digulleville as the correct form of the name, Digulleville being apparently a place in Normandy in the modern Department of Manche. It may be added that this particular form of the name was not mentioned in the discussion referred to above.

PAGET TOYNBEE.

PAPAL INFALLIBILITY.

Louvain: Oct. 10, 1891.

In his remarkable review of Miss Brane's *Life of St. Dominic* (ACADEMY, October 10), Mr.

Arthur Galton says: "The difficulty is to believe that the same authority should be at once semi-barbarous and infallible." He is in the right, and no one will ever contradict him. But these words show that the reviewer, like many thousands of others, has no true idea of Papal Infallibility. This has nothing to do with impeccability; and no Catholic has ever believed that the Pope is impeccable. Infallibility is concerned only with the teaching of dogmas, and, in this respect also, it has very narrow limits in the minds of Catholics. It consists only in this assumption, "that the Pope is a true witness of the Christian Faith": that when, after a long and minute study of the matter, and accurate historical researches, he declares, in the name of the whole Church, that this or that dogma has been always believed by Christians, his testimony is assumed to be true and free from error. Papal Infallibility is only that and nothing more.

C. DE HARLEZ.

"THE SCAPEGOAT."

Hawthorns, near Keswick: Oct. 10, 1891.

In acknowledging the justice of Mr. Budgett Meakin's criticisms of what is called the local colour of *The Scapegoat*, and in telling you that I have asked the printers to correct such of the minor errors as relate to the spelling of Moorish words and proper names, will you permit me to say how much my book owes to the graphic and accurate sketches of travel which that brilliant young Tangier journalist has contributed during the past six or seven years to the pages of the *Times of Morocco*?

HALL CAINE.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 13, 4 p.m. Sunday Lecture Society: "Brain Rust," by Sir James Crichton-Browne, illustrated with Drawings and Diagrams.

4 p.m. South Place Institute: "Africa: its Past and Future," by Mr. J. Scott Keltie.

7.30 p.m. Ethical: "Luxury and Refinement," by Mr. B. Bosanquet.

MONDAY, Oct. 13, 5 p.m. Hellenic: "The Old Hecatompedon," by Mr. Penrose; "The Vitruvian Account of the Greek Stage," by Mr. Louis Dyer.

8 p.m. Royal Academy: "The Head and Face," III., by Prof. W. Anderson.

WEDNESDAY, Oct. 21, 8 p.m. Microscopical: "The Foraminifera from the Gault of Folkestone," by Mr. F. Chapman; "New Infusoria from the Freshwaters of the United States," by Dr. A. C. Stokes; "Leach's Lantern Microscope," Demonstration, by Messrs. W. J. Chadwick and W. Leach.

THURSDAY, Oct. 22, 8 p.m. Royal Academy: "The Upper Extremity," I., by Prof. W. Anderson.

FRIDAY, Oct. 23, 8 p.m. New Shakspeare: "The Analogues of the Story of Marina, and the Origins of the Story of Lear," by Mr. P. Z. Round.

SCIENCE.

A NEW TRANSLATION OF THE CHALDAEAN EPIC.

Edubar—Nimrod. Eine altbabylonische Heldensage. By Alfred Jeremias. (Leipzig: Teubner.)

It was unfortunate for Dr. Jeremias that his interesting little book on the Chaldean Epic was in type before Mr. Pinches announced his discovery of the true name of its hero. At the same time, it says but little for the critical judgment of the German scholar that he should not have accepted the correct reading of the name at once, and have seen that it represents the Gilgames of Aelian. Dr. Jeremias, indeed, is evidently a philologist, rather than an historian or a critic. In his Appendices on the relation of Istar to Semiramis and of Gilgames to Heraklès, though his instincts lead him in the right direction, he adopts a hesitating tone, which

indicates that he is treading on unfamiliar ground. The Appendices in question should either not have been written or else have been worked out in fuller detail.

The bulk of the book consists of an introduction to the ancient Chaldean Epic, which recounts the Twelve Labours of Gilgames, and a translation or paraphrase of its contents so far as they have been preserved to us. The admirable edition of the text by Prof. Haupt has been made the basis of the new translation. Since the publication of George Smith's *Chaldean Genesis* in 1875, our knowledge of the Assyrian vocabulary has made great strides; nevertheless, it is striking how little substantial difference there is between the latest rendering of the Epic and that given for the first time by the English Assyriologist, in spite of the patronising tone adopted by Dr. Jeremias towards the latter. The difference lies in the meaning attached to individual words rather than in the general sense of the passages in which they occur.

It is needless to say that Dr. Jeremias's work as a translator has been well and carefully done, and that everyone who wants to see the translation of the Epic brought up to the present level of knowledge ought to procure a copy of the book, the price of which, moreover, places it within the reach of the poorest scholar. Let him remember, however, that the title of the book has already become obsolete. The provisional name of Izdubar applied to the hero of the Epic in default of anything better has vanished into thin air, and the identification with the Biblical Nimrod has met with the fate which it deserved. The identification, in fact, proved how much the Assyriologists had to learn in the way of historical and Biblical criticism.

Dr. Jeremias has added some well-chosen illustrations to his work, among which it may be noticed that the divine figure falsely identified with Merodach by George Smith is rightly described by him as a figure of Istar. But why does he call Ubara-Tutu, the father of the Chaldean Noah, Kidin-Marduk, and Xisuthros, the Chaldean Noah himself, Sit-napishtim? They happen to be two of the very few Babylonian names whose real pronunciation has been certified to us by Greek tradition. It augurs badly for the historical sense of the Assyriologists if they prefer their own readings to those of Bérossos. Nor can Dr. Jeremias be right in identifying the "twin" mountains of Mäsu, through which the sun passes at rising and setting, with the desert plain of Mas in Northern Arabia.

It is the privilege of a reviewer to pick out the flaws in the book he criticises, and to say but little about the rest of the work. In a progressive science like Assyriology errors of detail and differences of opinion are inevitable, and do not detract from the value of a good piece of work. And Dr. Jeremias's book is not only a good piece of work, but a useful piece of work as well.

A. H. SAYCE.

CORRESPONDENCE.

THE CELTIC ETYMOLOGIES IN FICK'S COMPARATIVE DICTIONARY, VOL. I.

Alum Bay, Isle of Wight: Sept. 7, 1891.

The first volume of the new edition of Dr. Fick's Comparative Dictionary of the Indo-Germanic Languages contains a large number of Celtic etymologies; and the reviews of that volume by Prof. Sayce in the ACADEMY for September 5, 1891, and by Prof. Victor Henry in the *Revue Critique* for August 17, 1891, are so worded as to convey the impression that all or some of these etymologies are due to me. I wish to state distinctly that this is not the case. My share of the new edition—the *Wortschatz der Keltischen Spracheinheit*—is confined to the second volume, and the MS. is still in the hands of the translator, Prof. Bezzenberger, by whom alone it has been utilised.*

My object in making this statement is partly to disclaim the credit of many excellent combinations which are Dr. Fick's, not mine, and partly to relieve myself from responsibility for some etymologies which seem to me erroneous. Such are the following:

P. 3, l. 24, The Ir. *ind, inn* "end," Old-Welsh *hin*, may be cognate with Goth. *andais*, but cannot come from **ántos*, which would yield *ét* in Irish.

P. 17, l. 2, p. 167, l. 28, and p. 352, l. 21, in Old-Ir. *om* "raw," which Dr. Fick writes *óm*, and compares with *óμως*, Skr. *áma*, the *o* is short.

P. 21, l. 23, camb. *páp* "jeder." Read *pavp*.

P. 35, l. 28, p. 403, l. 32, the Old-Ir. gloss *ad-gaur* "I address," "I entreat," should be connected with *γᾶρος*, and not with *ἀγορά*, &c. Dr. Fick was misled by the lemma *convenio*, which here means "I accost," not "I assemble."

P. 43, l. 32, for *cedidit, read cecidit*. Here and elsewhere I correct an obvious misprint.

P. 46, l. 19, "altirisch *cu can* m. Hund" should be *cú*, m. gen. con.

P. 47, last line, p. 427, l. 22, *Clotri* (= O.H.G. *Hloterich*) is Cymric, not Irish.

P. 49, l. 9, p. 420, l. 10. As *kv* becomes *p* in Gaulish, the Gaulish *vindos* "white," cannot possibly be connected with Skr. *√çvind* or Goth. *hveit-s*. Rather compare (with Kluge) Goth. *vinrus*, Eng. *winter*, as the *white* season.

P. 49, penult. line, the Old-Ir. *toqu* "eligo," is from "to-gusó," not "to-gusu."

P. 50, l. 12, *ro-genair* should be *ro-génair* = **pro-gegn-*.

P. 53, ll. 9, 10, p. 433, l. 4 from bottom, *dele* "ghai, Kymr. *gwaew*, Corn. *gew*."

P. 53, l. 18, p. 434, l. 31, *dele* "altir. *gaim*."

P. 53, l. 22, for *gaim, camb. gaem, read gem, gam*.

P. 70, l. 23, *dan Gabe, Talent*. Read *dán*.

P. 71, l. 6, p. 460, l. 4. As *d* is the Old-Ir. consonant which corresponds with Latin *d*, the Old-Ir. *tenge* "tongue," can have nothing to do with Latin *lingua*, later *lingua*. It may perhaps be connected with Latin *ta-n-go*.

P. 80, l. 6, p. 474, penult. line, Ir. *cóica*, "fifty," now *caoga*, is not from *cóic-ca(t)*, but from **cóiccont-*, a primeval Celtic *qongekont*. See Richard Schmidt in Brugmann and Streitberg's *Indogermanische Forschungen*, i. 45.

P. 87, l. 30, p. 487, l. 31, for *ambactes, read ambactos*.

P. 90, l. 20, The Ir. *co-beden*, "conjugation" (from **con-vedná*), and *co-bodlas* (not "con-bodlas"!), "communion," belong to the root 2. *vedh* (p. 125), not to *√bhendh*.

P. 92, l. 29, for Kym. *bothar, bozar, read Kymr. byddar*.

P. 98, l. 8, p. 502, last line, for *neart read nert*.

P. 99, l. 35, p. 505, l. 11, "irisch *inga*

* See his paper, entitled "Die indogermanischen gutturalreihen" (*Bezz. Beitr.*, xvi. 236, note 3).

Nagel." The Old-Ir. form is *ingen*. See Ascoli, *Glossarium palaeo-hibernicum*, p. lxxxvii.

P. 102, l. 24, "irisch *mín exilis*." Ir. *mín* is *exilis*, and belongs to *minus*, p. 509; Ir. *mín* (= W. *mwyn*) is *mollis*, *tener*, *tenellus*.

P. 112, l. 1, "camb. *ieu jung*." *Ieu* is the comparative of *ieuanc*, and means "younger."

P. 112, l. 10, p. 521, l. 25, for altir. *iodhna read altir. idna*.

P. 116, ll. 8, 12, for altirisch *ruadh read altir. rúad*.

P. 119, l. 29. The assumed development of *t* from *j* (*y*) is impossible in Irish, and also (I venture to say) in Greek.

P. 126, l. 9, p. 308, l. 2, p. 544, l. 12, "altir. *finnaim ich finde*." So, also, Windisch. But *finnaim* (= W. *gwn*) means "I know."

P. 128, l. 5. Here Ir. *fáith* "prophet," is put doubtfully with Skr. *vātmi*, Gr. *αἰθίοθα*. But *fáith* (with Latin *vātes*) rather belongs to the West-European group represented by Goth. *vāts*, N.H.G. *Wuth*, Old-Norse *ōðr*. See Kluge, s.v. *Wut*. See, also, Dr. Fick himself at p. 542.

P. 144, l. 19. Here "altir. *tain Diebstahl*" is referred to the root *stā* "bergen, stehlen." The word meant is *táin* "a driving," from **to-agni*, root *ag*, whence *ájūmi*, *ἄγω*, *ago*. See *azó*, p. 2.

P. 217, l. 14, "altir. *gen Mund*." The word meant is *gin*, which comes from **genu* = *γένυς*, just as *bir* "spit," *il* "many," *mid* "mead," and *smír* "marrow," come respectively from **beru* (= Latin *veru*), *(*p*)*elu* (= Goth. *filu*), **medu* (= Gr. *μέθυ*), and **smero* = O.H.G. *smēro*, now *Schmeer*.

P. 218, l. 8, for "altir. *gaim*" read *altcymr. gaem*.

P. 254, l. 9, "ir. *una reinigen*." The word meant is *úna*, which has lost initial *p*, and is cognate with Latin *pūrus*, &c.

P. 260, l. 24, p. 486, last line, p. 487, l. 2, "altir. *lin voll*" is compared with Skr. *prāná*. The word meant is *lán* = W. *llawn*.

P. 296, l. 1, "altir. *léic sinere*." Read *léic* "sine," Sg. 222^b, 4.

P. 304, l. 10, for *adhaereo read adhaereo*.

P. 330, l. 2, "altir. *súth fetus*." Read *suth*, which is cognate with *vós*, *√su*, just as *súth* "rainy weather," is cognate with *√w*, *√sū*.

P. 349, l. 4, "altirisch *aual, pl. aualen Apfel*." This should be "Mittelkymrisch *aual, pl. aualeu*," now *afal, pl. afalau*.

P. 350, l. 25. Here the Old-Ir. "*ám Schaar*" is compared with Latin *agmen*. But in the only MS. in which a subst. *ám* has been found it always means "hand." See Ascoli, *Glossarium palaeo-hibernicum*, p. xl. No reliance can, of course, be placed on O'Reilly's "*am s. a people, go ám sea-faring people*."

P. 353, l. 26, should be cancelled. To compare the Gaulish prefix *ande-* and the Old-Ir. *ind-* with Gr. *ἀντ*, Latin *ante* is to break one of the best established phonetic laws. The Irish cognate of *ante* is *étan* "forehead."

P. 360, last line. The "britisch ep" horse, is found only in derivatives, such as Welsh *ebawl* "colt," Corn. *ebol, ebel*.

P. 362, l. 18, for *omn read omun*.

P. 364, l. 6, for altir. (iom) *raim read altir. (imm)ráimm*; and for *im-rad* "sie umruderten" read *imraset* (rectius *immráset*), L. U. 26^a, 6.

P. 364, l. 28, for *heirpp read heirp*.

P. 365, l. 14, for *elerhe read elerhe* (rectius *elerch*).

P. 369, l. 23, for *com-arpi Miterbe read com-arbe Erbe, Nachfolger*. In Wb. 19, c. 20, *comarpi* renders the "heredes" of the text (Ep. ad Galatas, iii. 29).

P. 372, l. 24. As *ail* "rock" is a stem in *k* (or *q*?), for *aljaka read aljak* (or *aljaq*?).

P. 378, l. 4 from bottom, for *cá-c, pá-p read cá-ch, pá-p*.

P. 394, l. 10, for *prenn read prenu*.

P. 403, l. 4, *dele* "altir. gen. *grúin*," which

seems a loan-word, connected with Eng. *griffin*, Germ. *greif*.

P. 405, l. 23, for *blacht read blicht*. The Irish *blicht* (from **mleg-ti*) and *mlacht* "milk," here connected with γάλατος and *lac*, really belong to ἀ-μέλας, *mulgeo*, &c., p. 517.

P. 408, l. 28. If the nasal in γγγί, *gingvire*, is radical, the Ir. *giugraun* "barnacle-goose," cannot be connected.

P. 412, l. 27, *dele* "altir. *g'á* Gans (aus *gend-?*)" From *gend* only *genu* could come.

P. 415, l. 6, for *ro-gad read ro-gád*.

P. 418, l. 24, for *ad-grenniu read in-grenniu*.

P. 422, l. 4. The "gallisch Centrónes" is here connected with κέντρον. But the true reading seems *Centrónes*. See Glück, *Der deutsche Name Brachio*, München, 1864, p. 13.

P. 425, l. 4, "altir. *cobh*." *Read cob*.

P. 428, l. 14, "irisch *cun hoch*." Perhaps Ir. *con*, in names like *Con-chobar*, *Con-gus*, is meant, or Welsh *cyn-*, posttonic *-cwn*.

P. 434, l. 2, for "altir. *goss Gans*" *read altir. géis Schwan*.

P. 444, l. 6. The Old-Ir. *torbe* "gain, profit," now *tarbha*, is here connected with Goth. *thaurban*. But the aspiration of the *b* shows that this is impossible. *Torbe* seems = *to-ro-be*, as *forbe* "perfecting, completion," now *forba*, is = *for-be*.

P. 444, l. 33. The Old-Ir. *tol* "desire," seems from **to-láa*, root *lê*, p. 539. It cannot, at all events, be connected with Latin *tollo* or Goth. *thullan*.

P. 445, l. 31. The Old-Ir. *tir* is a stem in *s*, not in *i*.

P. 446, l. 23. The Irish stem *tiprat-* "a well," is here equated with Latin *Tiburt-*. But *tiprat-* comes from *to-aith-bhurant-* (compare the cognate verb *do-epprannat* affluant), and is cognate with Goth. *bruuna*, Gr. φρέαρ.

P. 451, l. 9. The stem of Ir. *dám* (cognate with δῆμος, Dor. δᾶμος) is *dámā*, not *dámo*.

P. 454, l. 28, for altir. *derna Hand read altir. derna Handfläche*.

P. 455, l. 6. The Gaulish *druida* is here, as usual, connected with δρῦς. This seems mere *volks-etymologie*. Connect it rather with the Pruss. *druwi-s*, "belief," the Goth. *triggys*, the Germ. *trou*, and compare for the meaning *sooth-sayer*, *Wahr-sager*.

P. 456, l. 28. Here the Old-Ir. *dilgud* "remissio," is connected with δόλιχος, *indulgeo*, &c. But it is the verbal noun of *do-lugim*, and stands for *dē-logetu*.

P. 457, l. 5 from bottom, p. 458, l. 7. The *d* of the Irish proclitic prep. *do* is a *t* which has been medialised owing to the absence of accent. *Do* (from *to-*) cannot therefore be connected with the *-de* in οἰκάν-δε, the *-do* in *en-do*, &c. Unless Goth. *du* stands for "thou, I know of no cognate.

P. 462, l. 6. *Dele* "gälisch *dag*, brit. *dag*, *dager*," which are modern loans from English.

P. 473, penult. line, *dele* *cambr. edil*, &c. The *dd* in the modern *eiddil* proves that it cannot possibly be cognate with Latin *petilus*.

P. 485, l. 15, for *unad read unad*.

P. 499, ll. 21, 30, for *ni read ní*.

P. 502, ll. 6, 7. Old-Ir. *nem* "heaven," and Corn. *nef* cannot be connected with νέφος, *nabhas*, as the Breton *env* proves that the Old-Celtic form was *nemos*, not *nebos*.

P. 506, l. 19, for *ambe- read ambi-*.

P. 507, l. 16, for *more read mori*.

P. 514, l. 18, for *mébol read mebol*.

P. 522, last line, for *jag read jagi*.

P. 532, l. 22. Here Dr. Fick, following Curtius, connects the Old-Ir. *at-luchur* "I say," with Latin *loquor*, Gr. λαλέω, &c. The Mid.-Ir. *to-thluigim* shows that the root of *atluchur* begins with *t*, and that *at-luchur* is the right spelling. Whether Latin *loquor* stands for **lloquor* (as *lātus* for **lātus* = τλητός), and, if so, whether the Old-Slav. *tlŭkŭ* "erklärang, übersetzung," or the Lith. *tuikas* "interp...r," is cognate

must leave philologists to decide. If *lloquor* is the prehistoric form, *loquor* cannot be cognate with λαλέω.

P. 536, l. 8. The Old-Ir. *lige* is a stem in *io*, not in *s*.

P. 529, l. 4. Lutetia. Is not this a scribe's error for Lucetia? The forms in the MSS. of Ptolemy and Strabo begin with Λουκο-.

P. 557, l. 13, for *saileach read gen. sailech*.

P. 559, l. 8, for *sucknam read sucnam*. But the only quotable Old-Welsh form of this verb is the compound *dissuncnetic* (gl. *exhausta*).

P. 578, l. 26, for *chwegrwyn read chwegrwn*.

I trust that some good Iranian scholar will do for the Zend comparisons what I have here tried to do for the Celtic. Dr. Fick loves his science too well to be offended by honest criticism; and his book is so useful, and, on the whole, so excellent, that it is the duty of every specialist to help in making it as perfect as possible.

WHITLEY STOKES.

SCIENCE NOTES.

MESSRS. PERCIVAL & Co. will issue shortly a work by Dr. G. Thin on *Leprosy*, dealing with its history, geographical distribution, symptoms, course, pathology, and treatment, and with the legislative enactments which have been put in force in different countries where the disease has prevailed.

FINE ART.

A Dictionary of Greek and Roman Antiquities. Edited by Dr. G. Smith, W. Wayte, and G. E. Marindin. Third Edition, Revised and Enlarged. In 2 vols. (Murray.)

THERE are few subjects upon which the modern reader of ancient texts is more liable to be puzzled than upon the processes of antiquity—the processes of art, manufacture, or occasional works. There are many descriptions extant of the way in which things were done, but they are not clear to us. Sometimes the cause of this is with ourselves. What does an ordinary scholar know of weaving, or of making a road? Few readers have near them an institute like the Pitt-Rivers collection at Oxford, in which the simpler and older methods of weaving or spinning or the like may be studied. Sometimes the process to be described was unfamiliar to the writer himself. Not all authors had built their own bridges, like Caesar, or actually seen the laying-out of a camp, like Polybius. Sometimes, again, no doubt, the writer left out many little touches, as too well known or too trivial, and we suffer from their suppression. Pliny, for instance, leaves many matters only half described. But with this obscurity the editors and writers of the new *Dictionary of Antiquities* have set themselves to cope; and their descriptions of work, careful, but not over-technical, should be of the greatest service. (By an unhappy oversight, however, the two bridges of Xerxes are run into one by the author of the article "Pons.")

Not only in this department, however, is the new edition fuller and clearer than the old. The increase in bulk, giving about eight hundred pages more, is easily understood when we see how the old articles have been remodelled, rewritten, or enlarged, according to need, and lavishly illustrated. So many new topics have claimed a place, so many old ones have grown in importance

and demand more space, that we are surprised not to find the complete work even bigger than it is. Ancient art, for instance, now calls for lengthy articles on gems, on painting, on architecture, on sculpture, and needs many illustrations to bring out its points. The article on "Terra-cottas" (by Mr. A. S. Murray) is full and well up-to-date, but it seems oddly named among a series of articles bearing classical titles. The illustrations of the article on "Statuaria Ars" (by Mr. E. A. Gardner) are not all equally good. The face is a not unimportant part of statuary; yet here we find that the faces of the later statues or reliefs are made to look tame and spiritless, while the stony smile of the archaic ones is not very well caught. Indeed, we think that some of the pictures throughout the work are hardly worthy of their place. There is one which should never have been inserted at all, and those on p. 597 of vol. i. and p. 566 of vol. ii. are total failures. Some of the others, perhaps, suffer from not being printed on better paper. There are, of course, many good ones, and many which (as those on hairdressing, "Coma") will, with all their plainness, be found very helpful. But, speaking generally, the designs are less happy than the diagrams, some of which are wonderfully clear—e.g., that of the various optical corrections used in the Parthenon ("Templum").

It is impossible to turn over the pages of these volumes, however cursorily, without seeing how enormously the knowledge of antiquity has been extended since the time of the first and second editions (1842, 1848; earlier than the completion of Grote's History). As Dr. Smith says, the last forty years "have been a period of quite exceptional activity both in classical research and exploration"; and the views held on many of the subjects treated "have been greatly altered by newly discovered inscriptions, by additions to museums, and by the labours of recent scholarship bestowed upon such collections." It is the inscriptions chiefly which have increased our knowledge of constitutional antiquities. On this and on other sides the editors have aimed at completeness in their list of subjects, and we do not suppose that they are far from having attained it; the only topic on which we have consulted the index in vain is that of the winds. It was natural to think that Boreas had as much claim to insertion as Boëtes. We have read with particular interest the articles on "Exercitus" (by Mr. Purser), "Fictile" (Mr. Cecil Smith), "Princeps" (Prof. Pelham), "Vas" (Mr. Tubbs), and "Via" (Mr. Perry). That on "Agricoltura" (by Prof. Wilkins), though rather dry, shows that it was possible to add something both new and true to Prof. W. Ramsay's original excellent article. But for the moment, at least, nothing will be consulted more often or more eagerly than the analysis at the end of vol. ii. of what the new *Ἀθηναίων πολίτεια* has to tell us on various subjects treated of earlier in the *Dictionary*. It was published too late to be used by the writers of the articles, but by a happy thought it has been thus turned to account by Dr. Hager, Mr. Wayte, and Mr. Marindin.

CORRESPONDENCE.

THE MENTION OF AN IONIAN GREEK IN THE TABLETS OF TEL EL-AMARNA.

Queen's College, Oxford: Oct. 10, 1891.

There seems to be no end to the surprises which the Tel el-Amarna tablets have in store for us. I have just found in one of them (*Mittheilungen aus den orientalischen Sammlungen*, ii., No. 42, l. 16) the mention of an "Ionian" who was connected in some way with "the country of Tyre." The passage is as follows:

"*amil Yivna ana mat Zuri ina-luqi ina yume samani abes ipsu aná ina-su yiyabu amatu sorittu ina pani sarri.*"

"The Ionian *marched* (?) against the country of Tyre; doing this deed in it for eight days, he speaks seditious words before the king."

Unfortunately I do not know the signification of the word *ina-luqi*. The name of the "Ionian" is identical with the Biblical Javan, since the Hebrew syllable *yav* would necessarily be represented in Assyrian by *yiv*.

A. H. SAYCE.

"THE STORY OF THE SEKHTI."

London: Sept. 30, 1891.

Have you space to note a little discovery which shows in what unexpected fashion additions may be made to the fragmentary records of Egypt?

Mr. Percy E. Newberry (who is now devoting himself to the Archaeological Survey of Egypt), while turning over a box-full of fragments of papyri in the great collection belonging to Mr. Tyssen-Amherst at Didlington, Norfolk, observed among them a number of small pieces with writing in the ancient style of the Middle Kingdom c. B.C. 2500. Some of these he strongly suspected to be from the Story of the Sekhti, the main part of which is contained in two copies at Berlin. Mr. Newberry carefully traced them all, and I have since examined these tracings with him. Not only portions of the commencement of the Story of the Sekhti, but also a few small chips from the beginning of Sanehat are among them, together with others that I could not immediately identify. There can be no doubt but that these fragments are the "rubbish" of the great papyri purchased by Lepsius in London about 1840. Such rubbish is very precious. The beginning of the Story of Sanehat is missing from the Berlin Papyrus, but most fortunately Prof. Maspero discovered some years ago a very late and corrupt copy of it in a tomb at Thebes. The Amherst fragments, of a few words each, are enough to prove the genuine antiquity of the text as well as the corruptness of the copy.

Mr. Newberry very kindly promised me all his copies; and I hope to publish them, along with a still more important fragment from the British Museum collection, in the December number of the *Proceedings* of the Society of Biblical Archaeology.

F. L. GRIFFITH.

THE AMORITES AND HEBREWS IN EARLY CUNEIFORM INSCRIPTIONS.

Weston-super-Mare: Oct. 10, 1891.

Prof. Sayce's letter in the ACADEMY of October 3 (p. 291) raises several curious questions, on which allow me to make a few notes.

1. It has seemed to me that the name Mamortha or Mabortha applied to Shekem contained Martu, and showed its identity with Brathu, and indicated that the name had travelled southwards like Usu.

2. "The land of the Amorites," as shown in the Tel el-Amarna tablets, corresponds with the information to be drawn from the Old Testament, and from Egyptian records, which also concurrently show us an Amorite and Hittite offset of very early date in the South, naturally to be connected with the Hyksós domination in Egypt and settlement of Zoan.

3. I have long ago conjectured and noted that the bow-bearing Sati of the Egyptian monuments might be the Suti of whom Friedrich Delitsch writes in *Wo lag das Paradies?* but the data seemed to put them off in too remote a region. Now, however, that difficulty is removed. In an Egyptian relief, Set, Sut, Sutekh, the great god of Hyksós and Hittites, is teaching Thothmes III. to use the bow. Had this name any original connexion with Sutu, Sütü? (Woodcut, Wilkinson ed. Birch. III. 137.)

4. Khubur = כּוּבּוּר. I have noticed in Rey's Map of Syria Kheber-keui to the north of the plain of Saruj (Serug), and identified it as a probable memorial of the patriarchal Eber, כּוּבּוּר, on the ground of equivalence which Prof. Sayce mentions (*Life and Times of Joseph*, p. 12), and earlier, but I forget where. I see it was in MS. notes on the name Khibur in the list of Rameses III. at Medinet Habu, which had been taken for Hebron. I suggested Khabür, or Kheber-Keui between Urfah and Birejik, or Tel Mibr, near Kinnesrin (Sachau, 113). Possibly all of these may be involved in reality. Lenormant (*Les Origines de l'Histoire*, iii. 59), on Balaam's prophecy, Numb. xxiv. 24 ("vex Eber") points out that this refers to the 'Eber han-nahar (Jos. xxiv. 2, 3, 14, 15; 2 Sam. x. 16; 1 Chron. xix. 16; 1 Reg. [III. Reg. in Vulg.]). Jerome translates "vastabuntque Hebræcos." Lenormant says "not the Hebrews, but," what we have quoted. But Prof. Sayce makes us look deeper; and the very learned and sagacious D. H. Haigh here, as in other points, proved more right than could twenty years ago have been believed in identifying the Khubur with the Biblical Eber. I have often pondered on this ancient list (*Wo lag, &c.*, p. 101) and this Khabur, with the same designation as Amanus, and next to it. The next name (also a place for cedars) is Khasur (Khashur). Now there is a Tel Khazar in the mountain country north-west of Birejik, and very near the east bank of the Euphrates, marked in Rey's map. These things, with the very early date of the name, chime remarkably with the name 'Eber in the patriarchal list in Gen. x. Any light on the Amorite language will be welcome.

HENRY GEORGE TOMKINS.

P.S.—It is a very curious thing that as Khashur occurs next to Khabür (both as cedar-mountains) in the old geographical list to which Prof. Sayce refers, so do the equivalent names come together in the list of Rameses III. at Medinet Habu—viz., Az-r and Khibur.

I wish to add to my remarks on Suti and Suti, that a proper name of a man Suti (A. V. Sotai) occurs in Ezra ii. 55: Neh. vii. 57, among the Nethinim. Perhaps it is an ethnic name. I have before conjectured that it came from the god Sut, or Sutekh, like Seti in Egypt.

NOTES ON ART AND ARCHAEOLOGY.

MRS. ANNA LEA MERRITT has added a leaflet to the re-issue of *The Life and Literary Remains* of her late husband, Henry Merritt, which Mr. Quaritch has now in hand. The purpose of the new leaflet is to take notice of some not very serious and certainly not ill-intended reflections which have quite recently been cast both upon Mrs. Merritt's book and upon the subject of it. It is the subject that Mrs. Merritt is naturally especially concerned to

defend from even the slightest aspersions upon his character. Without proposing to become embroiled with anybody upon the matter, and without pronouncing upon the question in any detail, we may yet say that we think Mrs. Merritt—whose regrets for one mistake of her own are ample and sufficient—has succeeded in her aim, while she will find that the many who have cherished an affectionate regard for her late husband feel no cause whatever to withdraw from his memory any part of their esteem.

MESSRS. PERCIVAL & Co., have ready for early publication *The Art Teaching of John Ruskin*, by Mr. W. G. Collingwood. This volume is offered as a contribution to the better understanding of Mr. Ruskin's work, by doing for his complex and multitudinous writings what other disciples have done for other masters—systematising where he scorns system, condensing into curt abstract what he has detailed in charming redundancy of diction and illustration, collecting and comparing his scattered utterances on the various branches of his widespread subject, &c.

THE committee of the Egypt Exploration Fund will shortly issue a special extra Report, entitled *The Season's work at Ahnas and Beni Hasan*, with illustrations.

MESSRS. WILLIAM HODGE & Co., of Glasgow, in conjunction with Messrs. Williams & Norgate, announce as on the point of publication a booklet entitled *Per Lineam Valli: a New Argument*, from the pen of Mr. George Neilson, author of "Trial by Combat." It is a thorough-going criticism of the received doctrine of the original purpose and essential meaning of the Vallum of Hadrian's Wall. Overlooked data and new arguments have led to conclusions materially at variance with those sanctioned by the weighty name of Dr. Bruce.

THE Christmas number of the *Art Journal*, known as the "Art Annual," will this year be devoted to an illustrated account of the life and work of Mr. Briton Riviere, R.A., special permission having been obtained to reproduce all the artist's principal pictures. Etchings have been prepared of "Circe" and "The Last Spoonful," and the well-known "Persepolis" has lent itself to an excellent representation by photogravure. Among the illustrations in the text will be found "Daniel," "The Herd of Swine," "Vae Victis," "Treasure Trove," &c. In addition to representations of finished pictures, the work will also contain several charcoal drawings of animals. The text is from the pen of Mr. Walter Armstrong.

THE first exhibition to open this season, apart from those of the photographers, will be a collection of modern British water-colours, at the Japanese Gallery, in New Bond-street.

ON Wednesday next, October 21, the corporation of Derby will hold a special meeting, in honour of Mr. Felix Joseph, who recently gave to the art gallery of that town his unique collection of Old Crown Derby. In recognition of that gift he will then be presented with an album, illuminated with views of the county, &c., similar to that which the Queen accepted the other day, and also with some examples of modern Derby china, specially made for the purpose.

THE first general meeting of the Hellenic Society for the present session will take place on Monday next, October 19, at 22 Albemarle-street, at 5 p.m. Prof. Jebb will preside; and the following papers will be read: "The Old Hecatompodon," by Mr. Penrose; and "The Vitruvian Account of the Greek Stage," by Mr. Louis Dyer.

By the death of Bosboom, the Dutch water-colour painter—which occurred quite lately—

we lose one of the most individual and restrained, one of the most exquisite and reticent, artists of our period. Bosboom was an old man, if to be only a few years past seventy is indeed nowadays to be old. He had produced much, and over a long period; and, though he had never been exactly popular, he had long ago gained the suffrages of the instructed critic—a being quite other, be it observed, than the merely gushing advocate of one particular method in painting. Bosboom had nothing less than a genius for dealing with church interiors; and he proved this not so much by an elaborate treatment of their architectural features as by an admirable warmth and breadth, a singular sensitiveness to the refinements of shadow and light. Looking at a drawing of his is to enter the church he has depicted—the sober place with the great spaces, the plain columns, the dark Dutch wooden pulpit. His was the peculiar gift of transporting you, with a curious simplicity and economy of means, to the sober scene to which his art invariably addressed itself.

M. MUNKACZY has taken up his residence in Budapest, in order to paint a great picture which is to adorn the great hall of the new Parliament-house, now in course of erection. The painter is to receive 220,000fl. for this work, which will represent the Magyars taking possession of Hungary.

THE STAGE.

MR. FREDERICK WEDMORE writes:

"Had I come back to town early enough, I should very likely have had something more to say by this time of the performance of that translation of Zola's, "Thérèse Raquin," which, in accordance with a hope expressed in the ACADEMY on the occasion of his unhappy experiment with Ibsen, Mr. Grein, of the Independent Theatre, produced the other night. "Ghosts" has its strong points. It suggests here and there thoughts that may give us pause; but it is quite impossible on the stage: as a spectacle, it is admittedly loathsome. Zola, on the other hand, though in all conscience as bold or bolder than the Norseman, has not exchanged serious art for cheap physiology. Hence one is in a position to congratulate all those concerned in the venture upon the circumstance that "Thérèse Raquin" will enjoy not only the single performance, but at all events some brief run, at the Royalty Theatre."

MUSIC.

THE BIRMINGHAM MUSICAL FESTIVAL.

THE performance of the "Messiah" on Thursday morning attracted a large audience, and the choir sang with great energy. Miss Macintyre was unable to appear as announced, and her place was creditably taken by Miss Anna Williams. The other vocalists were Miss Hope Glenn, Mr. Iver McKay, and Mr. Brereton. Mr. Stockley, the well-known chorus master, to whose efforts so much of the fine singing of the choir during the week is due, conducted. In the evening a long miscellaneous programme was given, the most important items being Dr. Hubert Parry's "Blest Pair of Sirens," part of Act III., of "Tannhäuser" with Messrs. Lloyd and Henschel, and Dr. Joachim's "Hungarian" Concerto, of which the composer gave a masterly interpretation. The enthusiastic reception given to Dr. Parry and to his fine composition deserves special mention.

On Friday morning Dr. Antonin Dvorák's "Requiem" Mass was produced, and great was the curiosity to hear the composer's new work. In the opening "Requiem aeternam," a short but characteristic phrase is given out,

which afterwards plays so important a part that it may be looked upon as the germ from which much of the music is evolved. The first number is slow and solemn, and full of admirable contrasts. A mournful chant-like entry of the voices with low tones and sombre colouring is followed by majestic phrases for the "Te decet hymnus" lines. The working up just before the coda is another point worthy of mention. As the voices close with their "Christe eleison," loud chords are heard in the orchestra; these are not heard again until the second part of the work, and then we find them associated with the words "Rex gloriae." This in itself may not be remarkable, but it is interesting to see how the composer has sought to give point and meaning to his music; and this is only one of many passages which might be given by way of illustration. In No. 2 the device of repeating a passage a semitone higher is not new, but still it is effective. Of the wonderful "Dies Irae" chorus it is difficult to say anything which will give an idea of its overwhelming effect. The massive theme for the voices seems to crush the listener with its weight, the panic-stricken ejaculations interwoven with it are startling in their reality, and the stillness which precedes the sounding of the last trump inspires terror. But what renders the picture still more vivid is the wild weird orchestral accompaniment; a restless figure runs through it, and the colouring could scarcely have been surpassed by Berlioz, that great master of instrumentation. It is sometimes said that certain subjects are not suitable for musical representation; but it only needs a man of genius, and then the greater the difficulties against which he has to contend, the more do they seem to enable him to develop his powers.

The "Quid sum miser" section has points of interest, but is not specially striking. The following Quartet "Recordare Jesu pie" attracts by its quaint and beautiful themes, its delicate harmonisation, and its simplicity of structure. The "Confutatis Maledictis" and the "Lacrymosa" are in their way effective; but somehow or other, the earlier part of the work seems to have absorbed the better share of the composer's inspiration.

Part II. opens with an offertory. The "Domine Jesu Christe" phrase is original and striking, and the chant-like utterances of the chorus against the *solis* voices produce excellent contrast. A pause on the dominant leads to a fugue. "Quam olim Abrahae," a clever, lively piece of writing. There is no special contrapuntal display, but an attempt is made to modernise an old art-form of which Bach, long ago, exhausted the possibilities. The "Hostia," its many quaint touches notwithstanding, seems to drag somewhat; the peculiar bass against the opening theme is, however, one particularly characteristic of Dvorák. The "Sanctus" is again an exceedingly fine movement. The opening bass solo phrase has dignity, and the few quiet accompaniment chords, as if merely to support the voice, add to its impressiveness. A few alto voices take up the strain, which now forms the bass to a harmonised passage for wood-wind solo; and chorus thus alternate, until a grand tutti "Sanctus" phrase is reached. The principal theme serves for an energetic "Hosanna" section, and then, after a sudden modulation from the key of B flat to that of B major, the "Benedictus" is sung by *solis* voices, while an accompaniment in soft tones works out the "Sanctus" theme, which recalls Wagner, not only in its method, but even in some of its strains. Later on, when the chorus joins in, the "Requiem" theme is a prominent feature; after a bold modulation back to B flat, a short and brilliant coda brings the movement to a close. The "Pie Jesu," for

solis and chorus, has rather an artificial character; a peculiar harmonic progression smells of the lamp, and it is certainly not grateful to the singers. The concluding "Agnus Dei" is full of fine effects, though there are moments in it when the interest flags.

It is difficult after a single hearing to sum up a work of this kind, and yet first impressions are not without use. It is now nearly ten years since the composer's "Stabat Mater" was first produced in London, and one is almost instinctively led to form a comparison. Setting aside for a moment the "Dies Irae," I cannot see any marked advance in the "Requiem" over the earlier work. But there seems to me one point of difference which renders comparison somewhat unfair. The "Stabat Mater," though breathing a true religious spirit, appeared to be a work written to appeal to musicians; the "Requiem" strikes one as music written for a sacred service, and to be performed in some stately cathedral. And if this really be so, then the very passages where the musical interest tends to flag would enable the sympathetic listener to reflect on the sacred words, be impressed by the solemn scene, and thus receive the work in its true light.

The solo singers were Miss Anna Williams, Miss Hilda Wilson, and Messrs. Iver McKay and Watkin Mills. The composer conducted his own work, but there was a general feeling that it would have received fuller justice had Dr. Richter wielded the baton. Dr. Dvorák received an ovation at the close of the performance.

The Festival concluded in the evening with a brilliant rendering of Berlioz's "Faust." Dr. Richter has now for the third time proved himself an admirable conductor, and it is impossible to exaggerate the pains which he took at the rehearsals to ensure success. Mr. C. W. Perkins deserves a word of mention for his efficient services at the organ during the week. The total receipts show a large increase over those of 1888.

J. S. SHEDLOCK.

MUSIC NOTES.

HERR DAVID POPPER, a cello player of considerable renown, appeared at the first Crystal Palace Saturday Concert (October 10), and performed with marked skill a Concerto and some Solos of his own composition. The programme included Beethoven's C minor Symphony, splendidly played by the band under Mr. Mann's direction. There was a very large audience.

MAX BRUCH'S new Violin Concerto in D minor No. 3 (Op. 58), was performed for the first time in England by Mr. Hans Wessely at the South-place Popular Concert on Sunday evening. It is a clever and showy work. Some of the themes remind one of Brahms, while much of the passage-writing recalls Mendelssohn. The Adagio is extremely graceful. Mr. Wessely, who gave an excellent rendering of the work, had only a pianoforte accompaniment, but one prepared by the composer.

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LITERATURE.

The Hall of Lawford Hall. Records of an Essex House and of its Proprietors from the Saxon Times to the Reign of Henry VIII. (Printed for the Author by Ellis and Elvey.)

THIS book seems not to have been written originally with any view to publication; but the short description of his own hall, which the author says he prepared many years ago, apparently for the benefit of his children, and afterwards put in type for the use of visitors to the house, kept growing under his hand as he pursued investigations further and further regarding past owners of the manor, till now it has become a thick quarto of over 500 pages of print. Even now, however, the writer modestly avoids, or seeks to avoid, unnecessary publicity, as he has abstained from putting his name upon the title-page; but he neither can nor ought to indulge in the hope of remaining unknown, seeing that we have only to turn to the list of owners of the hall at the beginning of his book, in which the last name is that of the present owner, Mr. Francis Morgan Nichols, a gentleman whose family have been distinguished in antiquarian literature for no less than three generations, and who is himself not unknown to the public as the author of a work on the Roman Forum.

It would be too much to hope that many owners of ancient manor houses throughout the country would devote anything like the same zeal and assiduity which Mr. Nichols has here shown, in inquiring into the past history of their property; and perhaps there are not many manor houses that could yield such a fruitful history as Lawford Hall. But a few such monographs might be expected to have a perceptible influence on the history of England at large. For even where the landowners have not been distinguished men, it is only from local history that we can learn the real state of the country in past ages; and if we only knew as much about a few particular places, say in Hampshire, Warwickshire, or Yorkshire, as Mr. Nichols tells us here about a manor in Essex, the general historian could fill up many deficiencies in his narrative, and add to it some warmth of colour very different from the artificial colouring to which we have been accustomed in the too attractive pages of Macaulay.

To us of the nineteenth century, Essex is by no means such an interesting county as it was to our forefathers several ages ago. In respect of wealth and population, England has shifted its centre of gravity; and Essex, notwithstanding its neighbourhood to London, is, on the whole, rather a

backward county. Four or five centuries ago it was almost, if not quite, the wealthiest county in England, and one of the most populous. It is amusing, in these days, to hear of the Earl of Oxford calling on the gentlemen of Essex to meet him at Chelmsford, when the king (Henry VII.) was to be there with a number of Northern followers, "and that they be well-appointed, that the Lancashire men may see that there be gentlemen of as great substance that they be able to buy all Lancashire." Imagine some Essex men proposing "to buy all Lancashire" nowadays! Why, a score or two of Manchester mill-owners and Liverpool merchants could, if they were so disposed, pretty nearly buy all Essex. But in days before factories existed, and when the commerce of England depended entirely on natural harbours and navigable rivers, a county blessed with a fertile soil, washed by the Thames on one side and the sea on another, with easy water carriage from many parts to the London market for cargoes of grain and farm produce, could not but be one of the wealthiest in the whole kingdom.

The manor of Lawford is situated in the furthest corner of the county, overlooking the Stour above its estuary. Its earliest owners, of whom we are informed, were the Breton or Le Breton family, whose head, Radulfus Brito, one of the justices itinerant of Henry II., probably had a grant of it from the Crown. Under them we meet with some characteristic incidents of feudalism. The wardship of one of the heirs is purchased by John de Grey, bishop of Norwich, who marries him to his niece, Eve, daughter of Sir John de Grey, of Rotherfield. After the death of another owner, a writ is sent to the Sheriff of Norfolk and Suffolk to inquire who they were who carried off his widow by night, apparently from Lawford Hall into the neighbouring county of Suffolk. The inheritance of the Bretons is ultimately divided among co-heirs. The manor, also, is no longer held directly of the Crown, but partly of the Lacys, of Castle Frome, in Herefordshire, partly of the Bouchiers, afterwards earls of Essex. Sir Benet de Cokefeld, however, a man of considerable importance in the days of Edward I., managed to get the whole manor into his hands by purchase from Sir Alexander of Hilton, but not without having to endure some litigation afterwards, both as to the advowson and other reserved rights, which afford a curious picture of the intricacies of the law in those days.

Under Henry VI. the manor was acquired by "the good duke Humphrey" of Gloucester, on whose suspicious death and the story of the Bury Parliament Mr. Nichols has something to say that deserves attention. It then came to the Crown, and was immediately granted to John Say, gentleman usher of the chamber, for life. John Say had sat in the Bury Parliament for the borough of Cambridge. In the next he represented the county of Cambridge, and was elected Speaker. This was doubtless due to favour at court, no less than his appointment as Chancellor of the Duchy of Lancaster which immediately followed. But it was a perilous time for court favourites; for the Duke of Suffolk had

already been called upon for explanations touching the cession of Maine and Anjou, and was next year attainted in Parliament, and after being banished by the king was murdered at sea. John Say shared the duke's unpopularity, and was pointed at in the political ballads of the time (which by poetical license changed his christian name and called him Tom of Say) as one of a set of greedy courtiers who had impoverished the Crown. He, however, managed to live through a good deal of rough weather, and by the patronage of Viscount Bouchier and the Yorkist party was made under treasurer of England, retained his offices apparently, or at least the chancellorship of the duchy, when his old master, Henry VI., was restored in 1470, obtained a pardon next year on the return of Edward IV., was appointed five years later to the high office of keeper of the great wardrobe, and died in 1478, leaving a handsome fortune to his son William.

From this time there is a domestic interest in Mr. Nichols's narrative which is absent in the earlier part. John, or Sir John, Say (it does not appear when he was knighted), was twice married, and his family connections are of no less interest than his political career; but we have not time to dwell upon them. His son William, afterwards Sir William, when a widower, married a widow named Lady Waldegrave, on whom John Paston had set his eyes in vain. John Paston, indeed, was early enough in the field, and, if Mr. Nichols rightly interprets an expression in his brother's letter, had anticipated her husband's decease as a great opportunity for himself. But he hardly deserved success for letting his brother do the wooing for him; and though the lady consented to his keeping her musk-ball which the deputy wooer managed artfully to steal for him, she refused to accept his ring or give him any comfort in his suit.

The next owner of Lawford was William Blount, Lord Mountjoy, Sir William Say's son-in-law, under a settlement made during Sir William's lifetime. This young nobleman was a pupil of Erasmus, and in the course of his studies obtained from his master a scholastic dissertation on the advantages of the married state, which, he said, he liked so well that he had quite determined to act accordingly. "Nay," said Erasmus, "you must first read what I have to say on the other side;" but the young man was perfectly satisfied with the arguments on the first side, and desired Erasmus to keep the other to himself. He evidently remained of the same mind through life, for he married no less than four times. Throughout life also he was a great lover of learning and steadfast friend of his teacher, and it was in his company that the latter first visited England. Mr. Nichols has made a mistake, which he corrects in his preface, about the date of this last event. He supposed, as the older biographers of Erasmus did, that the great scholar came to England in 1497, and took for granted that he must have been at his pupil's wedding in Easter of that year. But Mountjoy must have gone back to Paris in 1498, and returned to England with Erasmus in 1499. The latter seems to have meditated only a very brief stay indeed,

returning before the winter; but he was unable to leave the kingdom—first in consequence of the orders issued after the flight of Edmund De la Pole, Earl of Suffolk, and then, winter coming on, his return was delayed till January.

Dates in connexion with the life and letters of Erasmus are so confusing that any patient student who will take the pains to make a few of them clear does a real service to literature and perhaps to history. If Mr. Nichols has been entangled in one error he has been successful in correcting the dates of other letters in the correspondence, and also those of some state papers connected with Lord Mountjoy when he was Governor of Tournay, as given in the *Kalendar of Henry VIII.* Lord Mountjoy's biography, which is very interesting, fills no less than 158 pages of Mr. Nichols's book, while that of his son-in-law, the Marquis of Exeter, and his wife occupy about as many. With these and the story of the fall of the Courtenays the book is brought to a close, and I regret that space forbids me now to do justice to the most interesting part of the whole volume. I can but glance at a few scenes and occurrences which no reader will forget. How Lord Mountjoy, as Chamberlain to Katherine of Arragon, had the unpleasant duty laid upon him to endeavour to persuade his mistress to forbear to call herself Queen and be content with the title Princess of Wales; how his daughter Gertrude, Marchioness of Exeter, though she stood godmother to the Princess, afterwards Queen, Elizabeth, was imprisoned for her attachment to Katherine and for believing to some extent, as many did who were not altogether fools, in the Nun of Kent; how she was liberated at Thomas Cromwell's intercession, on writing a very submissive letter, acknowledging her indiscretion; how her husband, the marquis, also was arrested from some suspicion of his loyalty, and secret inquiries made about him among his tenants in Cornwall many years before the accusation of treason on which he was condemned; and, finally, how he and his wife were involved, with Lord Montague and others, in the fatal charge of aiding the designs of Cardinal Pole, who would have brought back England into subjection to Rome: these are among the more prominent facts of a family history that is full of interest. Mr. Nichols, moreover, has gone to original sources for most of his facts; those relating to the final charge of treason he confesses not to have been able to investigate very minutely. But he has done something to make matters clearer even upon this point, by pointing out a hitherto unnoticed error of Mr. Froude, who connects the inquiry among Exeter's tenants in Cornwall with the causes which brought about his fall. It really took place seven years earlier, and seems to have been due mainly to his sympathy with Katherine of Arragon and his dislike of Anne Boleyn.

Altogether, this book is one of real value for much more than local history.

JAMES GAIRDNER.

Daphne and Other Poems. By Frederick Tennyson. (Macmillans).

MR. FREDERICK TENNYSON reminds us of the poet in Mrs. Browning's "Vision," who, with sweet rhymes ringing in his head, "walked calmly onward evermore." We have hardly had time to relax after *The Isles of Greece*, when a second volume calls us from our sweet half-hours with the amiable minstrels of the day to nights of dignified solace. *Daphne and Other Poems*, though not openly confessing itself a continuation, has so much in common with its predecessor in spirit, construction, and cadence, that the critic finds himself half-unconsciously repeating the opinions which he formed last autumn.

We naturally, though with little reason, set up a comparison between the poet and his brother, and frequently find ourselves searching for parallelisms in thought and method. Mr. Frederick Tennyson cannot, however, be grouped among the professed exponents of the Laureate's art. He cannot live altogether outside the influences which have acted and interacted on the three brothers, but he has nevertheless a strong individuality. Indeed, during the long period between the publication of *Days and Hours* and his recent volumes he has strayed further from the Tennysonian fold. He has developed the philosophic bent of mind which has always predominated, and which has dulled in some degree his artistic sense and poetic fervour.

His Greek subjects are treated in a diffuse way, unrecognisable in his early work, and hardly to be expected from a scholar-poet. Herein is the radical difference between him and the singer of the "Lotos Eaters" or the author of "Empedocles." There is no restraint, and consequently little artistic coherence; the tears of Niobe are an overflowing stream of introspective grief, and the miles in Atlantis are wearily long. The reader's attention is taxed over-much, to the hurt of many fine passages of emotion and natural description which lie embedded in the verse. Mr. Tennyson has kinship rather with Wordsworth in his longer poems, where the "poetry" is strewn like oases in a weary land of philosophical theory. True, we enjoy the greenery after our long stages; but at each starting-out we think of that "pleasant place to wander in" which we should have, were all these happy spots gathered together this side of the Great Plain. This diffuseness not only mars the pleasure-giving power of the poems, but seriously affects the claim to be considered as Greek art. We have tantalising peeps into the palace-gardens of Hellas, but we have none of the old spirit. His Æsons and Pygmalions are distraught with nineteenth-century perplexities. When he answers the cry "My life is empty" in the splendid passage, concluding

"Oh! what a mighty host
Is there, whose hearts, and heads, and hands
Are smit with palsy, and they know it not,"

he epitomises the soul-stirrings of Mrs. Ward's hero. Psyche herself might be Catherine: the self-analysis of Hesperia never troubled maidens, poetic or otherwise, till *Altiora Peto* was written. In the latter portion of

the volume there is a strange admixture of Christian symbol—seven-branched candlesticks, rich vestments, and the wreath of thorns—and also of Christian thought, as when Niobe is comforted by a voice, "Daughter, be of good cheer, for none are lost," or when the bereaved mother cries—"but I shall see them yet." The reader will not be long in finding out how the poet has wandered from his original artistic motif, and he will not be willing to find an analogy between "Daphne" and such as the "Shepherdess Calender," where contemporary life lives reasonably under the mantle of Thenot and Hobbinoll. He will call to mind the Laureate's lines—

"Nay, nay," said Hall.
"Why take the style of these heroic times? . . .
These twelve books of mine
Were faint Homeric echoes, nothing-worth."

Mr. Tennyson has, as already hinted, become even more of a metaphysician than he was in the story of Sappho and Alcaeus. He does not confine himself to his cherished doctrine of patience or of the continuing power of evil after death, but launches with energy into the more scholastic problems of "the infinite dual of the Highest One," gives us a disquisition by Cupid on the doctrine of sex, and descants like a university professor on freedom and immortality. We should be loath to lose these vigorous and stimulating passages, but they do not fit in with settings such as this:—

"And lo! on one hand
The pillar'd front of dread Latona's shrine;
The marble stair throug'd with the votaries
Bearing their offerings: and the long-robed priests
Enter'd before, hymning a sacred song,
And vanish'd in the temple's dim retreats,
Shaking their thuribles, amid the fumes
Of odours, and the breath of orisons.
And, while they passed, and the last note was
heard
Dying amid the incense, the great doors
Closed with a brazen clang: and, when it hush'd,
A thunder spoke beyond the purple hills."

So, too, we should not care to go without the dantesque pictures in "King Athamas" or the scene in the winding stair of the mediæval castle in "Hesperia," though we feel that they are artistically out of place.

The poet's power of transcribing natural effects is still true, and his sense of colour has lost none of its freshness or delicacy.

"They heard the big plum tumble from its perch,
And hide itself amid the turf and bells,
That, bending o'er it, kept intact and fresh
Its bloom, pure dew of tenderest pearly clouds
Shed down ere sunrise: till the blackbird's eye,
Piercing the woof of wavering herbage, saw
A thirsty sunbeam light upon his prize,
And ceased his song to pierce its ruby heart."

"Æson" is the most stimulating piece in the volume; "Atlantis" contains the least of the unpoetical. "Hesperia" proves Mr. Tennyson a good story-teller, for few recent writers have excelled the tale of the soldier or of the merchant,

"spinning from his face
A dizzying mist of fable and of truth,
And with a hovering mystery on his tongue,
As one who could pour forth a hundred tales
In one brief afternoon: his memory
A vase, that gush'd forth water mix'd with wine,
And sometimes water only, though it took
A golden lustre from his sunny looks."

As a character-sketch this poem is his best; in its directness it is the counterpart of the mystic verses on "Psyche."

The blank verse flows unceasingly onwards with its wonted calm and melody, with here and there a jaggedness or a rhyme as if to rouse the reader from "falling asleep in a half-dream." The poet, too, has not forgotten his mannerisms, his love of quaint words as "pleached," of doubtful forms as "viny," and of the too-handy dissyllable, "selfsame." He still delights in "maymorn," "fullsoon," and other hyphenless compounds, which even Dr. Murray, we fear, may refuse to place in his collection of eccentricities. Nevertheless, despite all artistic shortcomings, great or small, we take leave of the venerable poet, acknowledging that he has both pleased and stimulated, and that, if at times we have grown weary and would have turned aside, a lurking hope of some pleasure to come has bid us stay, and has never failed of its reward.

G. GREGORY SMITH.

Backward Glances. By James Hedderwick. (Blackwood.)

MR. HEDDERWICK, who appears, from what he hints rather than says directly, to be some three years or so younger than Mr. Gladstone, has evidently intended this volume of personal recollections for the delectation mainly of his Scotch friends. They, it may safely be assumed, will find thoroughly readable what he has to say of the Glasgow and Edinburgh of what now appears a remote past. He does not attempt to be impressive, elaborately realistic, epigrammatic, or even vivid, after the manner of most contributors to literature of the "Reminiscences" order. He writes naturally—or, at least, what used to be considered as naturally in his younger days. There is what seems old-fashioned courtliness in his eulogiums on the distinguished men with whom he happens to have personally or professionally come in contact. But it sits easily upon him. Moreover, Mr. Hedderwick does not, like so many men who have reached, or are verging on, eighty, take a pessimistic or ultra-conservative view of present day progress. He is no *laudatur temporis acti*, at all events to an offensive extent, or in a controversial way. As a matter of fact, however, he does not deal much in personal or other contrasts, or even comparisons. He merely takes note of the changes that have taken place in the course of a busy journalist's life, spent chiefly in Edinburgh and Glasgow. Of Glasgow in particular, which is his native place, and in which since 1864 he has conducted with success the *Evening Citizen*, the first halfpenny evening newspaper published in any large city in the United Kingdom, he writes gracefully and sympathetically:

"On all sides I behold busy and eager thoroughfares where I rambled erewhile among verdant fields. I pause at the head of Queen-street and hear the shriek of steam whistles instead of the cawing of rooks. Have the innocent sheep that were wont peacefully to graze in St. Enoch-square been frightened away by the continual clatter of cabs? Jamaica-street is all day in a roar with traffic, and I muse on the disappearance of the grass which grew between the stones. I stare at St. George's Church as

a leading business centre—the Stock Exchange is close to it—and think of a friend lately deceased who gathered blackberries at the digging of its foundation. . . . In no part of Glasgow was there a cab-stand; city omnibuses or cars were non-existent; the private carriages of the gentry and the doctors might be counted on the ten fingers. When darkness closed over the town it became feebly illumined with blinking oil lamps; the night-watchmen or 'Charlies' dozed in wooden boxes at certain street corners, sounded their clappers along their beats and underneath our windows on the occasion of a fire or a row, and bawled out at intervals the hour and the state of the weather—such as 'Half-past three and a fine morning!'—until the day-star rose in the heavens and the cocks began to crow on neighbouring farms."

It is in this spirit—in a sense these sentences are an epitome of his book—that Mr. Hedderwick writes his reminiscences; and it is on account of this spirit that they will be enjoyed by that Scotch public for which, in the first instance at all events, they have been published.

This volume, which is arranged in short easily read chapters, is also notable for the number of anecdotes of more than average excellence which it contains. Mr. Hedderwick is old enough to have seen Sir Walter Scott limping down the High Street of Edinburgh and yawning over his work as one of the clerks of the Court of Session, to have dined with W. J. Fox, the ex-preacher and member for Oldham, and to have been subjected to an excruciating course of puns by Douglas Jerrold. In Glasgow he saw Thackeray and Dickens when they were in their prime, Edmund and Charles Kean, Miss Helen Faucit, Professor Wilson, Lord Cockburn—the Lord Cockburn, who declared "I would as soon cut down a burghess without a fair trial and a verdict as cut down a burgh tree." Francis Jeffrey, Macaulay, Charles Maclaren (geologist and editor), Sir Daniel Macnee (portrait-painter and table-wit), Norman Macleod (cleric and humourist), Disraeli, and Mr. Gladstone, are a few among the many that Mr. Hedderwick has something fresh and, as a rule, personal to tell. His stories must be sought for in his book, however. They are no more to be criticised than blanc-mange.

WILLIAM WALLACE.

Spain and Morocco: Studies in Local Colour. By Henry T. Finck. (Percival.)

THE author of these studies is, on the face of them, no artist, so that their title is unfortunate. They are rather a collection of well cut slips from photographs, neatly arranged, with the interstices filled in with pen and ink. Whatever talent the author may possess, would, from internal evidence, appear to be musical, for his epithets are eked out by "marks of expression."

It is a pity that Morocco should have been included in the title, for we are expressly told, what we might have observed, that "the subject of this book is Spain." Likewise, on the principle of inoculation, it would seem, to justify the assertion, "I am not writing a guide-book," the author has evidently taken copious doses of the incomparable Forde, of Borrow, Gautier, Irving, Hare, de Amicis, &c., to prevent worse evils.

He has, however, mistaken the exotic for the native, and has recorded his impressions before shaking off the borrowed hues. A good word is nevertheless due to Mr. Finck for his general acknowledgment of indebtedness, while he is sharp enough to detect plagiarisms on the part of Augustus Hare and others. Let me, however, absolve them from one of his charges. He fancies they all derived the comparison of the Mosque of Córdoba to a marble forest from Gautier. Before I had read a line from any of these worthies, writing on "The Footprints of the Moors in Spain" in *The Times of Morocco*, I had asked who but a nation dwelling among groves of palms could have devised such a style of architecture, the very reproduction in cold stone of nature's temples. Mr. Finck, however, thinks the comparison uncalled for.

As a rough sketch of Spain, as seen by the passing traveller, touched in with no descriptive force, this volume is above the average. The preface opens with an able apology—the only one possible—for "a tourist . . . writing a book on two vast countries like Spain and Morocco, after a flying visit of barely two months"—viz., that "What is most novel, characteristic, and romantic in a foreign country strikes us most vividly at the beginning, and gradually loses its fascination as daily repetition makes it seem normal." Of the true artist, keen for everything artistic or betraying character, this is not the fate. Forde, who added to the artist's eye the student's mind, has left a "Hand-book" to become a classic. It is a matter of deep regret that, ever since the publication of the first two-volume edition of that work, Mr. Murray has yielded to the exigencies of the superficial tourist, hacking and mutilating—or rather allowing others to do so—till its present condition is little more than a caricature of the original. It is a comfort to know that at the hands of Mr. Houghton, a well-known Madrid journalist, some justice is being attempted for the next issue.

Mr. Finck saw a good deal of Spain, but nothing extraordinary; and he actually omitted Valladolid, and Saragossa—that modern Ephesus with its worship of the *Pilar*. And he even forgot to visit the world-famed Escorial, with its lovely marble mausolea; and when in Madrid he had no word of praise for the Prado. For width and shade I know nothing to surpass this promenade in Paris, Berlin, or Vienna. It is well that its picture gallery is noticed, though comparatively little known; for Murillo, Velasquez, and even Titian may there be studied better than in Dresden, Munich, or Brussels, so far as I have been able to judge. The streets of Madrid are neither so rough, nor are the Spanish railways so bad, as they have been painted; the fault of the one being the hardness of the excellent paving, and that of the other the lack of speed. To appreciate duly the Giralda of Seville one must have seen the complete sister tower at Marrakesh,* or at least the third at Rabat. In discussing the Moorish remains, the writer is quite at sea, preferring the tawdry modern finery of the Seville

* Often misnamed Morocco City.

palace, and the gaudy "restorations" at Granada, to the genuine Mauresques by their side. The present "coro" of the Córdoba Cathedral stands in the inner courtyard of the Mosque, so it is *not* likely that many pillars have been removed.

The description of English influence on the fashions of Madrid is true; but the writer does not seem to be aware that to keep up that semblance of wealth which he observes outside much pinching goes on within, and that many who drive in a carriage and pair dine at home on boiled pork and chick-peas. But he is right in describing the Spaniards as being little addicted to drunkenness; they have a saying, when they mean to indulge in a bout, "I won't leave *my* share to the English." One of the most entertaining articles I ever read in the *Epoca* was an account of the English temperance movement, treated much as some strange custom of the Cannibal Islands might have been by *The Times*. The idea of curing Spaniards of bull-baiting by representing that sport in its true light, as cowardly and unsportsmanlike, is good, for no other argument would carry weight. The democratic cafés are indeed a striking sight in Spain; but Mr. Finck need not have depreciated their coffee, as it rivals that of France, Italy, or Switzerland, for the simple reason that the same cosmopolitan caterers brew it. The introduction of French cookery in the hotels is lamentable, but may be avoided by choosing cheaper places more frequented by natives; and Spanish cooking is good when the initial repugnance to garlic and rancid oil are overcome. *Experientia me docuit*. But the Spanish postal service! No name can be too bad for that, as to which I have a similar authority, and would that I could make that maw disgorge! The *Leranter*, as its name implies, is an Eastern wind, and not an African; but it does blow.

Such portion of this book as deals with Morocco deserves scant notice, for the writer only peeped at Tangier and Tetuan. He was greatly mistaken about the heat there in summer, which, unlike that of Algeria, seldom rises above 75° F. in the shade; but he did well to notice the extensive Flora. I once counted over sixty varieties from the saddle between those two towns. The guide-book vaccine growing weaker here, descriptions improve, though errors increase, and this is noticeable on the whole of the return journey. Most who visit Morocco do so in blissful ignorance, and, imagining no one to be so wise as they, forthwith publish another "work" at their own expense. This has brought the number of books on that country to between twelve and thirteen hundred, of which nearly three hundred are in English. The task of reviewing nearly fifty of these, in various languages, has rendered me rather cynical as to the powers of these passing travellers. Yet there is no country more in need of a standard description than that Empire of the Shercefs.

Spain and Morocco is another of these American printed volumes in English type, with its "gayly," "labor," "row-boats," "stoops," "back-side of the house," &c. Its saving clause is an index. There are

several attempts at witticism; but the best literary portion is the account of the ride by coach and *tartana* on the Eastern coast, which vividly recalls to me a similar experience in Central Spain.

J. E. BUDGETT MEAKIN.

Notes on Men, Women, and Books. By Lady Wilde. (Ward & Downey.)

LADY WILDE presents here her "first series" of "selected essays." Into how many series the selection is to run she does not tell us, nor does it appear what regions of human and literary interest she means us hereafter to explore or re-explore under her guidance. These now offered are sufficiently varied. At the beginning of the volume Jean Paul Richter is discussed; at the end Charles Kean as King Richard. Here is an essay on George Eliot, and next to it one on Daniel O'Connell. Fiction is further treated in papers on Lord Lytton and Disraeli, and poetry in discourses on Tennyson, Wordsworth, Philip James Bailey, and Thomas Moore. No information is furnished as to the date or place of original publication of these papers: an omission occasionally inconvenient, as it might explain and partly excuse certain peculiarities which occur here and there—for example, why *Middlemarch* is considered only up to the end of the second volume, the review breaking off suddenly with the words, "We leave the reader to study the concluding volume, that will give an answer as to the final result." The re-publication of magazine articles, as such, is not necessarily to be condemned; and the issue in volume-form on their own merits of essays which have been printed in magazines is also proper enough. But magazine articles should hardly be made to do service as essays in the comparatively permanent form of a volume without being duly amended to suit their new rank and bring them up to date. Even calling them "notes" does not suffice.

Many of the papers in Lady Wilde's volume would have been well worth the trouble; but the process would have proved fatal to two or three—to the essays on Wordsworth and Tennyson, for example. For these are no more than book-reviews of that primitive and simple kind which consists of many quotations and a running commentary, with no serious attempt at either analysis or criticism. The essay on Leigh Hunt is fuller, but hardly satisfying—is a study of Leigh Hunt, in some measure worthy of the man, never to be written? Lady Wilde is good at narrative. She chooses and arranges her incidents to great advantage. The paper on Jean Paul Richter and that on Lady Blessington are of this description, and are among the best in the book. Of the two, the former is the more serious and careful study, and it is supplemented by well-selected passages from Richter's writings. The story of Vanessa and Stella, also, is told cleverly. That the version adopted by Lady Wilde of that mysterious passage in Swift's history has not been proved correct goes without the saying, for no version has yet been proved

or even generally adopted. Doubts, however, are not permitted to mar her narrative, which is given with all the force of unquestioned fact in Lady Wilde's picturesque style. Here, again, a footnote to the effect that "this must be read as romance, not as verified history," might have been useful, to save some unsophisticated readers from going astray, and possibly wasting their tears and sympathy on the wrong persons.

Picturesque narrative rather than criticism is, indeed, Lady Wilde's strong point. Nevertheless, there is some clever, if one-sided, criticism in the paper on George Eliot, or rather on George Eliot as seen in *Middlemarch*. Lady Wilde does not admire George Eliot. She says of her that she "abounds in commonplaces, delivered in language of oracular obscurity, as if they were deep truths brought to the surface for the first time." "Often in the effort to seem wise, she attained only to being dull." "She is determined on teaching, and will interrupt a love scene with a disquisition on the return of the Jews or the appearance of infusoria under the microscope" (p. 171). The most favourable opinion Lady Wilde can offer about George Eliot is that she has "a keen insight into ordinary human life and commonplace natures; some humour, a strong trenchant way of describing what lies on a certain low social level, and a sharp, rough power of sarcasm." But she is "vulgar," and this is fatal. It is "coarse" for the rector's wife in *Middlemarch* to describe Mr. Casaubon as "a great bladder for dried peas to rattle in," and to say "some people never know vinegar from wine till they have swallowed it and got the colic." It is "vulgar" to make a fox-hunter say "By God" when he might have been made to say "By Jove," which is, Lady Wilde thinks, "at least harmless." That writers of fiction should before all else be true to the human nature they profess to depict is a consideration not entertained by Lady Wilde. If fox-hunters are in the habit of saying "By God," and not "By Jove"—and it is likely they prefer strong Saxon to "classic allusions" however "harmless"—George Eliot was right in thus presenting the case, even at the risk of being charged with coarseness.

Lady Wilde's ideal novelist is a very different person in all respects from George Eliot—namely, Lord Lytton. According to Lady Wilde, *Kenelm Chillingley*, the work of which she specially speaks, is

"filled to overflowing with epigram, genial humour, and polished sarcasm; profound reflections over life and lofty aspirations towards the highest good, with mocking aphorisms that show the hollowness of modern social life, and satire keen and flashing as the spear of Ithuriel, where shams and falsehood are to be unmasked. Every thought is philosophy, every word is gold" (p. 205).

This is saying a good deal, but it is not all. Wonderful also is the form in which Lord Lytton's wonderful thoughts are clothed:

"All the graces of classical style, the riches of modern culture, and the glowing passion which genius alone possesses and radiates, are found united in the wonderful golden flow of Lord Lytton's eloquence" (p. 205).

In phrase equally rapturous the man himself is celebrated :

"This man knew all life, was versed in all knowledge, dowered with every gift, crowned with all the splendour of fame" (p. 212).

If Lord Lytton had ever been privileged to read these words, he should surely have reassured us, after the manner attributed variously to Louis XIV. and to a Scottish Baillie : "You must remember that I, too, am mortal."

Next to Lytton, in Lady Wilde's estimation, comes Disraeli, for she declares that among the male novelists of the day "this age crowns two at least with immortality—Bulwer and Disraeli." Thackeray, whom she mentions incidentally in her paper on Lady Blessington, is no favourite. She describes him as "the caustic satirist of women, the harsh denouncer of their follies, the author whose name above all others is hateful to the sex." Obviously she does not understand him; but her remark is the more curious because her own opinion of women is far from elevated. Like Jean Paul Richter's Lenette, she decries learning in her sex. If it were true, which of course it is not, that Thackeray's theory of women is expressed in the formula—"all clever women are wicked and all good women are fools," the sentiment would not be worse than that expressed by Lady Wilde herself in this manner :—

"Women are very pretty story-tellers, but they are only good writers through sympathy and love. They should know the range of their limited mental powers and keep within it if they wish to interest. An affectation of learning spoils them, because it is never more than an affectation; no woman is really learned. . . . The great charm of the sex is in that light superficiality which gives sympathy so readily, believes everything through love, and seeks no grounds for belief beyond faith in the one beloved" (p. 175).

The outlook for literary women is, on Lady Wilde's showing, far from bright; for while "men are continually adding names to literature that will last for all time—women never." The best that can be hoped is that

"the fragrance distilled from the glowing feelings, crushed lives, and perhaps broken hearts of literary women, may refresh a few idle hours of man's more earnest life. It is enough: the world asks no more from them than to amuse or soften through sympathy the powerful ruling race for whom woman was created only to be the helpmeet" (p. 176).

Here, again, a note of the date when these words were first written would be useful. In view of recent achievements of women in things learned the sentiments seem a little antiquated. But whenever written, they are an exaggeration. The "great charm" of Mr. Somerville, for example, was assuredly not "light superficiality"; and she is a refutation of the assertion that "no woman is really learned." As to literary immortality, we do not presume to speak for time and for the present age with the confidence of Lady Wilde; but there is not much risk in saying that the chances of permanent fame are quite as great for, say, Charlotte Brontë as they are for Lord Lytton, while if Disraeli, the novelist, is to

be remembered, it will surely be because he was Disraeli the statesman as well.

Notwithstanding this and other crude judgments to which we have called attention, we are of opinion Lady Wilde's own work is better than her theory, and in some degree refutes it. The quotations we have had occasion to give, if treated as specimens, do it less than justice. They must be taken with others, such as :

"Stong nations fight, oppressed nations sing; and thus, not with armies and fleets, but with the passionate storm of lyric words, have the Irish people kept up for centuries their ceaseless war against alien rule" (p. 221).

"Leigh Hunt, though accepting the necessity of the age and content to write for the passing hour, yet threw vitality into all he touched, incarnated some portion of his nature, and sent forth nothing to the public that did not tend to make it wiser and better" (p. 244).

"Amongst the wits came Charles Lamb—he who met you with laughter and so often left you weeping; the strangest compound nature ever formed out of genius and a tragic destiny" (p. 236).

"What have we that is not bought with suffering? by lives that toil on in darkness and gloom to hew out for others the elements of heat and life. World-saviours and light-bringers are all doomed, like the workers at the Gobelins tapestry, to work a life-long ever at the bright threads, but at the back of the picture, never seeing the result, never hearing the praise" (p. 343).

Passages like these, of which there are many, are well calculated to "charm," though they cannot be fairly described as lightly superficial.

WALTER LEWIN.

The Life and Doctrines of Jacob Boehme. By Franz Hartmann. (Kegan Paul & Co.)

ENGLISH works on Jacob Boehme, or translations of his writings, have lately followed one another in quick succession. Not to mention articles that have appeared in periodicals, and periodicals almost wholly devoted to his writings or to those of his fellow mystics, we have before us five volumes published since 1885, and there are probably others that we have not seen. Nor is this movement confined to England alone; it is evident also in Denmark, Germany, and France.

The composition of this present volume irresistibly reminds us of a favourite recipe for writing essays at Oxford. The plan was to take any huge folio *de omni scibili* which nobody ever reads, such as Puffendorf *On the Law of Nature and Nations*, which gives full references and quotations from the Classics in the notes; a wordy paraphrase, or gloss of the text, was next made; and the original note, which in Greek letters or between marks of quotation took up a large space on the MS., was then adduced in confirmation of our reasoning, "with this agrees Aristotle" or "so saith Cicero." There were few themes given for college essays which could not thus be treated. In the same fashion Dr. Hartmann here treats Boehme's writings. He throughout gives his own paraphrase. He first dilutes Boehme's text with the water of Buddhistic theosophy and the ocean

science, and then quotes him as the authority for what he has said. In this way poor Boehme is made responsible for doctrines which his soul would have abhorred—*e.g.*, "Whether we call them [the angels] by those names, or whether we adopt the names by which they are called in other theologies, will be of no consequence, and not alter the fact that such powers exist." Boehme! who believed in the magic power of names and letters; and that the true name and the thing were identical!

If we consider only those parts of his writings which Boehme has in common with other Christian mystics, it is easy to form a catena of passages of singular beauty and truth. No other mystic, neither St. Bernard, nor Thomas à Kempis, nor Luis de Granada, nor Santa Theresa, has written passages of greater nobility than he has done. We may find, too, in his works much that is common to a wider range, such as Philo, the Christian mystics of Alexandria, the Buddhists, and even some of the Mahomedan mystics. He is, so to speak, far more catholic than Bunyan, the only writer who in genius and circumstances can be compared with him. Bunyan never freed himself from the trammels of his Calvinistic theology; and yet we must deem his works, both as a whole, and especially *The Pilgrim's Progress*, by the consent of all, incomparably beyond anything that Boehme has achieved.

The reason is evident. Bunyan wrote only of what he knew; he attempted merely to put into allegorical narrative what had taken place in his own experience, moulded by the views he had been taught, and enriched with facts within his own observation. He did not aim at a building up of a theology, but only to set forth in allegory the history of the salvation of a human soul. Boehme, with little more real knowledge, with only the very faintest smattering of false science, attempted far more. He tried to build up not only a theology, but a cosmogony, out of his own experiences or dreams. In his method of doing it he shows that he was not in advance of his age, but behind it. Of his genius, of his exalted piety, and of the purity of his life and motives, there can be no doubt. But his astronomy was the astronomy of the astrologers and of the vulgar. His natural philosophy and his chemistry were the natural philosophy and the chemistry of the alchemists. To him the sun was the centre of the universe, the stars far inferior in importance and deriving their light from it, the moon far higher than the planets; every man had an astral soul, and was governed by astral influences. There were to him only four elements. Salt, sulphur, mercury have occult and spiritual as well as natural qualities, and are direct emanations from, if indeed they do not exist in, the essence of the divinity. He believed in the power and virtue of certain names and signs as in witchcraft. The signs of the seven properties or qualities of eternal nature, which head cap iii., are taken from the Almanacs, and arranged after the manner of such formulæ in witchcraft (*cf.*, the Sator-Arepe formula); the first three to be read forwards, the fourth between them, a circle, which

can be read either way, and the last three identical with the first, but to be read backwards (*cf.*, p. 71). His main doctrine is that man, the microcosm, contains within himself the macrocosm of the universe. The duality which he sees in man he sees also in the divine essence, but he is not consistent in his explanation of it. The system too, if system it can be called, is full of contradictions, and Boehme acknowledges this; he often says that in his earlier writings he did not understand the truths revealed to him, nor explain them as he did in his later works. Yet his followers compound and mix them all together. Dr. Hartmann, however, we must confess, is far more consistent than many others who adopt only what agrees with their religious views, or with their metaphysics. He apparently (we beg his pardon if we misinterpret his obscure hints) does believe in the occult doctrine, in astral and other influences; he holds strongly the doctrine of the microcosm and macrocosm, and that the only way to truth is for man to recognise the macrocosm, *i.e.*, God within himself, and his own vast powers. As we said before, all this is mixed up with thoughts of singular beauty, with some of which religious men of all schools, with others the most orthodox Christians will agree; and these we may appreciate at their full worth. But our author, like the adepts of many another mystical school, will have us swallow the whole, or none at all.

"It is perfectly useless," he says (p. 101), "to attempt to enter into theoretical speculations for the purpose of trying to find out whether or not the doctrines of Jacob Boehme in regard to that which transcends the reasoning power of man are true."

We either perceive it or we do not, there is no middle course.

We cannot ourselves read like this. There may be some students who can digest everything; we seek to choose the best and what we can understand, and are content if we can assimilate that.

WENTWORTH WEBSTER.

NEW NOVELS.

Patience Holt. By Georgina M. Craik. In 3 vols. (Bentley.)

Miss Wentworth's Idea. By W. E. Norris. In 2 vols. (Ward & Downey.)

Amethyst. By Christabel R. Coleridge. In 2 vols. (Innes & Co.)

Recalled to Life. By Grant Allen. (Bristol: Arrowsmith.)

The Redemption of Edward Strahan. By W. J. Dawson. (Hodder & Stoughton.)

Scarlet Fortune. By Henry Herman. (Trischler.)

A Great Gulf Fixed. By H. L. Havell. (Reading: William Smith.)

If *Patience Holt* were Miss Craik's first venture in fiction, it would be exposed to some criticism that, as circumstances now stand, would be valueless. The writer has long ago taken a line of her own, which has found a certain degree of favour among readers; and the question whether it is the

best that could have been chosen is no longer open to discussion. Miss Craik's merits are, in the first place, a marvellous directness and simplicity of style; and, secondly, a singular aptitude for study of character. Her chief fault is a tendency to dwell too long and too elaborately over her portraits. *Patience Holt* has some decidedly good points. The father of *Patience*, a Quaker by birth, is a man of eminent worth and respectability, with a mind cast in the narrowest and most conventional of moulds, to whom the possession of a daughter exhibiting a number of fantastic and even impish elements in her character is humorously described as being the source of continual shocks almost amounting to horror. When *Patience* has developed into an imaginative and highly strung, but rather petulant, young woman, the family make the acquaintance of a charming old country gentleman named Wharton, whose only son Ralph is a young man of imperfect education and hopelessly boorish manners. Much credit must be given to the writer for the aptness with which these characters are sketched; at the same time it is possible to have too much of a good thing. The same situations recur with wearisome frequency; and after *Patience* has for about the twentieth time exhibited her skill in snubbing and mortifying the loutish creature who is first her lover and afterwards her husband, the most devoted admirer of Miss Craik's writings will hardly be able to deny that things get a trifle monotonous. It is scarcely necessary to remark that the tale will be more enjoyed by women than by men; being, in fact, constructed on lines which have become exceedingly popular of late among lady novelists. The weak-minded, or immoral, or stupid hero, whose business it is to serve as a foil for the superior virtue or intelligence of the girl who marries him, has become quite a common feature in latter-day fiction, though we do not remember to have anywhere encountered such a specimen of unqualified stupidity and ignorance as the creature who finally becomes *Patience Holt's* husband.

Only a small portion of *Miss Wentworth's Idea* is occupied with the actual idea entertained by Miss Wentworth herself, which is the familiar one—in novels—of devoting life and fortune to the service of humanity and religion, under the guidance, in this case, of that popular preacher and eminent Christian Socialist, the Hon. and Rev. Ernest Compton, founder of the guild of St. Francis. The bulk of the narrative has reference to Miss Wentworth's niece, Sylvia, who creates a tremendous flutter in the family circle by insisting on falling in love with Sir Harry Brewster, whose wife has lately divorced him under circumstances exceptionally nauseous and disreputable. The book may be briefly described as a society novel, of the kind which, in regard to scene, fluctuates between Mayfair, country mansions, and Monte Carlo, as, in style, epigrammatic and mildly cynical, and as plentifully stocked with the badinage of the clubs and gossip of the boudoir. Mr. Norris is well enough provided with the qualities requisite for writing of this kind. He is scarcely ever either deep or pathetic;

but he can draw sharply defined characters, and can enliven his writing with plenty of good-humoured satire. And it may be added that his book is throughout unexceptionable in tone—not a compliment which can often be paid to fiction of this class.

Amethyst is also a society novel, at least in so far as no characters in its pages are below the rank of "county people"; and if an impoverished family does figure prominently throughout, it is at all events a titled one. However, the writer can tell a story well; and her descriptions, if transferred to middle-class life, would be quite as interesting. *Amethyst* is the daughter of Lord Haredale, who has made ducks and drakes of the family property and reduced his wife and daughters to a state of genteel beggary, involving the usual embarrassments and humiliating shifts. Some rather realistic descriptions of the ways and doings of fast society might perhaps with advantage have been omitted; but the tale has many compensating merits. The struggles of *Amethyst* and her sister Una towards a higher life amid a multitude of grosser temptations are told with a high degree of nervous power, and remarkable temperateness as regards expression of religious views. *Amethyst's* four proposals, and two love affairs in which Una is the principal figure, contribute sufficiency of the romantic element; while the intrepid cheerfulness and ingenious candour of Lady Haredale in her struggle to maintain decent appearances are an amusing feature throughout. The end of the book is in many respects deeply pathetic.

Those who are familiar with Mr. Grant Allen's writings can hardly fail to have noticed the versatility of his genius. It was but the other day that we saw him successful in fiction of an essentially superficial and popular type; he can delight us when he chooses with highly finished character studies and descriptive matter of rare excellence; and now we find him taking for his subject a psychological problem and dealing with it in a manner which, if not exactly perfect as an artistic effort, is at all events precisely in keeping with the general tenor of the series to which it is a contribution. Whether the sight of a father lying dead before her eyes, shot through the heart, could possibly deprive a woman of all memory of past events and leave her mind a complete blank, except for the ever-present image of the dead man lying before her and the supposed murderer escaping through the window, is a problem which need scarcely be discussed. It is the starting-point of the present novel; and the successive developments, which culminate in the patient's mental restoration, together with her discovery of the real circumstances of the murder, are related with considerable ingenuity. At the same time, although the interest is sustained throughout, the book leaves something to be desired in respect of treatment. Mr. Allen is adopting the style which was handled so successfully by Wilkie Collins, and he must submit to a comparison with the latter. The plot is exactly of the sort that Wilkie Collins

would have delighted in; but he would have described to us much more fully and completely than Mr. Allen has done the mechanism of the automatic photographing apparatus which recorded the various stages of the murder. Nor, however great the necessity for mystification might have been, would he have resorted to such a burlesque device as the incident of an elderly lady scrambling over a garden wall, with broken bottle-glass stuck along the top, in order that the scratches on her hands might direct suspicion of the murder towards her.

In *The Redemption of Edward Strahan* we have a book of more than ordinary merit dealing with the social question. The writer's previous efforts seem to have been chiefly in the direction of essay writing, and the hand of the essayist is discernible throughout the present work; nevertheless, the personal element claims a fair share of interest. Starting in life in the humble capacity of grocer's assistant in a country town, where the monotony of existence gives his better nature no scope for action, Edward Strahan finds his way to London, where his character, impressionable and impulsive, but capable of great intensity, finds at last its truest expression in a life of devotion to humanity. The influences that affect his career—especially the influences exercised by women—are described with skill. The writer treats familiar topics with lively freshness; and his book is thoughtful and stimulating throughout, even though, as is inevitable, the problem is almost as far from being solved at the end as at the beginning. Many of the other characters in the book are creditably executed, especially Mary Messenger, who finally becomes Strahan's wife, and Alice Tight, an "intellectual Ishmaelite," of whose subsequent history one would have liked to hear a little more than the author has told us.

"A Yankee yarn" is perhaps as suitable a phrase as any for describing Mr. Herman's book. Two murderous ruffians prospecting for gold in the Rocky Mountains, a backwoods beauty, daughter of the elder ruffian, and an English Earl—at least he becomes an Earl before the end of the story—appear in the opening scene. Lucy (the beauty), falling in love with the Earl at sight, saves him from being murdered at the hands of her father, whom, together with his villainous partner, she abjures, and forthwith engages herself as nurse to the Earl, whose injuries have resulted in total loss of memory. Several years afterwards the ruffians, having amassed fabulous quantities of gold, appear in London and become the lions of the season. The Earl also appears, and puts up with Lucy at Claridge's Hotel. They have been living together now for some years; but as it is explained that they are only living as brother and sister, the circumstance seems to have provoked little or no remark. The ruffians plot to blow up the Earl, and for this purpose construct a tunnel under his residence, but are unfortunately blown up themselves. Then the Earl, having recovered his memory, marries Lucy, and the yarn is complete. It is entitled *Scarlet Fortune*, but no particular reason seems to exist for the name, and any other would have done as well.

Mr. Havell need scarcely have been at the trouble to preface his book with an elaborate apology for sending it forth upon the world. *A Great Gulf Fixed* is neither better nor worse than the average run of shockers, and the fact that its aim is to expose the iniquity of sending rotten ships to sea is no particular objection to it. The most distinctive feature of the story is its extreme brevity, which excludes it from any claim to an extended notice.

JOHN BARROW ALLEN.

CURRENT LITERATURE.

The Little Manx Nation. By Hall Caine. (Heinemann.) The contents of this pleasant little volume consist of the three lectures delivered by Mr. Hall Caine at the Royal Institution in the spring of the present year. It has been so often remarked that success upon the platform is incompatible with success in the study—that the speech, address, or lecture which is admirable when delivered cannot possibly be admirable when read—that people in general have lazily accepted the repeated criticism without caring to ask whether it has any justification in common experience. As a matter of fact such justification is altogether wanting. Even such entirely extemporaneous utterances as the speeches of Mr. Gladstone, the sermons of Mr. Spurgeon, and the lectures of the late George Dawson, make admirable literature of its kind; while the platform discourses of Carlyle, Emerson, and Thackeray, which were written to be heard, are not one whit inferior to their other work which was written to be read. Mr. Hall Caine's talks about the scenery, the history, the celebrities, and the superstitions of his "tight little island" must have been very pleasant to listen to, but they will hardly be found less pleasant by those who make their acquaintance for the first time in these pages. Here and there the rhetoric may be a little too garish for the fierce light that beats upon type. Had Mr. Hall Caine been writing for the printer simply, he would probably have toned down the exuberant passage in which he thanks God that he did not witness the triumphal return of the Duke of Athol to the island he had misgoverned, because, had he been alive to see it he would have "shrieked with laughter"; nor would he have indulged in that very Tupperian contribution to proverbial philosophy, "a woman's good name is the silver thread that runs through the pearl chain of her virtues." Such things as these are, however, of infrequent occurrence; and it is probable that on the whole the book would have gained little and lost much had Mr. Caine gone over its pages with the revising pen in hand and the image of the critical purist in his mind's eye. If we are to accept Sydney Smith's dictum that all styles are good except the tiresome, we must pronounce the style of *The Little Manx Nation* to be very good indeed, for tiresomeness is a vice into which the writer never deviates. The three lectures deal nominally with the stories of the Manx kings, the Manx bishops, and the Manx people; but without any appearance of irrelevance Mr. Hall Caine manages to range under one or other of his three heads every characteristic item of information likely to interest an alien audience. And such items are numerous; for the little island nation has an individuality of its own which lends itself very readily to literary treatment, especially to the treatment of one who has mastered the great art of telling a story. Of course Manxmen have much in common with other Celtic races, but they have various picturesque customs which are all their own. One of them, now a thing of the past, was specially curious.

"When a man died intestate, leaving no record of his debts, a creditor might establish a claim by going with the bishop to the grave of the dead man at midnight, stretching himself on it with face to heaven and a Bible on his breast, and then saying solemnly, 'I swear that So-and-so, who lies buried here, died in my debt by so much.' After that the debt was allowed.

Mr. Caine has some capital stories of the old wrecking and smuggling days, and not a few really fine descriptive passages, notably a very vivid and beautiful sketch of a night with the herring fishers, which is quite equal to the best things of its kind in *The Deemster* or *The Bondman*. The preparation of these lectures was a happy thought, and their publication was another; for the book will not only interest its readers, but will tempt many of them to explore for themselves some of the loveliest spots to be found in British isles. Those who know Manxland know that Mr. Hall Caine's enthusiasm is not without abundant justification.

Sports and Pastimes of Scotland, Historically Illustrated. By R. S. Fittis. (Alexander Gardner.) This is the kind of book which demands a lifetime of labour. To bring together in chronological arrangement an exhaustive list of notices of national sports, to trace each game or sport to its origin, comparing it with other popular sports, and clearing away the clouds of folk-lore and legend which, among such a people as the Scotch, surround it, were a Herculean feat. Strutt has performed it fairly well for England; but Mr. Fittis, following confessedly in his steps, has put together a good deal of compilation and much miscellaneous learning in these essays, while the conviction remains with the reader that a good deal more remains to be said by some painstaking antiquary on the sports and pastimes of Scotland. Some of the matter which Mr. Fittis has collected has already seen the light, and is of such a miscellaneous nature that it resembles Jack Horner's pie. It is pleasant to pick out a plum here and there, but the result is by no means satisfactory when the book is viewed as a history of sport. There is too much natural history in the author's chapters on wolves, wild cattle, and deer. Mr. Harting has made the history of our extinct quadrupeds his own. Wild sports proper, the chase and capture of wild animals, should have been discriminated from such merely conventional sports as golf and curling. There was no need in treating of racing as a Scotch sport to begin with the Olympic games and Hiero of Syracuse. On the other hand, Scotch sports *par excellence*—archery, the Highland games, and, of course, golf—are carefully handled. These chapters will please votaries of amusements never more popular, perhaps, than at present; and the book, so far as it goes, is a pleasant addition to the class of lounging literature so well represented in all Scotch country houses. Mr. Fittis ascribes the fabulous waterbulls, kelpies, and the "famh," mysterious quadrupeds which terrify the superstitious, to the wild cattle and wolves which once were common in Scotland. It is a marvellous argument for the existence, scarcely in prehistoric days, of the reindeer in Britain to say "it should be remembered that the reindeer moss is still common in Scotland." That grouse disease existed so early as 1817 will be a surprise to many sportsmen, and yet Mr. Fittis establishes it. Scotch housewives will be glad to know how to preserve their fowls from foxes, and he extracts a memorable recipe for this purpose from Hector Boece. Antiquaries may care to remember that a duel once took place in the Meadows at Edinburgh between two archers, who shot at each other with the long bow so lately as 1791. It was remarked that the general adoption of the bow as a weapon for duellists would probably injure

the seconds as much, if not more, than the principals. A good many scraps of curious learning of this kind may be found in Mr. Fittis's pages. We notice that in his essay on curling he does not attempt to trace the origin of the fare traditionally eaten at dinner after a curling match—boiled beef and greens. He asserts, too, that cricket was known on the North Inch, Perth, so early as 1812. We can testify that the game was somewhat unfamiliar there even in 1845.

"THE ALL ENGLAND SERIES."—*Riding, and Riding for Ladies*. By W. Kerr. (Bell.) This is the best practical treatise on the subject we have come across, the author, Capt. Kerr, having thorough experience of horses in all parts of the world. He is wonderfully free from any prejudice; and though riding can never be taught in print, there are hints in the chapter on teaching the young rider which everyone who wishes to bring up his children in the right way as horsemen and horsewomen will find invaluable. On the subject of Riding for Ladies, Capt. Kerr is equally at home, and his readers will find every useful instruction down to the minutiae of the best dress and saddlery. His freedom from prejudice is shown by his standing out for the recent craze that a woman should adopt the man's seat, though he admits that the seat on the side saddle with a third crutch is the most secure. A sketch of a man riding out a buck-jumper on a side saddle, described as the last resource, cuts away the only argument that can be brought forward for a needless change, by showing that none is wanted. These little books—for they are issued in two separate volumes—are a marvel of cheapness; and the illustrations are as spirited and correct as the letter press.

Life in the Royal Navy. By a Ranker. (Portsmouth: Chamberlain.) Among the many books to which the Naval Exhibition has given rise, we are disposed to give a high place to this modest shillingworth. Forecasts of the sea-fights of the future fail to attract us, however vividly described; though, like Robert Browning, we yield to none in veneration for the slightest relic of the hero of Trafalgar. But here we have a book which could not have been written in the time of Nelson. Conceive the boatswain or gunner whom Marryat has immortalised sitting down to impress sailors by means of his pen! Yet this is what a warrant officer of the present day has here boldly attempted to do, and with no small measure of success. The name of "ranker," to our mind, rather suggests the sister service; and even there it implies the obtaining of a commission, not a warrant. But this apart, none who reads can doubt the genuineness of this artless narrative, which tells how a country lad rose to warrant rank at the age of twenty-six, after eleven years' service. No doubt, the rapidity of his promotion was somewhat exceptional, but only because of his own exceptional steadiness and intelligence. He was certainly no prig, and he thoroughly enjoyed the vicissitudes of service on nearly every foreign station except the dreaded West Coast of Africa. His book may be strongly recommended for village libraries, and as a present for adventurous boys.

NOTES AND NEWS.

MR. WILLIAM MORRIS'S press has finished one-third of his very handsome reprint of Caxton's *Golden Legend*. The transcript of the original copy in the Cambridge University Library was made by Mr. F. S. Ellis and his daughter Phillis, and is just completed. Mr. Morris has designed a charming border for the first page of the book, and beautiful capitals all through, which have been cut by Mr. H. H. Hooper.

The sheets are a pleasure to look at and handle. The hand-made paper is from Kent, and is made by an old apprentice of the Balstons at their Whatman factory.

MR. MORRIS'S next Caxton reprint will be the *Recuyell of the Historie of Troie* (1472), the first English book printed in England; and the poet has already planned work to last his press for many years to come.

AN early publication will be an edition of Chaucer in a double-column folio and a new black-letter type designed by Mr. William Morris, and already complete, which those who have seen it consider a great success. The text of each poem will be taken from its best MS.—the Canterbury Tales of course from the Ellesmere—with only such alterations as sense and metre make imperative. We earnestly hope that Mr. Morris will confine the volume to Chaucer's genuine works, and put such of the spurious poems attributed to Chaucer as he thinks are true poetry into a separate volume. He, above all men, should not adulterate his Chaucer, even by an Appendix of later and inferior work.

MR. JOHN MURRAY announces an illustrated volume, by Mr. H. Villiers-Stuart, of Dromana, entitled *Jamaica Revisited*, to which are added Personal Adventures in the Equatorial Forests North of the Amazon, and in other little-known regions of South America, as also in the wilds of Florida.

MESSRS. PERCIVAL & Co. have in the press a new work, in two volumes, by Miss M. Betham-Edwards, editor of Arthur Young's "Tour in France," which will be entitled *A Survey of France One Hundred Years after the Revolution*.

M. WADDINGTON, in forwarding to Miss Betham-Edwards the brevet of Officier de l'Instruction Publique de France, expressed in graceful terms the pleasure this acknowledgment of her literary services had afforded him. Lord Lytton, Her Majesty's ambassador at Paris, has also written to the author of *The Roof of France*, warmly congratulating her upon the great honour she has lately received at the hands of the French Government.

WE are informed that the German Emperor has expressed himself deeply interested in Lieut. John Bigelow's book on *The Principles of Strategy*.

MR. FISHER UNWIN is about to publish a History of Playing Cards, by Mr. John King Rennsler, who calls it "The Devil's Picture Book." This work is based upon much research, and will be profusely illustrated.

THE first eight volumes issued by the Railway and General Automatic Library, Limited, will be published early next week by Messrs. Eden, Remington, & Co. for the trade. Among the authors are the Duke of Argyll, the Marquis of Lorne, Miss Florence Warden, Mr. Clement Scott, and Mr. Percy Fitzgerald.

MESSRS. EDEN, REMINGTON & Co. will issue in a few days a novel, entitled *Priests and People*, by a well-known author, treating of Irish life and character, and describing the social conditions of Ireland at the present day; also a novel, by Miss Annabel Gray, entitled *Through Rifted Clouds*.

MESSRS. DIGBY, LONG & Co. have ready for immediate publication a romance by Mr. Hume Nisbet, entitled *The Jolly Roger*, a Tale of Sea Heroes and Pirates, illustrated by the author.

AN illustrated novel by Mr. Cuthbert Rigby, entitled *From Midsummer to Martinmas*, will be published by Mr. George Allen about the middle of November.

MISS MARY C. ROWSELL'S volume of stories, entitled *Petronella*—which has previously been announced—will be published by Messrs. Skeffington & Son. A play dramatised from the principal story by Mr. Edwin Gilbert was produced last August at Ladbroke Hall.

A Cyclopaedia of Nature Teachings, consisting of classified extracts from the best writers and speakers, illustrative of religious, moral, and social truths from Nature, is announced for early publication by Mr. Elliot Stock. The work will have an introduction by the Rev. Dr. Hugh Macmillan, the author of "Bible Teachings in Nature."

WE understand that the publishing house of Messrs. Griffith, Farran, Okeden, & Welsh has been converted into a limited company, and that the style of the firm will in future be Griffith, Farran, & Co., Limited. The whole of the issued share capital has been taken up by the existing members of the firm, Messrs. Okeden and Welsh, who have been joined by Mr. W. Moxon Browne on the board of direction of the new company. This change has been made consequent upon rearrangements in connexion with the estate of the late Mr. Robert Farran.

THE English Goethe Society is awaking, it seems, from a period of somewhat painful stagnation. It held a meeting lately at the residence of its vice-president, Dr. Garnett, at the British Museum, where papers were read on the poet Rosegarten by Dr. Lange (original letters of Goethe to him and to his family being exhibited), and on Goethe's connexion with Jena by Mrs. Coupland; the proceedings were interspersed with music, vocal and instrumental. The next meeting is to take place on Monday, October 26, at the rooms of the Royal Society of British Artists, Suffolk-street, when a paper will be read by Mr. R. G. Alford on "English Critics of Goethe." The scope of the society has been enlarged, so that, while always keeping Goethe as the central figure, the attention of the members may be directed also to other fields of German literature, art, and science. An efficient executive committee has been formed, and many new members have joined. Dr. Eugene Oswald, 16, St. Mark's-crescent, N.W., is the new secretary.

THE Browning Society commences its new session on Thursday next, October 29, when Prof. Hall Griffin will exhibit, by means of the magic lantern, a series of views in Italy, illustrating *The Ring and the Book*, and other of Browning's poems. The meeting will be held at University College, Gower-street, at 8 p.m.

MESSRS. SOTHEY will open their season next Wednesday with the sale of the library of Mr. C. H. Cooper, town clerk of Cambridge, well known as the author of *Athenae Cantabrigienses*. The collection is of a miscellaneous character, consisting mainly of local histories, antiquarian works, and serial publications. But it also includes several first editions of Dickens, in the original covers, unbound; and a copy of Carlyle's *Oliver Cromwell*, together with eight autograph letters from the author.

READERS of Hatch's Hibbert Lectures and Wright's Lectures on Semitic Comparative Grammar will be glad to know of the hearty recognition given to them by A. Müller and Schürer respectively in the *Theologische Literaturzeitung* for October 17. Of the former work Prof. Schürer says: "What the author offers us is not mere pale theories; everywhere he has at his disposal concrete views of things, arising out of the most comprehensive knowledge of details in both departments of history—that of the Greek ideas and that of the Christian Church."

WITH reference to the obituary notice of the Rev. Percy Myles, in the *ACADEMY* of last week, we are asked to state that a committee has been formed to raise a memorial fund on behalf of his widow. Contributions may be sent to the Rev. Prof. G. Henslow, Drayton House, Ealing.

FORTHCOMING MAGAZINES.

THE first chapters of "The Naulahka," as has already been announced, will appear in the November *Century*. The story would seem to be one of a woman's mission running contrary to her affections. It begins in a typical pioneer town of the United States of America—"Topaz" to wit—but will speedily be brought into "Rhatore, in the province of Gokral Seetarun, Rajputana, India." The hero's description characterises it as "a land on the nether brim of the world, named out of the 'Arabian Nights,' and probably populated out of them." Mr. Wolcott Balestier, the coadjutor of Mr. Rudyard Kipling, is an American resident in London; hence "The Naulahka" is a story of West as well as East. A piece of his called "A Spring Romance" appeared in the *Century* a short while since.

AMONG the other contents of the new volume of the *Century* will be—an illustrated Life of Christopher Columbus, specially written by Señor Castelar; two papers on "The Fall of the Paris Commune," by Mr. Archibald Forbes; an account of the life, thoughts, customs, &c., of the Red Indians, from their own point of view, by Miss Alice M. Fletcher, of the Peabody Museum, who has lived among them for a long course of years; and a series of biographical articles by and about famous musical composers.

A NEW volume of the *Magazine of Art* will be begun with the November number. The frontispiece will consist of a picture in colours ("A Breezy Day," by Mr. H. Detmold), forming the first of a series which will appear at intervals in the magazine. This number will also contain the first instalment of "Our Illustrated Note-Book," in which the latest art movements of the day, pictorial, architectural, sculptural, &c., will be kept up to date by pictorial as well as descriptive illustration; also the following:—Mr. Dickes's "Mystery of Holbein's Ambassadors, a Solution"; "Where to draw the Line, a Word to Students," by Mr. Thomas Woolner; an article by Mr. Shaw Sparrow on Mr. Alexander Henderson's Collection of Pictures, with six illustrations; "Political Cartoons," by Mr. Linley Sambourne; and an in memoriam article on the late Richard Redgrave, by Mr. F. G. Stephens.

THE November number of the *Leisure Hour*, which commences a new volume, will contain the opening chapters of a serial story by Miss Elsa D'Estere Keeling, entitled "The Lindens." Among the other contents will be—"The Romance of Ancient Literature," by Mr. W. Flinders Petrie, with illustrations; "The Land of the Corsairs," by Mr. Stanley J. Weyman; and "The Horse World of London," by Mr. W. J. Gordon, illustrated by Mr. A. C. Corbould.

THE Christmas number of *Good Words*—to be published with the November magazines—will consist of a story by Mr. A. Conan Doyle, entitled "Beyond the City: an Idyll of the Suburbs," with illustrations by Mr. Paul Hardy.

THE forthcoming number of *Literary Opinion* will contain a special article on the literature of the Morte Darthur, by Sir Edward Strachey, and also a signed article by the Bishop of Derry.

UNIVERSITY JOTTINGS.

DR. LIDDELL has announced his intention of resigning the Deanery of Christ Church after the end of the present term.

THE Grace appointing a syndicate "to consider whether it be expedient to allow alternatives, and if so, what alternatives, for one of the two classical languages in the Previous Examination, whether to all students or to any classes of students other than those already exempted"—in plain words, for the abolition of compulsory Greek—will be offered to the Senate at a special meeting of Congregation at Cambridge on Thursday next, October 29.

MEANWHILE, the supporters of Greek have not been idle. In addition to an eloquent essay from Mr. J. K. Stephen, under the characteristic title *The Living Languages* (Macmillan & Bowes), a committee appointed last August at a meeting of resident graduates have issued an appeal to non-resident members of the Senate, "to come up to Cambridge and record their votes against the Grace in numbers which may not only secure its rejection now, but save the University from similar proposals for many years to come." Among the names on this committee, we notice three which also appear in the proposed syndicate, which at least proves that there is no desire to prevent fair discussion, if only the syndicate is allowed to come into being.

MR. F. DARWIN, reader in botany at Cambridge, has been compelled to apply for leave of absence during the winter, on the ground of his wife's health. It is proposed that Mr. Harold Wager, of the Yorkshire College, Leeds, should be appointed his deputy.

MR. F. Y. EDGEWORTH, the new Drummond professor of political economy at Oxford, was to deliver his inaugural lecture on Friday, October 23.

MESSRS. DEIGHTON, BELL, & Co., of Cambridge, and Messrs. George Bell & Sons, of London, will shortly publish a work on the history and contents of the library of Trinity College, Cambridge, by the Rev. Dr. Sinker, the librarian. The book will contain various illustrations and facsimiles from MSS.; and a few copies printed on hand-made paper will be offered to subscribers before publication.

MR. ADAM's treatise on *The Number of Plato*; its Solution and Significance, will shortly be published by the Cambridge University Press. The author claims to have for the first time completely solved the Nuptial Number, and to have shown its extreme importance for the understanding of the Platonic philosophy.

THE Rev. Dr. W. Sanday, Dean Ireland's professor of the exegesis of Holy Scripture at Oxford, is delivering a course of six public lectures on "The Johannean Question."

MR. J. H. MIDDLETON, the Slade professor of fine art at Cambridge, announces a special course of four lectures on "Michael Angelo," in addition to his regular lectures on classical archaeology.

DR. E. B. TYLOR, reader in anthropology at Oxford, is lecturing this term upon "The Origin and Development of Language and Writing."

MAGDALEN COLLEGE, Oxford, has promulgated a scheme for founding senior demyships, of the value of £100, tenable for four years, and to be awarded to graduates without examination.

THE new engineering laboratory at Cambridge has been opened this term, under the charge of Prof. Ewing. Two courses of laboratory demonstrations are being given—in applied mechanics, and in applied electricity, besides instruction in workshop practice.

MANSFIELD COLLEGE, at Oxford, now contains 36 students, of whom 29 are theological, while 7 are following the ordinary Arts course. One of the lecturers has lately been elected to an open fellowship in theology at Merton College. In this connexion, we may mention that one of the two new fellows at Corpus happens to be a Roman Catholic.

ACCORDING to the list of freshmen published in the *Oxford Magazine*, Christ Church and New College stand first, each with 58, closely followed by Keble with 53; then come Balliol (43), Trinity (41), Magdalen (35), St. John's (34), Exeter (33), Queen's (30), and Brasenose (29). Non-collegiate students are apparently omitted; but of the halls we may mention that St. Edmund has 9 freshmen and St. Mary 5.

MRS. THIRARD is about to give a course of six lectures at 13, Kensington-square (King's College Department for Ladies), on "The Manners and Customs of the Ancient Egyptians," followed by demonstrations at the British Museum. The introductory lecture will be given on Wednesday next, October 28, at 3 p.m.

ORIGINAL VERSE.

AUTUMN'S TALE.

TELL us your grievance, meek autumnal Day,
That breathed erewhile the scented, bloomy air!
Doth not the Summer still beside you stay,
To nurse you with a sister's homely care?
If sunshine pour on you a fainter smile
A sky fills up your empty boughs in masses;
Is it to further bronze the verdurous pile
And scatter new death-tokens as it passes?
The lingering Summer that, with childlike daring,
Returns to play, the insidious poison breathes,
Unconsciously the day of danger sharing,
The leaves wind-tossed in mortuary wreaths!
So is your tale but little given to cheer—
Memorial of another dying year.

THOS. GORDON HAKE.

MAGAZINES AND REVIEWS.

THE most important paper in the *Antiquary* is one by the late Mr. Lines on ancient remains in the neighbourhood of Contway. Probably it did not receive the last corrections of its learned author, but as we have it, it is of considerable value for the student of Celtic history. The Rev. Dr. Charles Cox has contributed a series of notes on the visit of the Royal Archaeological Institute to Edinburgh. Much that he tells has already appeared elsewhere, but it is useful to have these things in a permanent form, and described by one who knows their relative importance. The heraldic exhibition was by far the most important display which the meeting brought forth. English antiquaries are commonly by no means learned in the heraldic antiquities of the sister kingdom. English heraldry is of home growth, though of course much influenced by the heraldry of Flanders, Italy, and France, and to a less degree by that of the Empire. The heraldry of Scotland was mainly a daughter of France. Sir Walter Scott does not seem to have realised this, and made errors in consequence. The Rev. J. Brownhill's notice of John de Athona, a canon of Lincoln, and an old English canonist, is important as drawing attention to an English man of letters of whom most of us have never heard. If we put aside the chroniclers, a dark night of forgetfulness has settled down on nearly every English writer of the middle ages who had not the good fortune to say his say in the vulgar tongue. We are grateful to anyone who will revive the memories of our forgotten worthies, even when they wrote in what was then the universal language of Western Christendom. Mr. R. C. Hope continues his

useful annotated catalogue of Holy Wells; and Mr. Ward his interesting notes on Local Museums—dealing on this occasion with Lichfield, where the collections seem to suffer from faulty arrangement.

THERE is nothing particularly to note in the October number of the *Journal* of the Ex Libris Society (A. & C. Black), beyond the fact that seventy new members have already been attracted to the society by its publication.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DELOIR, Amédée. *Journal d'un sous-officier*, 1870. Paris: Hachette. 3 fr. 50 c.
 GRAND-CARRÉ, J. Richard Wagner en caricatures. Paris: Larousse. 3 fr. 50 c.
 GÜLBERKIAN, C. S. *La Transcaucasie et la péninsule d'Asie-Mineure*. Paris: Hachette. 3 fr. 50 c.
 LOCKROY, E. M. de Moltke, ses Mémoires et la Guerre future. Paris: Dentu. 3 fr. 50 c.
 STEFFENS, G. *Rotrou-Studien*. I. Jean de Rotrou als Nachahmer Lope de Vega's. Oppeln: Franck. 3 M.

HISTORY, LAW, ETC.

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CORRESPONDENCE.

NOTES ON HERO[N]DAS.

IV.

Oxford: Oct. 11, 1891.

Textual criticism seems to have a comic side. In I. 57 K. gives *τας γρα . . χ ιρας . .*, and does not say that any of the letters are doubtful. Mr. Hicks, in the *Classical Review*, says: "I have again looked at the MS. . . and read *τα σπλάγγυ' ξρωτι*," and last week Mr. Headlam tells us that K.'s text is the relics of TACHPAΓXN—he also reading as Mr. Hicks. If this is so, then my restoration and

construing of *ἐκόμενε τὰς γραῖς χιέρασεν* is one of the very funniest things I have ever seen. I did think *ἐκόμενε τὰς γραῖς* extremely odd, but the restoration as such was not only perfect, it was, assuming K.'s correctness, the only possible one: while, given the restoration, the construing was equally inevitable. And I have had no opportunity of seeing the MS. for myself.

The probabilities in favour of the Hicks-Headlam reading are enormous; and then it becomes a question whether in the previous line *καθίδω της μίσης* refers to a procession of Misc or to a sloping street in which a temple to her was situated. But to change it there exists not the smallest reason, grammatical or other.

Permit me these few further "retractions." In commenting on I. 74 I did not observe (what Mr. Richards has pointed out to me) that *μετρηταις* is both unmetrical and a *vox nihili*: but my remarks are not affected—read *τε (or γε) μετρηταις(v)*. In I. 80 I now restore not *Ἰταλικού χέ'*, but *εἰτα χεουον (χῦσον?)*, suggested by Mr. Hicks's *εἰτα δεούσον?*

I find that the continuation of these notes requires more time than I can possibly give, so this must be my last letter, at any rate for an indefinite period. I propose in it to discuss a few more passages in the third poem, and then to give expression to certain plain truths which very much need to be spoken.

- (12) III. 19. *αι δορκαλιδες δε ναι παρωτεραι πολλων*
 20. *εν τῆσι φουσις τοις τε δικτυοις κειραια*
 21. *της ληκουου ημεων τη επι παντι χωρ-μεσθα.*

So the MS. in 19 R. substitutes *δορκαδες*. (One would think that the writer of comic choliambics for the stage would have allowed himself the same liberty as was taken by the writer of comic iambs for the stage; but there seems no undoubted instance of an anapaest in the second foot in Hero(n)dis. For IV. 71 can be disposed of by cutting off the last letter of *ούτος*, and in III. 7 *αι αστραγαλαι* (despite the possibility of interpolating a γ) is rendered suspicious by the hiatus.)

It is noticeable, too, that in 63 the MS. gives *δορκασιον*, where the longer form would have suited the metre equally—and that three names instead of one are given to knucklebones, two by the same speaker. And I suggest that in all three places one name, *δορκαδες*, was really used. It was a very unusual name, for Liddell and Scott do not know it in this sense. Hence in III. 7 *αστραγαλαι* was written above it as a gloss, and so got into the text, causing an hiatus. After that had happened, III. 19 was the first appearance of the word: there in turn it was glossed, and there, too, the gloss got into the text. It was *not* glossed in III. 63 because the meaning would be obvious to anyone who had already read 19.

The conjecture ΔΙΠΑΡΩΤΕΡΑΙ, which seems to belong to Messrs. Hicks, Jackson, and Richards independently, looks right, whether we read *δὲ ναι λ* with Mr. Hicks, or *δὲ γε λ* with Mr. Richards (or *δὲ τ. λ.*, as I prefer).

But *how* did the corruption arise? Mr. Hicks supposes that the *λ* of *λικαρωτεραι* got transposed backwards (!) into *δορκαλιδες*. If he will write out the line and try to imagine himself making the transposition he will give up that idea. If *his* reading is right, the corruption arose from the similarity between AI and AI, which led to the last two letters being omitted altogether. If Mr. Richards's reading is right, the same similarity caused AI to be miswritten AI, after which naturally came chaos, the first hand of the present MS. writing *δαι*, while the corrector inserted *εν* above.

Do Mr. Hicks and Mr. Richards, however, see the right syntax? Each construes *λ της ληκουου*. It is most improbable that the comparative should be separated by eight words from the genitive it governs, and I take it to refer to the *δελτος* mentioned in the preceding lines. The mother says she waxes her son's slate every month, but he won't use it, or if he does use it he doesn't write a bit nicely, but will scrape all the wax away (*εκ δ'ελλην ξισει*—so Mr. Richards rightly [MS. *ξυσι*] against R. [*ξυει*]). Then she goes on to say that if the slate isn't shiny the knucklebones are: "But the knucklebones, forsooth, much more shiny," lie (all over the house) in the nozzle of the bellows (so that one can't blow the fire), and in the network strainers fixed into the neck of the *ληκουος* (so that, when you pour some oil out of

that universal seasoner to flavour a dish, out tumbles a knucklebone).

And, if anyone who reads these lines will come to me in the Bodleian, I will show him a Greek child's slate which exactly answers to the description given by the mother of the naughty boy in the text.

- (43) III. 22. *ἐπισταται δ' οὐδ' ἄλφα συλλαβῆν γνῶναι*
 23. *ην μή τις αὐτῷ ταῦτ' πεντάκις βῶσῃ.*

In 23 the MS. has *ταυτα (= ταυτὰ)*; and there is no need to change this, for the proposition may be taken to cover all syllables, as well as the syllable *a*.

(44) The mother complains that she has to pay for all the tiles broken.

- III. 47. *ἐν γὰρ στόμ' ἐστὶ τῆς συνοικίης πάσης*
 48. *τοῦ Μητροτίμη ἔργα Κοττάλου ταῖτα*
 49. *ἀληθιν' ὥστε μηδ' ἰδοντα κινήσαι.*

The MS. gives *καληθιν'* and *οδοτα* and they should be kept: "For the entire tenement cries with one voice, *This is the work of Mētrotimē's boy Kottalos*; and true work of his it is, so that one's mouth is quite shut (lit., so that one doesn't move even a tooth!)"

- (45) III. 54. *κοδδ' ὕπνος μιν αἰρείται*
 55. *νοεῦνθ' ὄθ' ὀρείς παιγνίην ἀγινείτε.*

Mr. Headlam and Dr. Ellis have anticipated me in defending *ὄτ' ἦμος (= ἦμος ὄτε)*; but neither has noticed that when this is done *αγινητε*, which is also read by the MS., becomes quite right, for *ἦμος* can take the subjunctive without *ἄν*.

- (46) III. 56. *ἀλλ' εἴ τι θεοί, Λαμπρίσκε, καὶ βίου*
πρῆξι
 57. *ἐσθλὴν τελοῖεν εἰ δὲ κἀγαθῶν κύρσαι,*
 58. *μὴ ἔλασσον αὐτὰ Μητροτίμη ἐπέυχοι.*

But, in 58, the MS. has *αὐται*, so read *αὐταν*, which is much nearer to it; and, by the way, would *μὴ ἔλασσον* = "nevertheless," be Greek?

Messrs. Hicks, Jackson, and Ellis have all noticed what escaped me, that *ἐπέυχοι* is unmetrical. Mr. Hicks's *ἐπευχοῖο* (he accents *ἐπευχοῖο*) is certainly right.

- (47) III. 59. *εἴε γὰρ οὐδὲν μείζον.*

The MS. has *μιον (= μέιον)*, and the sense is perfect: "If you meet with blessings, do not pray for less than these for me Mētrotimē: for you will have not a whit the less for yourself," i.e., your own good luck will not suffer from your wishing me good luck. What *can* be said of an editor who changes *μιον* to *μείζον*? What sense he gets out of his own alteration he does not tell us. Yet, strange to say, Mr. Hicks accepts it.

- (48) III. 63. *οὐ σοι εἴτ' ἀπαρκεῖ τῆσι δορκασίον παιζίεις;*
Κοττάλος
 64. *ΑΤΡΑΒΔΟΚΩΝΣΠΕΡ οἶδα.*
Λαμπρίσκο
πρὸς δὲ τὴν παίστην
 65. *ἐν τοῖσι προνύκιοις χαλκίζεις φοι-τέων.*

But, in 64, K. gives *ἀστράβδ οκωσπερ οἶδε*; and Mr. Headlam is beyond question right in taking the words as part of Lampriskos's speech, and construing "Aren't you content to play with dice like these (other boys), but . . .?" The other boys are, of course, Euthicus, Kokkalos, and Phillos, whom he had called only three or four lines earlier.

ἀστράβδ is still unconstrued. It looks to be one of those adverbs in *-δα* which express modes of playing games, and might conceivably mean "like lightning," from the stem of *ἀστράπτω*. Mr. Hicks ingeniously proposes *αστραβδωκ' ωππερ*, making the former word a vocative of a supposed contracted form of a supposed *αστραβδοκωος*, from *ἀστράβη*, "a mule's saddle": it would then be a term of abuse, "You mule." The weak point of both these suggestions is that they do not explain the double accent in the MS. I suggest that the two accents mean that the word is a compound of the negative *a* and the stem *στραβ-* or a word *στράβδα*, and that it means some form of the game, perhaps one in which the player did not turn his hand to catch the knucklebones on the back of it, or better, in which they were tossed so as to fall without turning over (as Prof. Gardner suggests to me).

The meaning "play-place" or "gaming-table" for *παίστην* is probably correct (I had other notions

about it): but, if Messrs. Hicks, Jackson, and Richards be right in their punctuation of III. 12, it is still quite needless to change λήσεις, which would mean simply "leave off," i.e., leave off gambling. γέ μὴν can be construed quite consistently with this—it does not necessarily mean "nevertheless."

I have now gone over only two poems and two-thirds of another. I have not commented on by any means all that needs it, and hope not to be taken as approving every alteration made by R. which I have not mentioned. But, looking back over these four letters, and making full allowance for all doubtful and minor points, I claim to have proved up to the hilt that this "first recension" is a thoroughly vicious hash of the poet's text. I say, moreover, that it is a grave discredit to the state of Greek scholarship in the West that after all these centuries it should be possible to issue such an edition without the instantaneous protest of the learned world.

No reasonable man would refuse to admit that great allowances ought to be made for this "first recension." No really satisfactory edition was to be hoped for until a working text had been published, and if the editor of this working text had spent an unlimited time over every difficulty it would never have been published at all. But what are we to say to the continual inability to construe, and the continual adaptation of the text to suit that inability? Inability, do I say? Surely the editor must have been able to see the sense in almost every case if he had allowed himself a minute to think over it, and had not disclaimed the help of Liddell and Scott. Or what are we to say to a case like that of φιλεω σε in I. 66, of which the construing is simplicity itself and the sense perfect, but which is nevertheless changed to φιλεῖ σε, apparently because the editor thinks that this would be still better? Or what are we to say to the almost total disregard of every rule of sound textual emendation?

And, still more unfortunately, he does not stand alone, or nearly alone, in these methods of treating a text. I have suspicions about some Latin texts, and some texts in Greek prose, but they are only suspicions: what I know is that in Greek verse the number of bad emendations that have been put forward in modern times by scholars of repute is simply appalling.

It may be said, "Who are you to pass such judgments?" I ought not indeed to be able to pass them, for in the last eight years I have read no Greek author except a few pages of the *Alkestis*, and in the eleven years before that no classical Greek author except Homer. But I do know my own ignorance of Greek, and consequently, when I do not understand a passage, assume that it is I who am at fault and not the text—until at least I have exhausted the apparent possibilities of rational interpretation. And, if a change seems really necessary, I believe that the change must be consistent with palaeographical and other probabilities, and that I must be able to show how the reading supposed to be true came to be corrupted into the reading assumed to be false. The class of editors whom I have condemned appear to be aware neither of the limitations of their own knowledge nor of the fact that the principles of sound textual emendation (so far as the nature of the case will admit—and it admits a great deal) should be those of an exact science. Happily, they seldom convince even each other, and in the end each bad emendation meets from someone its *coup de grâce*, perhaps in such terms as are used on p. 89 of a certain editor's edition of Babrius, "Nauckius *θηρευθεῖσα* male in *φλωθεῖσα* mutavit, *Gracitatis certe ignarus*."

Happily, also, there are other Greek scholars of repute who have proved by their printed work that their caution is not inferior to their linguistic knowledge; and I trust that, if any such treasure as the poems of Hero(n)das should yet be discovered, to one of these men the task may be offered, and by one of these the responsibility undertaken, of producing the first edition for general use.

And to any very young man who reads this letter let me say three things: (1) Do not imagine it *clerical* to be able to make conjectures—it is quite absurdly easy. (2) Do not imagine it is an easy thing to make *good* emendations; an emendation may give perfect sense, and have a certain

proportion of letters coincident with the corrupt reading, and yet it may be morally impossible—you can only learn to emend rightly by palaeographical study and an intelligent appreciation of certain "canons of criticism." (3) Every time you change a correct text into an incorrect conjecture you not only hinder knowledge and set a bad example to other critics, but you mutilate the works of a man who, being dead, cannot defend them. If nothing else will save you from yourself, chivalry may save both him and you.

EDWARD W. B. NICHOLSON.

Wadham College, Oxford: Oct. 12, 1891.

I continue from last week (ACADEMY, October 10) my suggestions for the text of Herodas; some are tentative only.

I. 17 foll. One woman complaining of age to another.

M. [θάρσυν]ε καὶ μὴ τοῦ χρόνου καταψεύσῃ·
[γῆρας φιλεῖ] γὰρ, Γάλλι, χητέρος ἄχχην.
Γ. σίλλαινε ταῦτα· τῆς νεωτέρας ὕμιν
πρόσεστιν ἄλλ', οὐ τοῦτο· μὴ σε θερμήρησ.

So writes and supplements Dr. Rutherford (henceforth R., and Mr. Kenyon K.). But then 18 is no banter, and is inconsistent with τοῦ χρόνου K. Read ἐτι σθένει γὰρ Γ. χητέρας ἄχχην, or something with fewer letters. Join ταῦτα with πρόσσεστιν, and read ἄλλ' οὐ τοῦτο μὴ με θερμήρησ, "but I won't be provoked." 32 foll. I would read as follows. My supplements are in brackets.

γυναῖκες δέσπους οὐ μὰ τὴν Αἰδωοὺς κούρη
ἀστέρας ἐνεγκεῖν οὐρανὸς κεκαύχηται,
τὴν δ' ὕψιν οἶαι πρὸς Πάριον ποῦ' ὄρησσαν
[ἴσαι θείαι]ναὶ καλλονήν· (λάθοιμ' αὐτάς
[αὐθάσα·]) κούρη οὖν, τάλαινα, οὐ ψυχρὴν
ἐχουσα θάλπει τὸν δῖον; κἀτ' οὐ λήσεις
γηράσα, καὶ σευ τὸ ὄριμον τέφρη κῆψι;
ἐκκλινοῦ ἄλλη χημέρας μετάλλαζον
[πρὸς γοῖν δὲ ἢ τρεῖς χίλαρῃ κατάσθηθι
[βλέπουσ' ἐς] ἄλλον· νῆος μῆτις ἐπ' ἀγκύρης
οὐκ ἀσφαλῆς ὄρευσσα. κείνος ἦν ἔλθῃ,
[οὐ γνάσσει· ἄλλ' οὐ] μῆδὲ εἰς μιν ἀνάσθησ.

But I very much doubt if the last words give the real meaning. I have written οὐ in 37 for οὖν, making it a question, and μιν ἀνάσθησ for ἀνάσθησ. 71. χαλῆν δ' αἰεὶ δεῖν χαλὸν ἐξεπαίδευσσα. II. may have written something like μαρῆ δ' αἰεῖδεν μαρ' ἂν ἐξεπαίδευσσα. 74. Write, perhaps, μῦθον δὲ γε μετρησῖν (MS. οὐ μετρησῖν) πρέπει γυναῖξ τῆς νῆος ἀπάγγελαι, if a tribach is right in fifth foot: or δὲ γε μὴ ἔταίρης (suggested by Mr. Ellis's note). 82. τῆ, Γάλλι, πῶ· δέξον οὐ [θυμαίνουσα] or [χολαίνουσα].

II. 3. οὐδ' εἰ Θαλῆς μὲν οὐτος ἀξίησ τ. . . νυν ἔχει ταλάντων πέντ'. Read ἀξί' ἐν τῷ νυν. ἐν τῷ νυν may be found in [Plato] *Erp.* 13, 361 E. (Since thinking of this I have seen Mr. Headlam's τῶ νυν. But τῷ νυν needs ἐν, and men are not said ἀξίαν ἔχειν.) 26. κῆφ' ὄψα σεμνύεσθε, τὴν αὐτονομίην ὑμέων Θαλῆς λύσει. ὑμέων is a dissyllable. Read perhaps λῆσει for λύσει, and for ὑμέων a participle to mean "taking away." 43. μέχρησ οὐ εἴρη. R. does not notice the hiatus any more than that in III. 7; but from 42 it is as easily remedied as seen. Read μέχρησ οὐ ἀνείρη. 53. ἡ ὄρουσ ὑπερβῆ. But has a house *θροῖ*? οὐδοῦσ is obvious, if the plural can stand, which I doubt.

II. 77. ἄλλ' ἔκρητ' ἀλκῆσ
θαρσέων λε . . . [λέγ]οιμ' ἂν εἰ Θαλῆσ εἴη
ἐρᾶσ οὐ μὲν ἴσασ Μυρτάλησ· οὐδὲν δεῖνόν
ἐγὼ δ' ἐπύρεον· ταῦτα δοῦσ ἐκέῖν' ἔξεισ.

Read εἴρη and ἐρᾶσ οὐ μὲν . . . ἐγὼ δὲ πυρᾶν. Unlikely at first sight, this is proved by the occurrence of the same antithesis in the mutilated lines 19, 20: οὐθ' οὐτος πυροῦσ . . . οὐτ' ἐγὼ πάλιν κείνην, and by ἄρτουσ in 4, λίμουσ in 17. It explains ταῦτα δοῦσ, and gives full force to the order ἐρᾶσ οὐ μὲν. The meaning of 71 foll. is: He may congratulate himself on my age (*cf.* θύε μοι ταύτη. *ἐπέ.* κ.τ.λ., in 6. 10), for, if I were in years a Thales, I would boldly say 'you want M., I want bread. Pay for her in kind or in money, or else stand off.' In 78 read θαρσέων ἐγὼ with R., or θ. λίρη, or θ. γε δῆ.

III. 7. καὶ γὰρ οὐδ' ἀπαρκέουσιν αἱ ἀσπραγάλαι, Λάμπρισκε. As ἀσπραγάλαι could never come into a choliambic, I think it must be a gloss which has taken the place of *δορκάδες*. This explains the

hiatus, and is supported by 63, οὐ σοι ἐτ' ἀπαρκεῖ τῆσι *δορκάσιν* παίζειν. 9. καί. Possibly καί "and whether." Contrast 53. 12. *δοκίτερ* for *δοκίπερ*. 22. Perhaps *συλλαβῶν* for *συλλαβῶν*. 29. *δοκίπερ* ἀρωγὸν τῆσ ἀωρίησ ἐξείν (γραμματῶν παιδείη). τῆσιν ἀπορήσ; 48. The lodging-house calls out with one voice τῆσ Μητροπόλησ ἔργα Κοττάλου ταῦτα καληθῖν ὥστε μὴδ κινῆσαι. Read ἀληθῖν, ὥστε μὴδ' ἰδόντα (so R.) γινώσκειν. You know his handiwork without having seen him do it. 53-5 hardly refers to school-holidays, for the boy played truant, and his life was a long vacation. But perhaps he was so excited by public high-days and holidays that sleep forsook him νοεῦντα δῆμον παγινῆν ἀγινεῦντα (? K. from the MS. *κοῦδ* ἵπποσ νιν ἀπειται νοεῦνσ στ ἡμοσ παγινῆν ἀγινῆτε). 60. Perhaps οὐ ταχέουσ ταῦτον ἀρεῖτ' ἐπ' ὄμου. τῆ 'Ακίσεω σεληνῆναι λήζοντεσ (MS. *διζόντεσ*). He is to be hoisted at once and held there till the Greek Kalends. I do not think λήζοντεσ is right: it may suggest something better. 67. κινεῦντα μῆδὲ κάρφοσ ἰτο γῆδιστον. Read εἰ τὸ μήκιστον. 71. μῆ, μῆ, κετεῦσ, Λάμπρισκε, πρὸσ σε τῶν Μουσέων καί τοῦ γεγέουσ τῆσ τε κοττίδοσ ψυχῆσ, μῆ τῷ με δριμεῖ τῷ ἑτέρῳ δὲ λώβησιν (-σῆ). με cannot separate τῷ με δριμεῖ. Read μῆ τῷ με δριμεῖ, "not with the biting one, but with the other." It follows that a place must be found in 71 for με. Read μῆ μ', or μῆ μ' μ', with either a by-form of *ικετεῦσ* or another word (*ἐντομαῖ*?) on which it was a gloss (*cf.* note on 7). I take Κόττισ to be the child or wife of Lampriscus (*cf.* 5. 69 foll.). R.'s *Πρίσκει* (though it has been called "a brilliant piece of criticism") is nothing less than an outrage. 79. εἰ ἐτι κτλ. belongs to Lampriscus. 85. πρὸσ σοι βαλέωσ τὸν μὴν τάχ' ἦν πλέον γρύζησ. I suspect μὴν should be βοῖον, i.e., the *βοδὸσ κέρκοσ*, the *δριμύ*, of 68 (*cf.* *Plaut. Asin.* 1. 1. 20, "ubi vivos homines mortui incurstant boves"). 90. Lampriscus is giving advice for the future. Should τὸ μῆθεν be ἐντεῦθεν, or τοῦντεῦθεν?

IV. 12. A cock is called οἰκίησ τοίχωσ κήρυκα. Perhaps *τορηχὸν κήρυκα*. 21. *πρα*. Surely *αρα* here and in 5.14. 30 foll. (of sculpture) κείνον δὲ Κυνοῦ τὸν γέροντα ποδὸσ Μοῖριων τὴν χηναλώπεχ' ὡσ τὸ παιδίον πνίγει πρὸ τῶν ποδῶν γούν εἰ τι μῆ λίθοσ τούργου ἐρεῖσ λαλῆσει. γούν is unmeaning, and πρὸσ M. calls for an imperative or a question. Read κ δ. K. τ. γ., πρὸσ Μοῖριων, . . . οὐκ, εἰ τι μῆ λίθοσ τούργου, ἐρεῖσ λαλῆσει: 57. Perhaps ο' ἔργ' ἐκεῖ ἐνήν, or κεί, as in 1. 26. 62. τῶργαρον δὲ πύραρον. For quantity's sake, read τὸ π. δέ τ. (*cf.* note on V. 73). 68. οὐκί ὄν Βλέπουσι ἡμέρησ πάντεσ (of painted figures). Is *βλέπουσι* *νημερέτεσ* or *νημερέτεια* (trissyllable) possible? Probably not. 80. ἐσ λῶστον for ἐσ λῶσν?

V. 1. ἦσθ' for ἦ δ. 21. Is the omission by R. of a full stop after γινώσκειν accidental? "Remember you are my slave. Evil befall the day you crossed my threshold!" 55. *αὐτοῖσ*. 73. μῆ λυπεῖτὲ με. R. seems not to notice the metrical fault here and in III. 58. Read, of course, μῆ με λυπεῖται. A quite certain inversion of order occurs in VI. 48—*Κέρδων ἔρραψε* (*cf.* notes on IV. 62 and VI. 41). 77. ο . . ην τύραννον. Perhaps οὐδ' ἦν τύραννοσ, "and I was no tyrant either."

VI. 5. My κείσ' for εἰσ is supported by κείσαι in IV. 47. 5. foll. are spoken by the mistress. The girl scamps her work, but looks after her food. μετρησ or μετρωσ? 9. εἴν κτλ. is a question. 10. οὐε κτλ. (*cf.* note on II. 72). 15 foll. should be written ἄλλ' οὐ ἔνεκεν πρὸσ σ' ἦλθον—ἐκποδῶν ἡμῖν φθείρεσθε (φθέρουσ;) . . . ὅτα μούνον καὶ γλᾶσσα (γλᾶσσα;) τὰ δ' ἄλλ' ἐκέρθη—λίσσομαι σε μῆ ψεύσῃ. Here ἐκποδῶν κτλ. is addressed to the girl (or girls) who uses only her ears and tongue, no other part of her, and is now sent out of earshot. The construction is μῆ ψ. οὐ ἔνεκεν. I have not fathomed the letters *νωβουστρα* before ὅτα. 21. καλὸν τὸ δῶρημα, *not τι*. 22. *Νόσσισ*; κόθεν λαβούσα; 33. foll. should probably run *τάλλα Νοσσίδι χρήσθω, μῆ μοι*. [MS. *χρησθαῖ* τῆι μῆ. Is this certain? R. writing ἦν *χρησθῶ* τῆμῃ has, perhaps, forgotten that *χρησθῶ* can only be passive. For μῆ μοι *cf.* III. 78 and V. 29, where write 'μέ, not με] *δοκείσ, μέζον μὲν ἢ γυνῆ* [λέ]ξω· λάθοιμι δ', *Ἀδρσταια*· χιλίων ἐντων ἐν' οὐκ ἂν ὄστισ σακρὸσ ἐσσι προσδοίη, "She (Eubule) may be N.'s friend now; not mine. It's a presumptuous thing to say; but, if I had a thousand of these things I would not give her another, no, not if it were rotten." R. takes χιλίων κ.τ.λ., of friends! 41. τὴν μεν γλᾶσσα, Read, probably, μὲν τὴν γλᾶσσα. 47. *μα η μοι εν*

ευχη. Read *μη μοι ἐπέυχο*, "You need not adjure me." Cf. II. 58, where *μοι* should perhaps be inserted to correct the metre. 50-56 is all spoken by Metro, and Coritto answers *οὐδέτερος αὐτῶν ἔστιν ὧν* (MS. *ως*) *λέγεις, Μητροί, ἀλλ' οὗτος οὐκ οἶδ' εἰ ἐκ Χίου τις ἢ Ἐρυθρέων ἦκει* (MS. *οἶδ' η* Χίου. 65. "He is not much to look at, and he works in his own house": *ἀλλ' ἐργαίοι ἐστ' ἐργα τῆς Ἀθηναίης αὐτῆς ὁραν τὰς χεῖρας οὐχι κερδανος δοξεῖς* (so K., who says—"οἰκοῖ ἐστ' the reading is doubtful, especially the letters *οἰ* ε.") Read, perhaps, *ἀλλ' ἐργάτης ἔστ', ἐργάτης*. "He is a workman, worthy of the name." 90. *οὐχί* should be *οὐκ εἰ*.

The language of the poems is semi-poetical usually, not always. The second is plain prose. The rules as to hiatus, and as to anapaests, dactyls, and tribrachs, are very strict, and many suggestions may be ruled out at once on that ground.

HERBERT RICHARDS.

Trinity College, Dublin: Oct. 12, 1891.

- I. 64 *καὶ οἶα πρήξεις*. Read *κἀλ' οἶα πρήξεις*.
- Cf. Thuc. 6. 16. This hiatus is doubtful.
- II. 73. *Φιλήμων* would fill up the gap.
- II. 78. *θαρώεων* λέ[ων εἴ]σιμ' ἄν.
- "I would be as brave as a lion and say."
- III. 17. *κῆν μήκοτ'*. Read *ἦν μήκοτ'*.
- "Unless, perhaps, he, scowling at it like Hades, scribbles some naughty stuff, and then rubs it all out."
- III. 19. *αἱ δορκάδες δὲ ναὶ παρω τεραὶ πολλοῦν*.

Accepting Dr. Rutherford's *καὶ Ἄπολλον*, Mr. Purser writes—

ναὶ Πατρώε καὶ Ἄπολλον.

πατρώος = Ζεύς, who protected the rights of parents. See Aristoph. *Νηδ.* 1468, with the scholiast, for his connexion with Apollo. *ναὶ* may, perhaps, be used parenthetically, like *μᾶ*.

III. 30. *οἶα παιδίσκον*. The reply of Lampriscus (l. 34) shows that a particular speech was indicated. Can *παιδίσκον* be a corruption containing *παῖς δίσκον*, which might be the opening words of some fable about a boy and a quoit, just as we might ask a boy to say "How doth," meaning Dr. Watts's hymn about the busy bee.

- III. 59. *ἔξεις γὰρ οὐδὲν μείον*.
- "You will be none the worse off."
- III. 87. *οὐκ ἐὼ λήξει*.
- IV. 38. *μὴ ζώσης δέσθω*.
- IV. 50. *μαρτήρομαι φημ', ἐς σε τιμέρηι κείνη*. I should not hesitate to read the Ionic—
ἔσσετ' (ἔσσεθ') ἡμέρη κείνη.
- "The day will come."
- IV. 57. *κῶινην* Κῶην. "A Coan Athene."
- V. 1. *ἦρ' (ἄρ) ὑπερκορῆς οὕτω*;
- V. 77. An oxymoron is probable like *δοῦλην τύραννον*, or *δουρὴν τύραννον*, "a slave-queen."

The whole second idyll seems a parody on the *Midias* of Demosthenes. The three authors in whom Herodas seems steeped are Demosthenes, Theocritus, Aristophanes.

A. PALMER.

King's College, Cambridge: Oct. 13, 1891.

- II. 44. *μηπροστεκουσσοφσι χῶ τάπης ἡμῖν τὸ τοῦ λόγου δὴ τοῦτο λήϊης κύρη*.
- Mr. Nicholson, commenting upon this passage, remarks:
- "As for *λήϊης* . . . it is governed by *κυρησι*. 'obtain a prize,' and *το του λογου δη τουτο*, probably = 'as regards this part of the speech forsooth.' Mr. Headlam, indeed, says that the latter words 'of course' mean 'as the saying is.' It is true that *τὸ τοῦ λόγου* is found in that sense; but the *τοῦτο* makes a world of odds, and it would be necessary to construe *τοῦτο λήϊης κυρησι*, 'obtain this much of 'spoil.'"

It is true that no form of this idiom is recorded in the *Paris Thesaurus*, and that the only reference for it given by Liddell and Scott is to *Lys.* 115. 29,

where *τὸ τοῦ λόγου* is an erroneous reading. But the phrase is so common that I have easily been able to gather instances enough to show why I said that the meaning is, of course, "as the saying is":

- Lucian ii. 645. *ἐν ἐσχάτοις τὰ θεῶν πράγματα καὶ, τοῦτο δὴ τὸ τοῦ λόγου, ἐπι ξυροῦ νῦν ἔστηκεν*.
- Lucian iii. 168. *ὁ δὲ, τοῦτο δὴ τὸ τοῦ λόγου, ὄνον κισθαρίειν περῶμενον ἰδῶν*.
- Lucian i. 767. *οὐδὲ τοῦτο δὴ τὸ τοῦ λόγου ποιήσομεν, ἔνθα ἂν ἡμᾶς οἱ πόδες φέρωσιν ἐκείσε ἄπμεν*.
- Lucian ii. 586. *ἔκρινα τοῦτο δὴ τὸ τοῦ λόγου, παλινδρομήσαι μᾶλλον ἢ κακῶς δραμεῖν*.
- Alciph. *Ep.* iii. 56. *καὶ τύφου πλήρης εἰ, τοῦτο δὴ τὸ τοῦ λόγου*.
- Firmus, *Ep.* vi. *ἀδελφὸς ἐνδρὶ παρήη, φησὶ τοῦτο δὴ τὸ τοῦ λόγου*.

Niceph. *Hist. Byz.* xxii. 4, p. 676. *τοῦτο δὲ τὸ τῆς παροιμίας, κατὰ σαυτοῦ Βελλεροφόντης*.

So Lucian i. 39, 44, ii. 854, iii. 58, 189, 256, Plut. *Lycurg.* 10, *Mor.* 784 C, 1090 F, Aristid. *Rhodiac.*, p. 802 Dind., Alciph. *Ep.* ii. 3, Aristænet. *Ep.* i. 10, 11, Auct. ap. Suid. s.v. Πάγας.

I. 25. The text is explained by a proverb in Suidas and the *Paroemiographi*, *ἐκ τετραμῆνης κύλικος πεινῶν*. The adscript, therefore, is ΚΥΤΑΙΚΟΣ, and this, not *πηγῆς*, is to be understood.

- I. 64. *καὶ δοῖα πρήξεις ἦδε [ἐκπαίσει καὶ σοί]*.
- I. 85. *ὅς σου γ' ὄναιτο* (or *ὄνοῖτο*)?
- III. 19. Mr. Richards's reading and interpretation is strongly supported by a proverb (Diogen. vi. 31), *λιπαρώτερος ἄλκυον, καὶ λιπαρώτερος ληκυθίου: ἐπὶ τῶν ὑπερβολικῶν*. Nevertheless the rhythm is strange.

VII. 43. *ἦρ' θ' ὑπὸ χελιδόνων?*

WALTER HEADLAM.

Lincoln's Inn: Oct. 19, 1891.

- IV. 67. *χω γρυπος οὗτος κω ανασίλλος ανθρωπος*. For *ανασίλλος* read *ανασίμος*.

This is, I think, the word given in the MS. (see facsimile facing p. 1 of Mr. Kenyon's edition), and the juxtaposition of *γρυπος* marks it as appropriate, *γρυπος* and *σιμὸς* being commonly opposed to one another.

L. L. SHADWELL.

[WE may mention here that papers on "Herondas VII." were to be read before the Cambridge Philological Society on Thursday, October 22, by Dr. Jackson and Mr. W. G. Headlam.—ED. ACADEMY.]

APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Oct. 25, 4 p.m. Sunday Lecture Society: "Rabies in Animals and Hydrophobia in Man," with Oxygen-hydrogen Lantern Illustrations, by Mr. Frank Kerslake.
- 4 p.m. South Place Institute: "The Position of Woman throughout the World," by Miss Frances Lord.
- 7.30 p.m. Ethical: "Honest Thinking: a Lesson from Socrates," by Mr. G. C. Moore Smith.
- MONDAY, Oct. 26, 8 p.m. Royal Academy: "The Upper Extremity," II., by Prof. W. Anderson.
- 8 p.m. Goethe: "English Critics of Goethe," by Mr. R. G. Alford.
- THURSDAY, Oct. 29, 8 p.m. Royal Academy: "The Upper Extremity," III., by Prof. W. Anderson.
- 8 p.m. Browning: Exhibition, by the Magic Lantern, of a Series of Views in Italy illustrating Browning's Poems, by Prof. Hall Griffin.

SCIENCE.

A NEW REVISION OF THE CULEX.

Culex Carmen Vergilio Ascriptum. Recensuit et enarravit Fridericus Leo. Accedit *Copa Elegia*. (Berlin: Weidmann.)

PROF. LEO was led to his task of editing and commenting on the *Culex*, not by its goodness as a poem, but by its difficulty, in which it is not surpassed even by Propertius. He describes its author as poor in words, laborious in choosing them, audacious and artificial in his combinations and metaphors, far removed from the great masters of Roman speech, and not less faulty as a writer of verse than Varro as a writer of prose. All this is true; but it

hardly brings out the peculiar quality of the poem, which has, unless I am mistaken, some true touches of genius, distinguishable in the memory of the careful reader from any similar short composition in Latin. It alludes more particularly to the description of scenery and of animals and plants, which the poet of the *Culex* loves to dwell upon. They have a rare minuteness which I have found highly pleasing.

Taking the Bembo MS. in the Vatican which is the earliest known, and ascribed to the ninth century, as the single adequate basis of the text, Prof. Leo proceeds to reconstruct the poem, or rather to reedit it on a new plan. Most of the conjectures which have been advanced by four centuries of critics he rejects as trivial, except, indeed, those of Cardinal Bembo, who if not the earliest, was one of the earliest who employed their critical faculty on the *Culex*.

In reverence for Bembo, the present writer at least equals Prof. Leo; but I cannot believe that most of the many errors in the corrupt tradition of the MSS. which Bembo could not deal with remain as unsettled as Bembo left them. Why should we believe here what we do not believe in other cases? The same criticism which refuses to accept the grammatical or metrical errors of a play of Sophocles or Aeschylus, accepted by the critics of the sixteenth, seventeenth, or even eighteenth centuries, and having the support of the earliest MS., refuses also to accept the monstrosities of language or metre of the *Culex*. Perception of what a writer was likely to say, and what he could hardly say, what he could not possibly say, is a thing which grows with the progress of centuries, though in each century individual critics may be in advance of their contemporaries, or see so much that they are believed, like Scaliger, to see everything. As training becomes more exact, it naturally becomes more fastidious, and tends to reject arbitrarily; hence, so many corrections of classical texts, so many ill-founded refinements of grammar or metre. Yet the progress of criticism is steady and persistent as a whole; and it remains true that what continuous generations of scholars have rejected as impossible will not, under any circumstances, become possible. Now in this edition of the *Culex*, the critical faculty, so far as it is represented by the general verdict of scholars, is set aside almost entirely. It is an attempt to return, in plain English, to what is familiarly known as "construing through brick walls." Let me give an instance. It is the beginning of the digression, obviously framed on the end of Vergil's second Georgic, on the happiness of a country life.

"O bona pastoris, si quis non pauperis usum Mente prius docta fastidiat, et probet illis (omnia luxuria pretiis incognita curis Quae lacerant avidas inimico pectore mentes."

Pretiis the Bembo and Cambridge MSS. (*B* and *C*), *prauiis* the Parisian excerpts, *spretis* a Vossian MS. of the fourteenth century.

Most students of Latin poetry, I suppose, would at once be arrested by the words *et probet illis omnia luxuriae pretiis incognita curis*. If they have a meaning, it is very hard to see. He would, on examining the

MSS., find his suspicions confirmed by the fact that for *pretiis* two variants existed, *prauis*, *spretis*. *Prauis*, as found only in excerpts and as widely removed from *pretiis*, he would reject; *spretis*, which is palaeographically very near *pretiis*, and found in a MS. of respectable age, he would incline to accept, possibly with some doubt as to whether it was a survival in a late MS. of a word corrupted in the earlier MSS., or the felicitous conjecture of a copyist. He might or might not go on to conclude, with Haupt and myself, that *illis omnia* should be *illi somnia*. Now take Leo's explanation:

"Hoc dicit: pastorum bona agnoscit quicumque non propter doctrinam quam adeptus est antequam vitam agrestem cognoverit, eam contemnat et illo pretio, doctrina scilicet, quae ab agricolarum cultu abhorreat, uno igitur vero divitiarum pretio omnia quae cum illis coniuncta sunt, τὰ πάντα τῆς τρυφῆς, etiam mala curasque probet."

I confess my entire inability even to understand the meaning of this explanation.

In a lengthy description of trees occur the following verses (137-142), thus given in *B*:

"Hic magnum Argos navi decus edita pinus
 Proceras decorat silvas hirsuta per artus
 Appetit aeris contingere montibus astra
 Illicis et nigrae species et leta cupressus
 Umbrosaeque manent fagus hederasque ligantes
 Brachia fraternos plangunt ne populus ictus."

Here *decorat* after *decus* in 137, *appetit* as an extraordinary asyndeton, *et leta, manent*, are all of them almost certainly wrong; *montibus* must be. I say nothing of *proceras*, which I believe all other editors since Heinsius change to *proceros*. Prof. Leo retains all these curious readings, except *et leta*, for which he gives, after Heinsius, *nec lacta*, making no mention of my own *et flata*. Nay, he goes much further, and declares that the clause *appetit—astra* is necessarily in this asyndetic form, unless a *nimirum* or *uidelicet* were added. *Manent* he explains of the order observed in mentioning the trees, the trees of mourning being left to complete the list. Every part of his defence here is a veritable *tour de force*. The one point in which I can imagine it right is in retaining *edita* against Heinsius' correction *addita*.

233. Quem circum tristes densentur in omnia poenae.

Prof. Leo has a discussion on *omnia* in passages of kindred meaning (pp. 59-60). Every student of the Vergilian *Opuscula* knows that *in omnia, ad omnia* is one of the recurring difficulties of these poems. 168: of a serpent moving, *Tollebant auras venientis a domnia uisus*. 242: of Tantalus *Gutturis arenti revolutus in omnia sensu*. Cir. 478: of Scylla dragged at the stern of Minos' ship through the sea, *Fertur et incertis iactatur ad omnia uentis*. He believes the MSS. to be right in each instance, consistently indeed; will any say convincingly? At least, none of his examples show in what sense the serpent "comes at everything." Prof. Leo explains "ready for any outrage," and changes *aurae* into *irae*. I should have preferred to explain of the snake snapping at everything that encountered him as he moved on. Again, even if Tantalus could rightly be said *revolutus in omnia*, could Scylla be said *iactari ad omnia*? The winds, it is true,

swing her body fitfully: is then *ad omnia* a mere expansion of the idea of *incertis*? It may be so: but it has still to be proved.

I come to one of the most difficult passages, vv. 213 sqq.:

"Quid saxum procul aduerso qui monte renouit
 Contempsisse dolor quem uumina uincit acerbas.
 Otia quaerentem frustra sibilite puellae
 Ite quibus taedas accendit tristic Erinnyes
 Sicut Hymen praefata dedit conubia mortis."

The poet is speaking of Sisyphus. Ten years ago I dealt with this passage in the *American Journal of Philology* (vol. iii., p. 281). Starting from *sibilite*, in which Bembo rightly said that *ite* was concealed, I suggested that in *sibil* we have the much corrupted remains of the dative plural of *frustratus*; further, that *acerbas*, as often, represents *acerbans*. Then, as the general sense of the two last verses can only be that the Danaid's wedding-torch was a veritable torch of the Furies, and that at their marriage an Erinnyes played the part of Hymen, I accepted with some hesitation Haupt's conjecture *accendens*. The passage thus becomes:

"Quid, saxum procul aduerso qui monte renouit,
 Contempsisse dolor quem uumina uincit acerbans
 Otia quaerentem frustratibus? ite puellae,
 Ite quibus taedas accendens tristic Erinnyes,
 Sicut Hymen praefata dedit conubia mortis."

Prof. Leo returns to the older correction *acerbus*, and, declaring that the word governing *quaerentem* ought to be an imperative, and that no imperative exists to suit this passage except *sinite*, confidently edits:

"Otia quaerentem frustra sinite, ite puellae
 Ite quibus taedas accendit tristic Erinnyes:
 Sicut Hymen, praefata dedit conubia mortis,"

adding "quid hic non sanum et probum nisi forte asyndeton durius uideatur?"

I have selected some of the more violent instances in which the wish to reduce criticism to a single MS. has led an eminent scholar into the (to me) inconceivable. But I am far from denying that this new edition of the *Culex* contains much that is interesting, and some things that are new. Yet it might be wished that Prof. Leo had made himself more completely master of all that has been written on this fascinating and difficult poem, e.g., of what I venture to call my discovery of the right reading in 366, printed in the *Cambridge Journal of Philology* for 1887.

ROBINSON ELLIS.

SCIENCE NOTES.

MR. J. G. MILLAIS has issued the prospectus of a handsome work, intended both for ornithologists and for sportsmen, entitled *Game Birds and Shooting-Sketches*. It will consist of forty-eight plates, some coloured and some autotypes, besides woodcuts, illustrating the British Tetraonidae—capercaille, grouse, ptarmigan, and blackgame—in their several stages of plumage, with special reference to the hybrids and varieties that occur among them. There will also be a number of sketches showing the habits of the birds, and other sporting pictures. Sir J. E. Millais has drawn a frontispiece for the volume, which will be handsomely printed in imperial quarto. The publishers are Messrs. Henry Sotheran & Co.

DR. A. R. FORSYTH and Dr. M. J. M. Hill have been nominated to fill up the vacancies in the council of the London Mathematical

Society, caused by the retirement of Dr. Hirst and Mr. R. Lachlan.

WE regret to record the sudden death of Mr. Philip Herbert Carpenter, F.R.S., science master at Eton, best known for his work in connexion with marine biology. He was the fourth son of the late Dr. W. B. Carpenter, and had not quite completed his fortieth year.

MEETINGS OF SOCIETIES.

CLIFTON SHAKSPERE SOCIETY.—(Saturday, Oct. 3.)

MISS FLORENCE HERAPATH, president, who was in the chair, read an address entitled "Shakspeare's Three Mirrors." The secret of Shakspeare's abiding influence on the human race is to be found in the fact that not only are his characters natural, but that at times their hearts are bared for us, and thoughts unexpressed, perhaps by us unexpressible, arise which influence both our character and our judgment. Artists must feel before they can create. Poet, painter, actor, dramatist, each conceives an ideal: each strives in some way to portray that ideal so that it may be born anew in the minds of others. All great writers possess this faculty, and by it they people the world. But the enchanter of enchanters is Shakspeare. All the creations of his magic spell are our companions, our intimates, our friends, nearer to us, may be, than even our dearest, for often these, from sheer incomprehension, fail to sound the depths of our inner selves. Friendship binding heart and soul is rare: rarer still is the self-knowledge necessary before such an intercommunion of spirits is even possible. But, difficult as such things are, they are not impossible. Shakspeare had high views about friendship.

"To mingle friendship far is mingling bloods."

And to W. H., the friend in the Sonnets, we owe much, for this perfect friendship colours the whole of Shakspeare's life-work. Next to the Bible, we turn to Shakspeare, the great searcher of souls, for help in our efforts to know and to aid the struggling souls around us: for, by an inlook into the seething hearts of our fellow-men, he gives us lessons of encouragement, love, and sympathy, and teaches us a spirit of tenderness towards the faults and follies of humanity. Our greatest thinker becomes our greatest teacher. To him, as to no other, God has given the power of stripping off the accidents of flesh and blood, and of showing in their glory and in their hideousness the awful workings of the human heart. Anyone who aspires to lead his fellows must himself have passed through the deep waters. Of Him who did no sin it is written, "He was tempted in all points like as we are." And we know that Shakspeare was no saint. On every page we realise that he had stumbled and fallen and risen again "on stepping stones of his dead self to higher things."

"O benefit of ill? now I find true

That better is by evil still made better;

And ruin'd love, when it is built anew,

Grows fairer than at first, more strong, far greater.

So I return rebuked to my content

And gain by ill thrice more than I have spent."
 (Sonnet cxix.)

The "hell of time" through which Shakspeare had passed, and of which we have his experience in Sonnets lxi., lxxii.-lxxiv. came, however, to an end, and we see him restored to a higher sanity, the subject of painful humiliation and bitter remorse. Without such an experience he would not have mirrored every phase of human nature. By the power of his genius Shakspeare stands, as it were, an embodied representative of the whole race of man. We see him in the threefold mirror of his characters, his sonnets, and our own hearts; and we turn away with a deeper sense of the danger of self-confidence, of the duty of trust, of the power of purity, and of the gospel of penitence, and with a whispered remembrance of that all-mourning cry of a sorrowful soul, the fifty-first Psalm. And the lessons which he teaches us are all-powerful from their truth, their intensity, and their eternity.—Mr. Walter Strachan was elected president for this (the seventeenth) session, when the following plays are to be considered: "Cym-

beline," "The Duke of Milan," "The Winter's Tale," "The Tempest," "The Birth of Merlin," "Henry VIII.," "The Two Noble Kinsmen," and "A New Way to Pay Old Debts."—The hon. sec. (9, Gordon Road, Bristol) will gratefully acknowledge the receipt of anything for the society's library, which now consists of 531 volumes.

FINE ART.

ART BOOKS.

Letters to Living Artists. (Elkin Mathews.) These letters, which are now republished, are at least honest and vigorous, and not even those artists whom the anonymous writer most favours can accuse him of paying too much regard to their personal feelings. To adopt a familiar style in order to say disagreeable things may be open to objection on the score of taste, in literature as well as in conversation; but the writer does so with effect. He writes as the friend, the candid friend—the friend from whom we most need protection—and he knows excellently well how to make his praise quite as offensive as his blame. Indeed, we scarcely know whether Sir Frederick Leighton, whom he praises (with reservation), or Mr. Frith, whom he abuses (without reservation), will read the letter addressed to him (if he ever does) with the less gratification. It will be scarcely consolatory to these and other artists whom he has favoured with these public-private letters that the writer has much reason for what he says, though not always sufficient reason for saying it—a distinction of which he appears to be ignorant. Some of his utterances about Sir John Millais, for instance, would be unjustifiable even if he were certain of their truth, which he cannot be. But, as a rule, there is not much fault to be found with his opinions, and he drives them home with wit and vivacity. He takes a broad and sound view of pictorial art and its present transitional condition; and if his sympathies are strong (though not one whit stronger than they should be) with the aims of the young generation, he is no partisan or mouthpiece of a *clique*. If he extols the genius of Mr. John Sargent he is not blind to that of Mr. Burne Jones; and if he thinks that Mr. Whistler may be one of the immortals, he would like, if he dared, to inscribe the name of Watts upon the roll. In fact, though we should be sorry for critics to adopt his tone, which is frequently offensive, or his style, which, though lively and telling, is also laboured and artificial, we should be glad if there were more of them who were at once as competent and as fearless. He has evidently the makings of a powerful writer and an excellent critic.

Lessons in Art. By Hume Nisbet. (Chatto & Windus.) We are willing to accept, upon the authority of Prof. Ruskin, that Mr. Hume Nisbet has "a real faculty for colour and sensibility to beauty"; but we are not told that the great critic ever said that Mr. Hume Nisbet could draw, or that he could write a good elementary book upon art. Even if he had said so, we, after reading this book and looking at its illustrations, should have been reluctantly obliged to disagree with the professor.

The Application of Ornament. By Lewis F. Day. Second Edition, revised. (Batsford.) We are glad to see that this admirable little book has reached a second edition, and to learn that Mr. Day's new text-book, "Nature in Ornament," will shortly follow.

THE EXCAVATIONS AT CHESTER.

We quote the following from the *Times*:—

"I have been in charge of the excavations at Chester for the last five weeks, and during that time we turned up a quantity of tombstones that give rise to a perfectly new factor in the history of the Roman occupation of Chester, and, indeed, of England generally.

"These tombstones belonged, as the inscriptions show, to the supplementary 2d Legion, or, as it appears on the monuments, 'Leg. II. ADFF,' or 'Legio secunda Adjutrix Pia Fidelis.' Up to the time that I made this discovery of them at Chester, only three had been found in Britain—two at Lincoln and one at Bath. Bath of course was a health resort; and we cannot argue anything from the tombstone found there, except that a soldier of the 2d Legion went there, but did not apparently get any better under the treatment, so that on the whole the balance of evidence lay in favour of its having been quartered in Lincoln.

"But during September I found six tombstones at Chester, built up into the north wall, belonging to soldiers of this legion. The legion came to Britain under Vespasian probably about the year A.D. 75, and left Britain for good under Domitian—that is to say, before the end of the first century. It seems, then, beyond a doubt that it was quartered at Chester, as we have already discovered there twice as many records of its presence as are to be found in the rest of Britain put together. Now we know that Agricola took the 20th Legion, whose home was at Chester, into Scotland, where it took part in the wars against Galgacus and other remote monarchs, and it would seem very probable that he left the 2d to garrison Chester in the absence of the 20th. It would clearly be most ungeneral-like to leave so important a place undefended. He had just concluded a war against the tribes of North Wales. He had attacked British independence in its stronghold at Anglesey, while to the north the Brigantes were ever a turbulent folk; and for commercial reasons it would be highly undesirable to leave Chester without a garrison, for it commanded the valuable lead trade from Flintshire.

"For these reasons I venture to suggest that the above is the explanation of the presence of this legion where it was so little looked for. These tombstones had in all cases a rounded top, which seems, at Chester at least, to be peculiar to them: it is certainly not found on monuments of the 20th. This I take to be not so much a speciality of the legion as a mark of date, and I should be glad to know if other evidence confirms this.

"In other respects also the excavations have been highly successful; among which I may mention the discovery of a piece of distinctly Roman wall on the east side of the town, similar in all points of style to that on the north, and thus tending to show that the two were built at the same time.

"E. F. BENSON."

CORRESPONDENCE.

TROJAN INSCRIPTIONS: A RECTIFICATION.

Queen's College, Oxford: Oct. 17, 1891.

Dr. Schuchardt's work on *Schliemann's Excavations*, recently translated into English, contains so extraordinary a misstatement in regard to myself that I cannot refrain from correcting it. Dr. Schuchardt throws doubt on the inscriptions discovered in the prehistoric strata of Hissarlik, on the ground that I have explained them to be Hittite, and that one which I have read *rentae* (not *rente* as it is printed by Dr. Schuchardt) is covered only with ornamental marks. Had Dr. Schuchardt taken the trouble to read the Appendix which I contributed to Dr. Schliemann's *Ilios*, he would have found that I have not read Hittite but Kypriote characters on the Trojan relics, in common with other students of the Kypriote syllabary. His own volume contains a new inscription from Hissarlik, which is admitted to be Kypriote. He would further have found that the seal on which I have deciphered the

word *rentae* is not the one the face of which is covered only with ornamental marks.

Perhaps it is too much to expect accuracy in such matters from a German author when he is dealing with the work of an Englishman; but we might have expected a little more care on the part of an English translator.

A. H. SAYCE.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. DOWDESWELL will re-open their newly decorated galleries to-day (Saturday) with a series of drawings, "English Pastoral Landscape," by Mr. Thorne Waite, who has been engaged upon them for the last two seasons. A fortnight later, Mr. Herbert Schmalz's religious picture, "The Return from Calvary," which the artist has just carried to completion after many months' sojourn in Jerusalem, will be shown in a separate room, especially draped and illuminated. Messrs. Dowdeswell and Mr. Arthur Lucas, the proprietors of the copyright, will take the picture through the provinces at the close of the London exhibition. A number of smaller pictures of the Holy Land by the same artist will also be on view.

THE other exhibitions to open next Monday are the Royal Society of British Artists, in Suffolk-street; and the annual winter shows of cabinet pictures by Mr. Thomas McLean and Messrs. Arthur Tooth & Son, side by side in the Haymarket. The last mentioned specially announce Señor Villegas's new work, "Palm Sunday at San Pietro, Venice, Fifteenth Century." The private view of the Institute of Painters in Oil Colours is fixed for Friday next, October 30.

MESSRS. PERCIVAL & Co. have issued the prospectus of an important work, to be called *English Pen Artists of To-day: Examples of their Work, with some Criticisms and Appreciations*, by Mr. Charles G. Harper. There will be more than 150 illustrations, reproduced by different engravers and different processes. Of these six are photogravures, and more than fifty others are full-page plates. The edition will be strictly limited to 775 copies, of which 250 are reserved for sale in America.

MESSRS. CASSELL & Co. will publish next month a handsome volume, in both folio and quarto, entitled *Henriette Romer: the Painter of Cat-Life and Cat-Characters*. The illustrations include a portrait, twelve full-page photogravures, and sixteen typogravures in the text—all reproduced by Messrs. Goupil. The accompanying letterpress has been written by Mr. M. H. Spielmann.

MR. C. PURDON CLARKE has been appointed to succeed Mr. George Wallis as senior keeper of the art collections at South Kensington. He will retain his special post as curator of the India Museum.

THE wonderful perfection which has been attained by modern methods of reproduction is nowhere more manifest than in a plate just issued by F. Appel, of Paris. It is a specimen of the illustrations which are to constitute a volume of *Old Wedgwood*, to be published by Mr. Quaritch, and excels anything that we have yet seen in its achievement of the semblance of high relief upon a flat surface. The example we refer to is a design of Hercules between Virtue and Pleasure; and the figures and landscape look exactly like sculptured marble on a background of russet-tinted sky. They stand out with such an extraordinary effect that actual touch is necessary to convince the spectator that he is looking at a flat surface. The specimen may be seen at Mr. Quaritch's house in Piccadilly.

THE STAGE.

"THÉRÈSE RAQUIN."

ON Saturday afternoon I was able to witness the performance of "Thérèse Raquin" at the Royalty Theatre; and while I found the piece itself—as indeed I expected to find it—far less of a melodrama than certain of its critics had said, I discovered that the performance, though good and creditable, was not quite so noteworthy as it had been pronounced in several quarters. The thing is worth seeing, though—would indeed in any case be worth seeing. It is but the second piece of M. Zola's which has found hospitality among us: nay, in a certain sense, it is the first, for "L'Assommoir" was hardly seen in its nakedness and truth, though it was seen with fulness of horror, in Charles Reade's version "Drink." The version of "Thérèse Raquin"—executed mainly, as I suppose, by Mr. De Mattos, but overlooked by Mr. George Moore—does not depart widely from the original. It is not a bad translation, though it might, with advantage, have been a little more colloquial. It suggests to me, nowhere, that it has been subjected to the process which I believe to be the only satisfactory one, in translation, to a writer who is ambitious, as he ought to be, to write the English that we talk: the process of wholly discarding the original at a certain point—when the bare but real equivalent of that original has once been secured—of forgetting, from that moment, the existence of the original, and of setting one's self solely to say well and naturally what the translation, which is still beside one, says with a measure of awkwardness. The translation of "Thérèse Raquin" is good enough, it may be, for most people's requirements on the stage; but it is not good enough to be counted as literature. The thing—that is—has not become Mr. De Mattos's own: he has remained its somewhat mechanical interpreter.

Passing from the manner of the translation to the thing translated, "Thérèse Raquin" occupies a middle place in M. Zola's work. In point of date, it is somewhat early; but I mean "a middle place," in that it displays neither the exaggerated and sterile realism of the uglier of this writer's books nor the abounding poetry of the finer of them. A problem in itself less interesting than the problem of the *Page d'Amour*, is, in "Thérèse Raquin," treated with hardly a trace of the poetic tragedy which gives that volume so much of its value. "Thérèse Raquin" contains only one or two sentences—the sentences in which the wicked little *bourgeoise* expresses her desire to live for ever in the sunshine—which permit one to realise that its author is the author of the passionate idyl, *La Faute de l'Abbé Mouret*. But, on the other hand, in "Thérèse Raquin" we are not face to face with the superfluous and unceremonious hideousness of *La Terre*: and the view of humanity is not so wholly prosaic and materialistic—not to say bestial—as that which is taken in *Nana*. No; in these respects we may rank "Thérèse Raquin" rather with "L'Assommoir" itself: in both a sad and ugly and degraded world, but a

glimpse of the skies. In both—as in everything for the matter of that that M. Zola writes—an austere moral: the assured march of evil-doing to its own punishment.

If "Thérèse Raquin" were simply the melodrama some of its opponents have pronounced it to be, the murder which is the cause of the two lovers' remorse and collapse would have been done, not in the interval between two acts—the first of which ends and the second of which begins with a very quiet game of dominoes in a Parisian parlour—but in sight of the audience, with an abundance of water in the middle of the stage, and at the back a panorama of the Seine by Asnières or Meudon. As it is, with the material circumstances of the murder we are not for one moment invited to be concerned: we are shown in one act the state of mind and feeling in which, to two people who were perhaps not born to be villains, such a solution as murder becomes possible; we are shown in another the state of mind and feeling which, in two such people, may presumably succeed to that deed of violence of which they have been guilty. The interest of these two acts—different slightly from the interest of the later ones—is the interest of mental analysis; and, if these acts are melodrama, then the *Ring and the Book* is a shilling shocker.

The intelligent, unprejudiced person who goes to see "Thérèse Raquin" comes away with the knowledge that he has witnessed an exposition of several bitter truths—an exposition made by M. Zola with power, and with singleness of aim, but here and there accompanied by a purposeless, or at the least an unsuccessful, diffuseness, which is one of the most characteristic and abiding defects of this great writer's method. This diffuseness, this fulness of detail which is not actually illustrative and explanatory, Balzac, who was M. Zola's master, had in a measure; but he had it far less than M. Zola. This profuse employment of the commonplace, in order that one may be "natural"—this avoidance of selection and rejection, when selection and rejection are of the very essence of art—commends itself, as I understand, to a little school of criticism, or of dogmatism, which has now found voice among us; and that it does so is an entertaining evidence of the capacity of its professors for critical preachment. May I, as to this matter, be suffered only to remind these gifted brethren, who would make all things new—morality as well as method: nay, perhaps, morality first of all—of the extreme improbability that, to even the youngest and least instructed of them, there has been vouchsafed an inspiration more overwhelming and potent than the accumulated wisdom of the world.

The cast of "Thérèse Raquin" is indeed, as one of its admirers observed to me, "not a cast of names." I am bound to add that in some respects the performance would have gained if it had been; for "names" are not often got without some talent at the back of them. All question of personal notoriety apart, the cast is a fairly, but not a startlingly, good one. The actor who is best known—Mr. W. L. Abingdon, who has played villains' parts

so ably at the Princess's and Adelphi—is perhaps the actor whose grip of his part is firmest and whose impersonation is most complete. He plays the lover of Thérèse, and he marks well the phases of a not very simple character. He shows the passionate attachment as well as the remorse. He makes us believe in both. What he does not so thoroughly convince us of—but the mistake is on the right side, and on the side, be it noted, leaning least of all to melodrama—is of Monsieur Laurent's capacity for planning a murder days before it can be executed—of sleeping with it, remember; of working with it; of eating and drinking, and of making love, with the knowledge that it is coming. Mr. Herbert-Basing plays neatly and skilfully the husband, Camille—in the single act in which that encumbrance appears, before there is provided for him a watery grave. Had the drama been Scandinavian instead of French, the husband could hardly have been drawn as more hopelessly foolish and irritating. In the one case, however, one would have recognised a *parti pris*—the characteristic of a school rather stupidly dogmatic in the first place, and artistic only in the second—while with M. Zola one can accept the creation willingly enough, not as a type which one must meet everywhere, but as an individual who is perfectly possible. Mr. John Gibson plays Michaud—a friend of the family, singularly unsuspecting, though an *ex-commissaire de police*; while Mr. De Lange bestows real local colour, the true touch of the little French *bourgeois*, in feature and in character, upon his sketch of a more ancient friend, one M. Grivet. The elderly Mme. Raquin, the mother of the man who is murdered, is acted with much understanding by Mrs. Theodore Wright. To say that her performance is very French—as has been said somewhere—would be a mistake; but it has at all events the advantage of being sufficiently human. Miss Laura Johnson, a clever young woman, wanting evidently in experience and probably in range—with a good deal of strong feeling, much intelligence, and a voice and accent which are often far from being what one could desire—plays the heroine, Thérèse. I had read of her somewhere or other, that she was a revelation, a later Rachel. Why these exaggerations? She interested me distinctly, because she believed in her part: more than once she had the strength to carry the piece upon her shoulders. So far, so good. Judged by a modest standard, Miss Johnson was indeed satisfactory. But she was not a revelation, by any means, and the stage has still to wait for Rachel's successor.

To end—a play not very great, but at all events original and fearless; a performance not exactly memorable, but doing credit to the cast engaged in it.

FREDERICK WEDMORE.

STAGE NOTES.

MR. HENRY ARTHUR JONES opens the Avenue with his new play, "The Crusaders," about the end of the month. Mr. Kemble, Mr. Arthur Cecil, Miss Emery, Miss Olga Brandon, and Lady Monckton, promise a strong cast.

TO-NIGHT is appointed for the first performance of Mr. Pinero's new comedy at Terry's Theatre—an event which has been looked forward to for some time—while Wednesday was fixed for what may be termed a minor function: that is, the production at the Court of a play which probably derives its chief interest from the appearance of Mrs. John Wood. It is written by Mr. C. Fitch, whose name has yet to become known.

THE "triple bill" as it is called, not very elegantly, at the Shaftesbury, has been this week transferred to Toole's. It began at Terry's, in the summer; but "A Commission," "The Lancashire Sailor," and "A Pantomime Rehearsal," are still found attractive.

WE have received Mr. Raymond Solly's *Acting and the Art of Speech at the Paris Conservatoire* (Elliot Stock). It is a pleasantly produced booklet of about sixty pages. To those who are instructed in these matters, it has little new to tell; but the amateur and the beginner—the very large class, we fear, who, in the matter of reading aloud, remain amateurs and beginners to the very end—it will convey many a useful hint, and always in an intelligible way. The writer, we believe, has had much personal experience of the Conservatoire and of some of its professors. He quotes not only Samson, who taught Rachel, and M. Regnier, who taught usefully fifty people less famous, but likewise living men like Got and Dupont-Vernon, who have either said or written many sensible things on *l'art de la diction*. Nor is Mr. Solly unmindful of what has been said by that most highly qualified *littérateur*, M. Legouvé, in his charming little volume, *L'Art de la Lecture*. From this admirable writer, indeed, Mr. Solly might have quoted with greater liberality. We thank him, in any case, for a booklet very excellent in its own way.

MUSIC.

THE AUTUMN OPERA SEASON.

SIGNOR LAGO commenced his season at the Shaftesbury Theatre on Monday last. After wasting the principal part of the evening with Ricci's "Crispino e la Comare," the novelty, Mascagni's "Cavalleria Rusticana," commenced at a quarter past ten. Why was it not put first? And again it may be asked, Why was Ricci's opera given at all? Mascagni's clever and promising work was recently noticed in these columns in connexion with a performance at the Dresden theatre, and so it will only be necessary to speak of the manner in which it was presented at the Shaftesbury. Signor Francesco Vignas (Turiddu) is an excellent artist, and his impersonation of the lover produced a marked effect. But with his encore and double encore, and bows to the audience, he broke the spell of the village drama. There are Italian operas to which encores can do but little harm, but Mascagni's work is not of such a kind; it was as unfair to the composer thus to destroy the effect of his tone-picture, as it certainly was annoying to many of the audience. Signorina Adelaide Musiani, as Santuzza, acted with much feeling, though her voice was not at all times pleasant. Miss Grace Damian gave a quiet rendering of the part of Lucia, and Signor Brombara was a fairly good Alfio. The chorus was hard, and the orchestral playing not first-rate. Signor Arditi was the conductor. Of course certain allowances must be made for an opening night, and it is to be hoped that Signor Lago will use his best efforts to present the work to the best advantage. The "Cavalleria Rusticana" has obtained a brilliant success on the continent, and it ought also to make its

mark here. The applause and encores mentioned above show that the first performance was outwardly a success, but first nights are no real test.

Sir Augustus Harris commenced his autumn opera season at Covent Garden, on Tuesday evening, with Gounod's "Roméo et Juliette" in French. The performance of operas in that language is evidently, from the programme of the first week, to be a special feature. It is a great advantage to hear works sung in their original form; and, perhaps, some day we shall not only have Gounod and Bizet in French, but Wagner in German. The part of Juliette was undertaken by Mlle. Simmonet, from the Paris Opéra Comique. She has a flexible voice, and one of considerable compass, and it has evidently been well trained. In the first act she was nervous, and the valse, if skilfully sung, was not given with all due brilliancy. However, she soon got used to her audience, and in the balcony scene appeared to considerable advantage. Mlle. Simmonet is a clever actress. So much for the present: there will be another opportunity to judge of her powers as an artist on Saturday, when she will sing in Gounod's "Philemon et Baucis," the first novelty of the season. M. Cossira, from the Paris Grand Opéra was the Romeo: he too, is a good actor, and sings with taste, but the notes in the upper register of his voice are not telling. The clear enunciation of words by these two vocalists deserves praise: the same may be said of that clever artist M. Dufriche (Mercutio). Mmc. Laurent as Gertrude, Mlle. Janson as Stephano, and Signor Abramoff (Frère Laurent), added to the success of the evening. As a new conductor, M. Léon Jehin is skilful; but why was he so restless?

J. S. SHEDLOCK.

MUSIC NOTES.

SEÑOR SARASATE gave the first of a series of orchestral concerts at St. James's Hall on Saturday afternoon, and, as usual, the hall was crowded. He played the new Max Bruch Concerto in D minor (No. 3). This work, as mentioned last week, had already been given in London with pianoforte accompaniment; but the orchestra adds much to its effect. The writing is skilful, and the Adagio attractive; but the composer has certainly not surpassed his first Concerto. The difficulties for the solo instrument are great, though for Señor Sarasate they can scarcely be reckoned as such. His tone, however, sounded somewhat weak; but later on, in Raff's feeble "Fée d'amour," with its showy cadenza, he was at his best. The programme also included Mozart's G minor Symphony, given under the direction of Mr. Cusins. The Max Bruch Concerto will be repeated on November 13.

ON Monday last, Dr. Hodgkin unveiled a monument to William Shield, musician and composer, which has been erected by public subscription in Whickham Churchyard, near Newcastle. Shield was a pupil of Avison, and was buried in Westminster Abbey in 1829.

OBITUARY.

WE regret to announce the sudden death of Mr. W. A. Barrett, for many years musical critic of the *Morning Post*. He was inspector of music for the Education Department, and likewise vicar choral at St. Paul's Cathedral. He was the author of "Balfe—his Life and Work" and of the interesting work "English Glee and Madrigal Writers." He did much for the encouragement of native art, and the monument to Balfe in Westminster Abbey was erected through his exertions. He also wrote (with Dr. Stainer) the "Dictionary of Musical Terms." As a lecturer he was well known, and his genial manner secured for him many friends.

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These observations are suggested by much that will, to many readers, seem regrettable in the present poem. The writer feels sure

that they will not, at any rate, be misunderstood by Mr. Buchanan himself. The poet "tosses" his book, as he somewhat ungenerously says, "to the birds of prey"; but among those unfortunate persons, the critics, who are so indicated, I can answer for it that there is at least one, and I doubt not there are many, who will receive it in quite another spirit than that which the poet anticipates. *The Outcast* is a "rhyme for the time," in the sense of being a satire on the times. The poet makes Vanderdecken, the Flying Dutchman, his hero, because the mythical reappearances of that wandering shade at intervals of ten years give him an opportunity of presenting a view of the world, and of men and women, as seen by an observer who is not avowedly himself. Vanderdecken, however, is as much a shade in the poem as out of it. He is the veritable *alter ego* of Mr. Buchanan. At times, it is true, the acts and opinions of the hero are obviously not to be charged upon the poet, who is careful to detach them from his own personality by the device of inverted commas; but even in these instances one feels that the poet has only projected himself into imaginary surroundings, and that, in fact, the objective Vanderdecken is really the poet's subjective consciousness. Vanderdecken stands to Mr. Buchanan in much the same relation that Don Juan bore to Byron. Between the two poems—Byron's masterpiece and *The Outcast*—there is a distinct resemblance and also a marked difference. The resemblance consists in the unrestrained freedom which each poet gives his hero and himself; the difference, in the fact that Byron's poem was a mixture of fooling and earnest, while Mr. Buchanan's is almost painfully earnest throughout. There are probably readers who will find in the later poem, as in the earlier one, passages of excessive licence. Possibly the first impression of nearly every reader will be that such passages are a blemish in Mr. Buchanan's work. I will not contend that they are not, but one knows that the shadows in a picture are as essential to its completeness as the lights. Besides, there is a purism which is made vicious by its imputations of imagined vice. Rather than fall into that mistake, one would heartily exclaim with Mr. Buchanan, "O for one glimpse of honest Adam and Eve, naked but unashamed!"

My own complaint against the poem is that there is a lack of charity and of breadth in it. Mr. Buchanan rails against every one with whom he does not agree. One can perhaps forgive him his repeated flings at Goethe. It is a hobby with him to throw mud at the illustrious German; and, like other exercises which have become a matter of course, this particular hobby does no harm. Not all the mud-throwing in the world will detract from Goethe's intellectual greatness, while his moral shortcomings are not disputed. But men who have nobly striven after high ideals are pointedly assailed in this poem. If the failures of some of them have been conspicuous, their successful achievements have been gloriously conspicuous, and the world holds them in reverence. To scoff at one of these, to sneer at another—in a word, to tolerate nobody's

ideals but his own—is not the spirit one expects in a poet, and certainly it is not that one would like to see in a poet of Mr. Buchanan's rank.

Let no one suppose, however, that *The Outcast* exhibits none of the better spirit or of the higher qualities of a true poem. This spirit and these qualities abound in it. The present volume is only the beginning of the work, and it is therefore impossible to pronounce a final judgment upon it. That cannot be done until each part of the work can be considered in its relation to the other parts. But one need not hesitate to say that only a poet could have written it. In power of imagination and in facility and felicity of expression it is unquestionably a work of genius. One might take an extract from almost any page at random to prove this. The following passage has literally been chosen at random, but it may be left to speak for itself:

"Unto how many men each hour
 Frail little fingers seek to bring
 Some gentle gift of love, some flower
 That is the Soul's best offering?
 Some happiness which we despise,
 Some boon we toss aside for ever—
 And only that our selfish eyes
 May smile one moment on the giver!
 How many of us count or treasure
 The little lives that perish thus,
 To garner us a moment's pleasure,
 A moment's space to comfort us?
 Blind, ever blind, we front the sun
 And cannot see the angels near us,
 Forget the tender duties done
 By willing slaves to help and cheer us!
 Earth and its fulness, all the fair
 Creations of this heaven and air,
 All lives which die that we may live,
 All gifts of service, we pass by,
 All blessings Love hath power to give
 We scorn, O God, or we deny!"

These, these, O God, are daily sent
 To give thine outcasts sacrament,
 And in so giving themselves attain
 Thy sacred privilege of pain!
 Yet still our eyes turn sunward blindly,
 And blindly still our souls contemn
 The loving hands that touch us kindly,
 The lips that kiss our raiment's hem;
 And we forget or turn away
 From flowers that blossom on our way;
 Blind to the gentle ministrations
 Of tutelary angels near,
 We find too late that our salvation
 Lies near, not far; not there, but *here!*"

I confess that I am and always have been one of those lovers of poetry—be the number large or small—who have an undoubting faith in Mr. Buchanan's genius. Occasionally I have regretted to see him waste his powers on work and on interests that were beneath them; though in saying this I do not refer to his romances or to his chief plays, and it is needless to particularise further. Of this I am sure, that if he will let politicians and all the other quarrelsome people fight out their differences for themselves, and will devote his powers to creative work, he may take a foremost place among living men of letters.

GEORGE COTTERELL.

History of Hampton Court Palace. Vol. III.
 By Ernest Law. (Bell)

THE third and concluding volume of this history is equal to its predecessors both in bulk and in interest. It carries down the

annals of the Palace from the Stuart times to the present day; and if some of the Court gossip drawn from Hervey, Walpole, and Lady Suffolk be more entertaining than edifying, it helps one to realise the fact that dulness and decorum are not inseparable companions. The monotony which reigned supreme at Hampton Court throughout the Hanoverian period was at its height in George II.'s reign, when Lord Hervey tells us that

"No mill horse ever went in a more constant track or a more unchanging circle, so that by the assistance of an almanack for the day of the week and a watch for the hour of the day, you might inform yourself fully, without any other intelligence but your memory, of every transaction within the verge of the Court."

In truth, in the two centuries embraced by this volume the incidents of historical importance connected with Hampton Court are remarkably few—royal births and deaths being the chief of them. Mr. Law is therefore to be congratulated upon having been able to supplement what "has been" by "what might have been," and to give us a letter of Dr. Johnson's and a fact in his life which had escaped the researches of Boswell and Croker. As Hampton Court was at the date of Johnson's application for rooms tenanted exclusively "by people of fashion, mostly of quality," he would have felt the incongruity of his position had his request been granted, but his letter to Lord Hertford (then Lord Chamberlain) is worth preserving as a model for future use:

"My Lord,

"Being wholly unknown to your lordship, I have only this apology to make for presuming to trouble you with a request—that a stranger's petition, if it cannot be easily granted, can be easily refused. Some of the apartments at Hampton Court are now vacant, in which I am encouraged to hope that, by application to your lordship, I may obtain a residence. Such a grant would be considered by me as a great favour: and I hope, to a man who has had the honour of vindicating his Majesty's government, a retreat in one of the houses may be not improperly or unworthily allowed. I therefore request that your lordship will be pleased to grant such rooms in Hampton Court as shall seem proper to

"My Lord,

"Your lordship's most obedient
"and humble servant,

"SAM. JOHNSON.

"Bolt Court, Fleet Street.

"April 11, 1776."

Mr. Law has enabled us to see who have been the occupants of the private apartments in the Palace since it ceased to be a royal residence in the strict sense of the term. There are few illustrious names in the list, except so far as lustre is derived from the possession of a title or consanguinity with royalty. But in later days the widows of those who have served their country well have been regarded as suitable occupants; and in 1858 the Queen recognised the claims of science by assigning to Prof. Faraday the Crown house on the Green, which now bears his name. The inner life of the denizens of the Palace has undergone great changes since communication with London has become so easy. Holiday makers interfere with its repose, and within the building (though we are told the tone

is cosmopolitan rather than provincial) there are distinct "sets" and, doubtless, no little social jealousy. One ancient feature, at least, still survives—namely, an old sedan-chair, mounted on wheels, drawn by a chairman, and call "The Push," which is used by the ladies for going out in the evening from one part of the building to the other. For, it must be remembered, the Palace is of very large dimensions, and within it are included several detached houses; and while in some cases the suites of apartments are compact and self-contained, in other cases they are inconveniently disconnected. The courts and cloisters are numerous, and it sometimes happens that part of a suite of rooms is to be found in one of them and part in another. Of the fifty-three apartments into which the Palace is now divided, some contain as many as forty rooms with five or six staircases, and under such circumstances a lodging rent free is by no means the unmixed boon which it is generally supposed to be. The cost of maintaining the Palace and gardens is about £11,000 a year, and for this the public receive a fair share of enjoyment—a single Sunday sometimes bringing down from London as many as five thousand visitors.

If the historical incidents related by Mr. Law in this volume are few and unimportant, the details given of the architectural history of the Palace cannot be so described. As a matter of fact, the Palace, as we know it, together with the park and gardens, dates from the reign of William the Third. The place took the King's fancy—Mr. Law says "the flatness of the country reminded him of the scenery of his dear home in Holland"—and he saw the convenience of having a house within easy reach of London and yet beyond its noise and bustle. He very quickly determined to remodel and greatly enlarge Wolsey's Palace, and entrusted the work to Sir Christopher Wren. It was no easy matter for an architect so to wed the debased Renaissance of Louis XIV. with the Tudor work of Henry VIII. as to make a consistent design, and the difficulty was increased by the King's frequent interference with Wren's plans. These embraced a great deal more than was ever executed, and it is, therefore, scarcely fair to pass judgment upon an incomplete undertaking. In the office of Her Majesty's works there is preserved, we are told, a careful and detailed plan—probably drawn by Sir Christopher himself—for a magnificent new entrance court to the Palace on the north side, and an approach to it from Bushey Park, besides other schemes still more grand and extensive. But the King's death and an empty exchequer stopped these projects. To Wren we owe the imposing East Front—(much spoilt by the great pediment, which does not rise above the balustrade, and thus break the straight line and conceal some of the ugly chimneys)—and the less ornamented South Front; the Fountain Court; the Colonnade in the Clock Court (strangely out of keeping with its Tudor surroundings); and the State Apartments. Perhaps also there is due to him the credit of Grinling Gibbons' appointment to be "master carver" at Hampton Court, in which capacity he

showed his skill not merely in executing the delicate wood carvings with which his fame is associated, but in designing and perhaps chiselling the decorative stone-work of the East Front.

But for information on these and all other matters we must refer our readers to Mr. Law's History. So far as we can judge, it contains all that any reasonable person can expect to find in it. Its illustrations are numerous and excellent, its type clear, its index copious and accurate, while the arrangement of the extensive materials which the author has collected is altogether admirable. What most strikes us in the book is its thoroughness; and we heartily congratulate Mr. Law upon having brought to so happy a conclusion a work on which no labour has been spared, and from which genuine satisfaction can be gained. May we suggest to him that there are other royal palaces awaiting like treatment?

CHARLES J. ROBINSON.

Essays in the History of Religious Thought in the West. By Brooke Foss Westcott, D.D., (Macmillans.)

THE preface to these essays tells us that "very early in life" their author planned an elaborate work which was to be "a careful examination of the religious teaching of representative prophetic masters of the West." The essays are published because Dr. Westcott despairs of completing the work as originally designed. He specially regrets that he has not treated of Homer, Heraclitus, Virgil, Epicurus, Plotinus—"to name the men from whom I believe we may gain most"; but he adds to the five essays written for his original scheme four others which will enable sympathetic readers to understand how great the scheme was, and to realise a little what was to have been the spirit of its execution. The essay on Christianity as the Absolute Religion would have been the introduction. The completed book was to demonstrate of Western civilisation that

"it is true in every realm of man's activity, true in action, true in literature, true in art, that the works which receive the most lasting homage of the soul are those which are most Christian, and that it is in each the Christian element, the element which answers to the fact of the Incarnation, to the fellowship of God with man as an accomplished reality of the present order, which attracts and holds our reverence."

This clear statement of the scope and aim of the writer is made still clearer by the denial that it can be shown that "the vital force of any other great religion is alien from Christianity," and by the insistence that "we are, we must be, as believers in Christ, in the presence of a living, that is, of a speaking God." To show what is meant by this last sentence, the paper on Browning's Teaching is inserted; and to enable us to comprehend quite fully the spirit in which the whole scheme was to have been carried out, Dr. Westcott gives us the charming sketch of Benjamin Whichcote, which might almost be called the soul of the volume. The elaborate essay on Christian Art atones for the absence in the

earlier essays of any attempt to prove that in great art Christ must be found making it great.

The sentences we have quoted above contain indeed a splendid and a sufficient creed; a creed which gives a real and glorious content to the phrase so easily spoken—the divinity of Christ. But it is so far from the creed of orthodox Christianity that to recite it saddens us rather than cheers. Most Christians do not dare to allow any inspiration to “profane” writers, as they profanely call them, lest the authors of the New Testament should be jealous; and young men are bullied or sneered out of their natural belief in the inspiration of Plato and Browning before they leave college, or as a necessary preliminary to entering holy orders. Clergymen and ministers are the worst offenders. Orthodox Christianity asks merely whether an author calls himself a Christian, and does not conceive that it owes any special reverence to a poet or painter merely because he has moved the minds of men. Against this blindness, this indifference to Christ’s honour, Dr. Westcott’s book was to have protested. He would prove the Incarnation by demonstrating that poets and painters and philosophers have achieved greatness when they have expressed with conviction some part of the truth of Christianity—when they have agreed with Christ. We find it hard to reconcile ourselves to the loss of the completed work; but perhaps if Dr. Westcott the Bishop declares to his clergy that there is food for the Christian soul in Euripides and Browning, he will produce more effect more quickly than could have been brought about by the *magnum opus* of the theologian.

We come back now to the fragments of the original work, the five essays on Plato’s Myths, Aeschylus, Euripides, Dionysius the Areopagite, and Origen. The first of these appeared twenty-five years ago in the *Contemporary Review*. They are all remarkable for the immense pains bestowed upon them, and for the characteristic modesty of the writer in suppressing himself, and endeavouring clearly and accurately to present his subject. They are therefore invaluable to the student, who cannot easily find guides of acknowledged erudition and learning patient enough or humble enough to teach carefully. The essays on Dionysius and Origen are admitted to be the best accounts of their subjects which we have. In the essay on Dionysius we miss any reference to Dean Colet’s study of his works, but perhaps this is merely because we particularly wished to hear what Dr. Westcott would say on the point. In the paper on Plato the length of the quotations somewhat hampers the author’s freedom of movement; and in the analysis of the religious teaching of Euripides the consciousness that Browning has previously gone over the ground is perhaps too much in Dr. Westcott’s mind, and checks his originality. The essays are very full of matter. It will briefly indicate their line of thought if we note that the paper on the Platonic Myths insists that Plato was as far as possible from mere story telling in presenting his myths; “they answer to Revelation, as an

endeavour to enrich the store of human knowledge”; they are to be judged seriously, as we judge the visions of Ezekiel. The analysis of the plays of Aeschylus leads up to the statement:

“it is often said, and even taken for granted, that the severer aspects of the Christian creed are due to some peculiarity of the ‘Semitic’ mind; that they are foreign to the more genial constitution of the ‘Japhetic’ type; that here at least the instinct which revelation satisfies is partial and not universal. Against such assumptions, the tragedies of Aeschylus remain a solemn protest.”

Concerning Euripides, Dr. Westcott points out that “he scatters the dream which some have indulged in of the unclouded brightness of the Athenian prospect of life”; and the essay strives to show that the sadness and bewilderment of the dramatist continually feel after truths emphatically and definitely Christian.

Among the later essays which have been already alluded to, the study of Browning resembles the earlier essays in being an analysis and account of its subject as well as a criticism. It professes only to summarise “some points in Browning’s view of life,” but is interesting in view of the criticism of Browning’s Christianity in Mrs. Sutherland Orr’s *Letters and Life*. All lovers of Browning have been grateful to Mrs. Orr for her careful and sympathetic volume; but some of them have found her tone of apology for her hero’s apparently commonplace Christianity somewhat hard to bear, and have resented an occasional tendency to put what Browning said to his friends before what he said to his public. This is grievously to insult the poet. Dr. Westcott sketches Browning’s convictions concerning “the unity of life, the discipline of life, the continuity of life, the assurance of life.” The summary is executed with insight and completeness, but just because it is a summary is not satisfactory. What challenges our attention in Browning is not the clearness or completeness of his proofs, but the passionate strength of his feelings. We are handling fire when we pick up his volumes; and no flame surprises us more frequently in every corner of his wide domain, or burns more fiercely, than his hope of immortality. As regards his Christianity, the point to note is simply this: that he has again and again expressed in his poetry a love and loyalty for Christ, so intense that, beside his words, the language of our greatest divines seems professional and dead, and they must quote Browning to express what they mean. Dr. Westcott’s book was to prove that souls are set on fire by Christ when they give out any considerable heat or light. His task, when he came to consider Browning’s conflagration, would not have been hard.

The essay on the Relation of Christianity to Art needs a criticism to itself. Like the essays on Dionysius and Origen, it ranks with the best that has been written on the subject. Its erudition and accuracy are as remarkable as its clearness of arrangement, and we mark a very distinct progress since the earlier essays in power of expression and grace of style. In the later essays Dr. Westcott himself speaks, and takes his own

place among the prophets he is eager to interpret.

RONALD BAYNE.

The Book-Bills of Narcissus: an Account rendered by Richard Le Gallienne. (Derby: Frank Murray.)

MR. LE GALLIENNE prefaces the production of these bills of his friend Narcissus with the wise remark that there is a sterner veracity in such records than would be found in the pages of a private diary.

“You have kept a diary for how many years? Thirty? Dear me! But have you kept your wine-bills?”

The wine-bills will be more eloquent of your real life than any journal of self-appreciation.

Mr. Le Gallienne follows out this thought as he turns over the book-bills of Narcissus. He seems to dream over his task, and does not compel his readers closely to it, so that in the end we know of Richard Le Gallienne more than we do of Narcissus, albeit these two are one and the same. Book after book suggests thought after thought. Fancy dances upon Reflection’s bald head, and, following his easy lead, we are soon far away from such mundane things as bills. “Criticism,” says Mr. Le Gallienne, “is a good thing, but poetry is a better.” As silence is a prime condition of judgment, what a pity that critics must talk! There is a quality of poetry here that should strike silence into garrulity. As a dance may be suggested in the mere movement of a maiden’s feet, so is there the music of pulsing life beneath this writer’s prose. At every moment of rest, he bursts into song:—

“How many queens have ruled and passed
Since first we met!
How thick and fast
The letters used to come at first,
How thin at last!
Then ceased, and winter for a space!
Until another hand
Brought spring into the land,
And went the Season’s pace.”

Mr. Le Gallienne is young enough to cherish views of life which have all the buoyancy of a balloon before its collapse. In the pin-prick of experience he may have a nasty fall. However, it were better to wait and fall that way than to meekly descend from the heights at the cold request of a critic. Criticism asks for “explanations” which poets laugh to scorn. If a poet could “come down” to his critic’s level that would be a fall indeed. This book is beyond criticism, except by a certain sort of destitute dead-head, who may read it and grunt “Meredith.” Mr. Le Gallienne has made a Study of Meredith—good for Meredith, good for him; but for his own part he has done better than study. He has lived. He does not follow the fashion of the *fin de siècle*—squeezing all life from his subject in order to exhibit it in decorative subjection. In his prose, at its best, there is cadence that has the very pulse of life. If he tells of love it is of true love. If there were no music here, what use would these book-bills be?

I have no space for quotation. I disdain the business of a critic whose office it is to

drag his author down to the level of his own understanding. I wish only to assert that here is a book touching life at its very core, as full of thought as free of fancy: approaching delicate matter with a tender touch, and rich in good things truly said.

ERNEST RADFORD.

The Life of Robert Coates, better known as "Romeo Coates," the "Amateur of Fashion." By John R. and Hunter H. Robinson. (Sampson Low.)

It may appear strange, even in this age of biography-writing, that an octavo volume of nearly two hundred and fifty pages should be devoted to the career of that half-demented amateur player, "Romeo Coates." The foibles which brought him into notice—his egregious vanity, his vulgar craving for notoriety, his ostentatious display of wealth, and, above all, his firm but unwarranted conviction that nature had destined him to shine on the stage—might be sufficiently illustrated within the limits of an ordinary magazine article. Mr. Walter Thornbury dealt with the subject in this way about a quarter of a century ago; but it unfortunately happened that, not content with embodying some of his father's personal recollections, he ventured, on the faith of a passage in a collection of old gossip, to assert that the "amateur of fashion" pocketed a portion of the money he made under the pretence of playing for purely charitable purposes—an assertion for which no justification in fact can be found, and which impaired the authority of an otherwise trustworthy little essay. Messrs. Robinson, seemingly moved to indignation by the mis-statement, have thought it worth their while to give us a long account of Coates's life; and if they fail to paint an exact portrait of their hero, who in his wildest aberrations appears to them an object of respect rather than ridicule, it is not to be denied that they have produced an entertaining narrative.

Robert Coates was the son of Alexander Coates, a prosperous merchant and sugar planter at Antigua, and was born in 1772. After a careful education in England, he passed some years in his native place, where an abiding craze for acting took possession of his mind. In 1807 the elder Coates died; and his son, finding himself in possession of considerable wealth—a portion of which, however, had been prudently secured from anticipation or alienation—went to London with a resolution to become conspicuous both on and off the stage. During a visit to Bath he made the acquaintance of Pryse Gordon, who thought that he recited well, but complained that he did not always stick to his author's text, even in the case of Shakspeare. "Aye," he complacently remarked, as to a passage in "Romeo and Juliet," "I think I have improved upon that." Pryse Gordon introduced him to the manager of the Bath Theatre, with the result that he played Romeo there as an amateur. His utter incompetency was soon put beyond doubt: an audience, well disposed towards him at the outset, went into fits of laughter; and in the fifth act, where he seized a crow-

bar to break into Juliet's tomb, the clamour became so great that the curtain had to be lowered for good. His Romeo dress—in which, by the way, he proudly strutted about at a subscription ball a few nights later—is described as consisting of a spangled cloak of sky blue silk, crimson pantaloons, and a feathered white hat, the whole being ornamented with a large collection of diamonds bequeathed to him by his father. Not long afterwards he repeated the performance at Cheltenham. In the second act, on saying, "Oh let us hence; I stand on sudden haste," he missed a diamond buckle from his knee, and, instead of making the necessary exit, looked anxiously about him for the article. "Come off, come off," the prompter cried to him from the wings. "I will as soon as I have found my buckle," the aspiring amateur replied.

For the space of five or six years Coates enjoyed in London the notoriety for which he sighed. In the first instance he started an equipage of a kind happily unknown in this or any other country. It was a curricule shaped like a scallop shell, painted a rich lake colour, elaborately ornamented within and without, and drawn by two white horses of "faultless figure and action." In the front was a life-size cock with out-spread wings—the owner's crest—and the appropriate motto, "Whilst I live I'll crow." Gorgeously arrayed, Coates flashed about the town in this peculiar vehicle, which could not but be regarded with disgust by the judicious few, with admiration by the injudicious many, and with open-mouthed astonishment by all. It was to be seen in Pall Mall, in Bond-street, and even in the staid and respectable City. Towards the close of 1811, perhaps thinking that he had done enough to advertise himself, Coates appeared at the Haymarket Theatre as Lothario, in Rowe's "Fair Penitent," "for the benefit of the widow Fairbur." Thanks in a large measure to the curricule, the house was crowded in every part. No farce, we are told, had ever been half so funny as the chief performance, and as a farce the audience treated it throughout. Again and again did Coates exhibit himself at the Haymarket and elsewhere, but always with the same result. His gaudy and bediamonded attire, his self-satisfied smirk, his affected air, his at times idiotic conduct on the stage, his awkward deportment, his complete inability to give due expression to what he said, may well have made silent attention impossible. In some cases he was pelted by the rougher sort of playgoers with oranges, carrots, and so forth. Ridicule in all its forms was poured upon him, but never with any visible effect upon his belief in himself. In the country, be it added, he occasionally met with more indulgence. The good people of Stratford-on-Avon applauded his efforts. Charles Mathews the elder tells a good story of the "philanthropic amateur of fashion" in this town. Dressed as Romeo, he went to Shakspeare's birthplace, called himself the "illustrator" of the poet, and, complaining that the house was not half good enough for such a man to have been born in, proposed to pull it down and erect something better at his own expense. Next,

repairing to the church, he wrote on the Shakspeare monument, close to the pen in the bard's right hand,

"His name in ambient air still floats,
And is adored by Robert Coates."

Of his doings on the stage more than one graphic account has come down to us. Captain Gronow writes of one performance:

"His dress was *outré* in the extreme; whether Spanish, Italian, or English no one could say; it was like nothing ever worn. In a cloak of sky-blue silk, profusely spangled, red pantaloons, a vest of white muslin, surmounted by an enormously thick cravat, and a wig à la Charles II., capped by an opera hat, he presented one of the most grotesque spectacles yet witnessed on the stage. The whole of his garments were evidently too tight for him; and his movements appeared so incongruous that every time he raised his arm or moved a limb it was impossible to refrain from laughter. . . . In the midst of one of Juliet's impassioned exclamations, Romeo quietly took out his snuff box and offered a pinch to his nose. On this a wag in the gallery called out, 'I say, Romeo, give us a pinch,' when the impassioned lover, in the most affected manner, walked to the side boxes and offered the contents of his box, first to the gentlemen, and then, with great gallantry, to the ladies. . . . But how shall I describe his death? Out came a dirty silk handkerchief from his pocket, with which he carefully swept the ground; then his opera hat was carefully placed for a pillow, and down he laid himself. After various turnings about he seemed reconciled to the position; but the house vociferously bawled out, 'Die again, Romeo!' and, obedient to the command, he rose up and went through the ceremony again. Scarcely had he lain quietly down when the call was again heard, and the well-pleased amateur was evidently prepared to enact a third death; but Juliet now rose from her tomb and gracefully put an end to the ludicrous scene by advancing to the front of the stage, and aptly altering a quotation from Shakspeare:—

"Dying is such sweet sorrow
That he will die again to-morrow."

From another source we learn that he dragged Juliet from the tomb "like a sack of potatoes." One night his wiping of the stage with a pocket-handkerchief was hailed with a more than usually intense scream of derision. "You may laugh," he said to the audience, "but I do not intend to soil my nice new velvet dress upon these dirty boards."

Coates was not so prominent in English society as his opulence and unquestionable individuality might have led some to suppose. He tried hard to obtain a place in the Prince Regent's particular set, but invariably to no purpose. One morning, as a consequence of this well-known weakness on his part, he received a letter formally inviting him to a supper and ball at Carlton House. Ablaze with diamonds, he proudly went thither at the time specified, only to find that the document was a forgery. The perpetrator of the hoax was Theodore Hook, to whom a genuine invitation had been sent, and who had obtained the card and seal necessary to his mischievous intent. One of the amateur's friends was the wealthy Miss Tydney Long, afterwards Mrs. Wellesley Pole. He became rather badly enamoured of her, and, not being able to poetise himself, employed Euphemia Boswell to provide

him with sonnets to the lady's eyebrows. In one of these effusions he is made to say:

"Enchanting fair one, save, oh, quickly save
Your dying lover from an early grave."

and also :

"Give me your hand ; your cash let venals take."

It is distressing to find that the fair Euphemia, pressed for money, threatened him with an exposure of their secret unless he came to her assistance. At a later period he was frequently the guest of Sir Thomas Noon Talfourd, who is somewhat unnecessarily described in this volume as standing in the first rank of dramatists. His "Ion" and "Glencoe," excellent in their way, are scarcely sufficient to justify the distinction here awarded to him.

By the year 1817 Coates had vanished from the public stage, much to the relief of all real lovers of the drama. His life henceforward was that of a private gentleman about town. The troubles in the West Indies reduced him to temporary embarrassment, and he took refuge at Boulogne-sur-Mer. Here his self-love was gratified by a rather curious incident. Louis Philippe and his Queen came to the town at the moment when the relations between England and France were a little strained, and Coates, domiciled at the Hôtel du Nord, gave up to them the only suite of apartments in which they could be fittingly accommodated. Let a correspondent of the London *Morning Chronicle* tell us what followed :

"Last night, as the royal pair were ascending the stairs of the hotel, they encountered Mr. Coates, and the king very graciously thanked him for his politeness. Mr. Coates, an enthusiastic old gentleman, answered by shouting in French, 'Long live the king and queen; prosperity to France and England, and eternal peace between them.' . . . The king himself exclaimed in a loud voice, and, as if to enhance the compliment, in the English language, 'Prosperity to England and France; eternal peace between them; and while I live there shall be.' His Majesty afterwards translated his words into French, and they were heartily responded to by his suite."

That this little speech improved the aspect of public affairs there can be little doubt.

Messrs. Robinson's work, while full of readable matter, is marked by a certain simple-mindedness which at times becomes almost pathetic. Romeo Coates is to them a sort of hero. They speak of him with bated breath and whispering humbleness. His only fault in their eyes is his besetting fondness for finery in dress and surroundings. According to them, he had exceptional qualifications as a player, and was hooted and jeered at in the theatre only from a malice as stupid as it was unfounded. His ill-success in one instance they gravely ascribe to an unwillingness among a conservative audience to accept new readings. They are unable to perceive—for a sense of humour is apparently denied to them—that on their own showing he must have cut a supremely ludicrous figure on the stage, and they are equally blind to the fact that many of his acts were in the worst possible taste. The memoirs and journals of the time yield abundant testimony on the subject; but Messrs.

Robinson, whose candour and ingenuousness may be taken for granted, have not thought it necessary to push their researches very far.

FREDERICK HAWKINS.

The Rauzat-us-safa; or, Garden of Purity. Containing the Histories of Prophets, Kings, and Khalifs. By Muhammed bin Khävendshâh bin Mahmûd, commonly called Mirkhond. Part I., Vol. I. Translated from the Original Persian by E. Rehatsek, and called by him "Sacred and Profane History according to the Moslem Belief." Edited by F. F. Arbuthnot. (Printed and published under the patronage of the Royal Asiatic Society, 22, Albemarle Street.)

AN attempt to revive the Oriental Translation Fund should command the hearty support of the entire community. The old Fund, which counted George Sale among its founders, worked well for fifty years, publishing translations from fifteen different languages, and then collapsed from apathy, neglect, and want of money. It is now proposed to reinstate it, and the volume before me is the first of the new series.

The connexion of England with her Eastern possessions is to-day much closer and more important than it was in 1828, when the original society was started. Englishmen have been reproached, perhaps not altogether unjustly, with their indifference in Oriental matters, and for neglecting to acquaint themselves with the literatures, religions, and modes of thought of those Eastern races, so many of whom are their fellow subjects. Surely more advantage can be derived from the perusal of able translations of the great books of the East than from renderings, frequently hurried and unsatisfactory, of ephemeral foreign novels now unfortunately so much in vogue. Our thanks then are due to Mr. E. Rehatsek for his excellent translation, and to Mr. F. F. Arbuthnot for his careful editing, of this first volume of Mirkhond's work.

The selection appears to be particularly happy. The *Rauzat-us-safa*, not hitherto translated, at any rate in its entirety, into any European language, contains the Moslem version of our Bible stories, beginning with the creation of Genii before Adam and ending with the death of Aaron. It therefore appeals equally to the Orientalist, to the theological student, and to the general reader.

"No work of this kind," observes Mr. Rehatsek in his Preface, "is more popular or more highly esteemed than the *Rauzat-us-safa fi sîret-ulambiâ va ulmulûk va ulkhuifâ*, generally called 'The Garden of Purity, containing the Histories of Prophets, Kings, and Khalifs.' The word 'Rauzat' means literally a garden; but usage has in all Mohammadan countries, as well as in India, assigned to it the signification of *mausoleum* surrounded by a garden or park. The word 'safa' is a plural, meaning pure, holy, and by extension illustrious. Hence the more correct translation of the above title would be as follows: 'Mausoleum of Illustrious Men, containing the Biographies of Prophets, Kings, and Khalifs.'"

The author, Mr. Arbuthnot informs us, was born in A.D. 1432, and belonged to a family of Sayyids settled for many generations in Bukhara. His father, Sayyid Burhan-ud-Din-Khävend Shâh, a man of great learning and piety, left that place for Balkh, where he died. Mirkhond himself spent most of his life in Hirat, writing his book, under the patronage of the Amir, A'li Shir, and died there, A.D. 1498.

Although, as already remarked, no European translation exists of the *Rauzat-us-safa*, extracts from it have been done into Latin, English, French, and German, ranging from 1662 to 1850. The volume before us is but an instalment, and a small one, of Mirkhond's voluminous work; but it is proposed to publish in six volumes the whole of the two first parts of his history, an enterprise of no mean importance.

The Garden of Purity then runs parallel with our own sacred history; and in it will be found the lives of Adam, Cain and Abel, Noah and his sons, Abraham, Isaac, Ishmael, Jacob, Joseph, Job, Moses, and Aaron, &c., told frequently at greater length and with fuller details than in our own Bible. It holds, in fact, with respect to the Old Testament somewhat the same position as the work of Josephus does to the New, although undoubtedly worthy of greater credit.

It would be an interesting task to compare the Hebrew and Persian versions of the patriarchal histories and to offer side by side extracts from the Bible and *The Garden of Purity*. This would, however, lead me too far, and I must be content to recommend warmly to my readers a careful study of the *Rauzat-us-safa*.

H. S. ASHBEE.

NEW NOVELS.

Peggy's Perversity. By Mrs. Conney. In 3 vols. (Hurst & Blackett.)

Unless! By Randolph Haines. (Blackwoods.)

A Matrimonial Mixture. By C. J. Hyne. In 3 vols. (Ward & Downey.)

A Merciful Divorce. By F. D. Maude. (Trischler.)

The Mystic Serpent. By Saumarez de Havilland. (Iliffe.)

Won by Honour. By Vanda. (Digby & Long.)

Violin and Vendetta. By T. I. S. (Bristol: Arrowsmith.)

Deck-Chair Stories. By Richard Pryce. (Ward & Downey.)

MRS. CONNEY'S new novel is one of those stories which are written expressly for young women, and which, therefore, cannot apparently be condensed into less than three volumes. There is plenty of feminine irrepressibility in it; and Peggy the heroine is one of those attractive self-willed girls, who get into and out of endless scrapes, and who are therefore supposed, or at least said, to be typical. She is in love with Roger Middleton, and Roger Middleton is in love with her. But she is jealous of what seem to be Roger's scandalous attentions to Blanche Treherne, the wife of her half-brother, by

whom he (Roger) had been declined with thanks when he was a youngster. As a matter of fact, Blanche is a dipsomaniac, and Middleton is helping her husband to prevent anything like an exposure of her failing in the society among which they move. Peggy discovers Roger's self-sacrifice on the altar of friendship, but is literally burnt in making the discovery. As a consequence, she has to content herself with "sweet tea-gowns" in place of "the square-cut evening frocks, in which, as Blanche had very truly said, she looked her best." As, however, Roger returns to her, Peggy Treherne is not inconsolable. Add to this plot country gossip of the clericalised sort, and the talk of a number of well-to-do people who are troubled not about "ideas" but about horse-racing, and *Peggy's Perversity* is given in a nutshell. Although in parts rather absurd and even tedious, it is very readable.

Unless! is a clever story by a writer who is rather too obviously a clever fellow. Up to a certain point—the point where Kate Clinton goes through the form of a marriage with Paul Hunter—it is admirable and even masterly. The railway accident which literally throws the two young people together, and the events which lead to the jilting of Stuart Ainslie by Kate, are all worked up with a skill which is decidedly superior to that displayed by the ordinary writer of fiction. But Kate's refusal to live with her husband is simply a senseless piece of eccentricity which spoils *Unless!* as a story. It contains, however, some excellent character-sketches. Kate's father, shrewd, sensible, and remorselessly resolute, is a very careful study, and it is impossible not to have some sympathy with Stuart Ainslie, in spite of his bad behaviour, especially towards the close of the story. He is a good specimen of the spoiled but not altogether bad young man.

As a study in odious social vulgarity, *A Matrimonial Mixture* is a considerable success, even though it is too long drawn out, and though its plot is in parts too farcical. There seems no good reason why the two sets of lovers in it should not "hit it off" in the first volume, instead of contracting absurd engagements to break them off in the third. Maurice Veyn is a contemptibly selfish creature; but it is hardly possible not to entertain a sort of sneaking respect for Olive Stubbes, who marries him to accomplish her social ambitions. She is almost as devoid of soul, and as willing to attain her ends by means of her physical charms, as M. Zola's Nana herself. But she is clever and resolute, and her efforts to stamp out her hereditary vulgarity, even to the extent of getting rid of her patois, are emphatically "worthy of a better cause." Dicky Devereux, who makes up to Miss Stuart for her disappointment, is rather too much of a goose in the first two volumes, and too much of a n. "u of sense and a gentleman in the third. One gets tired, too, of some of the minor characters in the story—especially the Jownzes—although the courtship of Mrs. Jownz and the Rev. Nathaniel Raby would make an excellent bit of farce on the stage. As a study in that vulgarity, which, as has

already been said, *A Matrimonial Mixture* so mercilessly and so realistically depicts, Olive's brother Sam is perfection.

A Merciful Divorce is ostensibly, and even ostentatiously, a story of "society," and of what are termed its "sports, functions, and failings." As is the fashion with books of this kind, it represents this society in a very bad light. There is not a person in the book who has what Carlyle would term "the brain of a moderate-sized rabbit." Had, in particular, Arthur Gerrardine been possessed of such an organ, he would never have married so silly and selfish a creature as Fanny Banning; while even she, had she been so endowed, would not have deserted Arthur, to whom she is as much attached as she really could be to any one, for the boy Trelane who can only give her dresses. The quotations, chiefly from Byron, that are prefixed to the chapters are the best things in *A Merciful Divorce*, but then the chapters are not equal to the quotations.

Mr. Saumarez de Havilland, in the preface to his story, informs the constituency which he describes confidently as "my readers" that, "marvellous as some of the incidents may seem, they are founded on facts, and are the results of individual experiments." Had one not had Mr. de Havilland's very decided word for it, one would have come to the conclusion that *The Mystic Serpent* was a very elaborate and, on the whole, ingenious gibe at the modern craze—or "revelation"—of Theosophy. The Club of the Undiscovered Murderers is a conception which, had it not been a serious one, would have been worthy of Mr. Stevenson himself. As things are, the uninitiated in "the mysteries," at least if they happen to be familiar with sensational fiction, will find a certain amount of pleasure in glancing over Mr. de Havilland's choice assortment of murders. The final duel between Professor Sergius and the Rajah of Kolahbund is one of the best things of the kind that have taken place even in fiction. But as *The Mystic Serpent* is obviously written only for the faithful, ordinary criticism is out of place, if indeed it is not essentially an outrage.

There is really no excuse for the publication of *Won by Honour*. The plot, which is full of murders committed by an aristocratic scoundrel whom the veriest tiro in Scotland Yard would have no difficulty in capturing, is absolutely grotesque; the action moves between England and Spain in an altogether unaccountable fashion. There is indeed hardly anything human in it, except the "gentle suggestion" of "the wing of a chicken and some sparkling hock" to the Earl by his steward, and the answer of the Earl to the steward, "Ruthven, your shoes creak horribly; is there no cure for this distasteful discord?" The author has evidently intended to write an old-fashioned story in an old-fashioned style, but has totally failed. Nor, in spite of his well-meant efforts to portray a "noble character" in his hero Antone, can he be recommended to make another attempt at fiction.

Although it contains a very fair amount of mystery, crime, and punishment, *Violin*

and *Vendetta* is not a good specimen of the better-class shilling dreadful. There is not a sufficient amount of action in the plot; and although there is a connexion between the violin and the vendetta, both of which figure in these pages, it is not sufficiently obvious, and the introduction of agencies of a supernatural character, which in any case is doubtful in a story of a realistic character, is not well managed. That part of the plot which leads up to the murder of the unfortunate violinist Gioacchino drags sadly; and indeed the only thing that redeems the book is the ingenuity of the methods employed to compass the deaths of the assassin and his instigators.

Mr. Richard Pryce is one of the cleverest of the younger novelists who, within the last five years or so, have made their way to the front; there are not above three or four of the veterans of fiction who can command the interest of their readers from the beginning to the end of a story more effectually than the author of *The Quiet Mrs. Fleming*. He sets himself in *Deck-Chair Stories*, the contents of which have already appeared in periodicals, to show that he is quite as much at home in slight as in serious sketches. Nor has he altogether failed. "Vale Place, Pont Street," which very nearly reaches the dimensions of a novelette, is as good, sprightly, and wholesome a story of a woman's triumph over herself, or at all events of the triumph of the spirit of the woman over the spirit of the adventuress, as has ever been published. The designing widow, who plans an escape out of pecuniary embarrassments by means of a good marriage, is a familiar character. But Mrs. Ferrars, who deliberately sets a trap for Cecil Farquhar, and baits it with such attractions as the back of a dinner-dress, which is "one of Corise's triumphs," is a novelty. For she falls into her own trap, being so infatuated with Cecil that she marries him when he has become apparently poor rather than accept a wealthy man who asks her to become his wife. Then her sister Mrs. Mud, who hates her married name almost as much as Lamb's "Mr. H." hated his, is a delightful sketch. In "Princess Poppaea," which is the second of Mr. Pryce's stories, he returns to something very like "the ugly Miss Wetherby" vein; the luckless adventuress who figures in it is undoubtedly well drawn. In some of his very short stories the author does not show to such advantage, because he seems desirous above all things of demonstrating that he is at home in every department of the novelist's art. This is especially true of the rather weak "The Venus of Paris." All things considered, however, this is perhaps the most readable, and in other respects the most remarkable, collection of short stories that has been published this year.

WILLIAM WALLACE.

CLASSICAL BOOKS.

The Seventh Book of the History of Thucydides. The Text newly revised and explained, with Introduction, Summaries, Maps, and Indexes, by H. A. Holden. (Cambridge: University Press.) The pleasant anticipations with which one takes

up a new edition of a classical author, by Dr. Holden, are amply fulfilled in the case of his *Seventh Book of Thucydides*. Dr. Holden's admirable scholarship and his methodical way of working have enabled him to turn out as comprehensive and as lucid an edition of a single book as can be found in any language. The editor of Plutarch's lives of Nikias and of Timoleon was naturally drawn again toward Sicily; and he shows ability in setting forth the military aspects of Thucydides' story no less than in dealing with his involved constructions. There is a good preliminary account of Sicilian affairs, making use, as is fit, of Mr. E. A. Freeman's volumes, but strangely overlooking the brilliant work of Mr. Watkiss Lloyd. The notes usefully supply gaps in the story as told by Thucydides, e.g., on the question of where it was exactly that Gylippos first faced the Athenians (c. 3); but the account of the ἀντηρδεις in c. 36 wants a note as well as a translation to make it clear. As to the text, Dr. Holden has re-collected the Britannicus or Londinensis MS., and gives a list of readings peculiar to it. The disposition of so many scholars at the present day to make texts easier by smoothing out difficult readings is kept well under control; though, in c. 7 1, ἀέχει is omitted in reference to the suggestion of Holm and Classen. About the three maps we hardly know what to say. They are useful, no doubt, but enough care has not been spent on them. The name Achradine, which Dr. Holden employs, does not appear on the map at all. Syce (Συκῆ) is transmogrified into something which is neither the Greek nor the English word. Maps and letterpress waver between the forms Helorum and Helorus, Neeton and Neeton. In c. 54, τῆς ἕως τῆς πρὸς τῷ τελεχεῖ ἀπολήψεως, Thucydides can hardly have meant "That on the high ground of Epipolæ." The little action referred to (c. 51) had been fought just outside the Athenian lines; and we understand the Athenians to have abandoned Epipolæ before that, and so Dr. Holden says in a note on c. 43. It would probably be better, with Krüger, to bracket τῆς ἕως; and then the remaining words will apply to the Athenian camp on the low ground.

Thucydides, Book II. Edited by E. C. Marchant. (Macmillans.) One of the best series of school-books that we know of—Macmillan's "Classical Series"—has now been extended by an excellent edition of the second book of Thucydides. Mr. Marchant has written a most fresh and interesting introduction to it—for which we are deeply grateful to him—and his notes are solid and valuable. We are anxious to do Mr. Marchant the justice of saying this, because we have to add that he expresses a view from which we dissent *toto coelo*.

"It is just possible that Thucydides, at his death, left a certain number of blunders in his work, due to mere oversight, which he would have removed had he lived to read it through again. It is an editor's duty to remove them, if they exist, just as he would correct the misprints in a new edition of a modern book."

Now by blunders here we understand Mr. Marchant to mean cases of grammatical irregularity and harshness of phrase or construction; and we cannot concede that it is an editor's duty—or, indeed, compatible with his duty—to "remove" anything which he has fair reason to suppose came from the pen of his author. An old writer may be modernised, as he may be Bowdlerised; but in either case the resulting prose or verse is not what he wrote. We are glad to say that Mr. Marchant's bark is worse than his bite, and that he has taken few liberties with the text; but the mere statement of such principles calls for protest. Moreover, part of the use of reading Thucydides consists in his irregularities of expression. The consideration of why and how he fell into them is

one way of learning to write good English and to be exact in thought. *Densus et brevis et semper sibi instans*, said Quintilian of him; and the first two epithets explain the third. His frequent harshness is not due to mere oversight, but to his struggling to express himself in an unwonted manner. After all, inaccuracy of speech is the rule, accuracy but an exception. Even if we only listen to our own countrywomen talking in the omnibus, we shall see that there is much more cause for wonder in the fact that Herodotus wrote straight than in the fact that Thucydides wrote crooked; and all wonder ought to disappear when we remember what Thucydides was and when he wrote. Here was a man who had much to say, and who did not wish to be long-winded, who was trying to write in a periodic style, and who had never had the opportunity of reading anything of the sort before. We might as well expect Pope's predecessors to have written verse with all the polish of Pope. To take to pieces and to explain the wonderful sentences of Thucydides is one thing, to reduce them to order is another: the first is a legitimate occupation, the second breaks all the laws of the game. If, when an editor has accomplished the former task, he has still energy left, he had better, instead of attempting the second, try to explain why the irregularities, which are scarcely more common in Thucydides than they are in Plato, are so harsh and jarring in the one writer, while in the other they occur so smoothly that they are not always discovered.

The Protagoras of Plato. Edited by B. D. Turner. (Percival.) This is, if we mistake not, the first English edition of the *Protagoras* which has been published since that of Mr. Wayte; and as the latter, good as it was, is now more than a quarter of a century old, it was quite time that stock should be taken of what has been done in the meanwhile (chiefly, though not entirely, by German scholars) for the study of Plato in general, and of the *Protagoras* in particular. If (of which we have great doubts) Plato is a suitable book for boys to read at all, this is certainly a good dialogue to begin on. Its brightness, the little touches of humour in it, the proud spirit going before a fall, and the unavailing struggles of the sophist to escape from his tormentor, relieve the reading of a dialogue which postulates a maturity and a familiarity with Greek ideas rather in excess of what young students usually bring with them. Mr. Turner has done what he can—and that is a great deal—to put even the youngest of his readers in a position to do justice to the work. He has produced an excellent school edition, abounding in help on every side, while he has judiciously refrained from giving overmuch aid in the way of translation. His study of the Greek of the dialogue is very minute and full—though, perhaps, the unusual attraction of *οἷς* from the *nominative* in 353 B (*δοκεῖ ἔμμενεν οἷς ἔστι εδοξεν ἡμῖν*) deserves a note. We observe that the English of the Introduction is occasionally rather loose, as on p. 6, where "he" is alternately Plato and his commentator, Herr Schöne; and we wonder how the reference on p. 134 to Cicero ("*Ep. in Senecam post red.*") ought really to read. But in the graver matters of the commentary, there is little to dissent from. The metaphor, in 329 A—B, is surely misunderstood in rendering it "Protagoras knows how to answer a question—unlike the ordinary orator, on whom a question has the same effect as a finger laid on a sounding vessel." A finger so laid produces silence; and what Socrates says is that Protagoras is not the man to go off with a long speech on being asked a question, as bronze vessels on being struck go on ringing till someone stops them; he can answer briefly and to the point. Mr. Turner has based his text on the

recensus of Schanz, and he has provided an unusually full and well-classified index.

Loculi: a Junior Latin Reading-book. By F. D. Morice. (Percival.) Mr. Morice is well known for his *Attic Stories*—the best collection of the kind in Greek for boys. The success of that has encouraged him and Messrs. Percival to try an analogous Latin Reader. We should say, firstly, that in the nature of the case, Greek stories are better than Latin; and, secondly, that, in the matter of a Latin Reader, Mr. Morice has a more substantial number of rivals in the field. His book consists of 146 stories leading up to Latin authors; some ordinary notes; some sentences (pp. 99-122) for translations into Latin; and lastly, a vocabulary—the latter part being supplied by Mr. H. R. Heatley, and evidently compiled with care. The print is good, and the stories, though some of them are somewhat hackneyed, are fairly interesting. But a book of this kind needs to be specially attractive, and this quality is absent. We think, too, that there are some minor flaws to be amended: e.g., on p. 29, §75, it is a pity to teach boys to use *utrum* without an alternative; and, in the same section, *balneas* requires a note to explain why it is not neuter, as in the vocabulary. Can stories 86 and 146 be called "really Latin" (Pref. p. v.)? and why, in 36, are *sensim* and *beluæ* put at the ends of their respective sentences? and should not *redibo* (ib. l. 9) be *rediero*? and, in the first sentence of 37, is there any emphasis to justify the place of *diligentius*?

Aristote: la République Athénienne. Traduite en français pour la première fois par Th. Reinach. (Paris: Hachette.) This little pamphlet is something more than a mere translation. It contains a bold and rather Procrustean attempt at reconstituting the text.

"Mots altérés, phrases transposées, bévues et lapsus n'y sont pas rares; souvent des gloses explicatives ont expulsés les termes originaux ou s'y sont installées à côté d'eux; enfin, chose plus grave, des morceaux tout entiers, empruntés sans doute à un ouvrage antérieur sur le même sujet, mais de mince autorité, ont été insérés dans le texte à leur place chronologique, sans égard pour les contradictions criantes qui en résultent. Ces interpolations, qui constituent de véritables fraudes historiques, ont été reléguées au bas des pages de notre traduction."

By this easy method disappears, as M. Reinach says, the chief reason against ascribing the work to the paternity of Aristotle. But, like the modern doctrine of "adscripts," it would leave us something very unlike our traditional texts. In pursuance of it, M. Reinach declares the words τῆς πρὸ Δράκοντος in c. 3 to be interpolated; all c. 4 to be interpolated, except the sentence about Drakon and Aristaiichmos, which belongs to c. 1; καὶ νόμους ἔθηκε in c. 6 to be out of place; καθάπερ δήρητο καὶ πρότερον in c. 7 to be interpolated; and so on, till the new treatise is gradually robbed of most things which made it striking. The translation is well done; and M. Reinach wisely prefixes to it a rendering of the five fragments (taken from Rose's collection) which seem to belong to the chapters lost at the beginning of the British Museum papyrus. At the end of c. 20 he may perhaps be right in making τῶν Ἀλκμεονιδῶν a partitive genitive with Κηδῶν (cf. c. 17, Ἀρχίως τῶν Κυψελιδῶν), not governed by πρότερον, as Mr. Kenyon's recently published translation takes it. Mr. Poste evades the question.

Griechische Lyriker in Auswahl für den Schulgebrauch. Herausgegeben von Alfred Biese. (Leipzig: Freytag; London: Williams & Norgate.) There is no doubt that our school education unduly neglects Greek lyric poetry. Choruses are really too hard, as a rule, to serve as a good introduction; the elegiacs ascribed to Tyrtæus, and many of the earlier poems of the

Anthologia, are far better fitted for the purpose. We should criticise Herr Biese's collection as combining the straightforward with the really difficult too freely: a Pythian Ode (pp. 47-52) is too hard for the purpose. But, in a little and clearly-printed book of 90 pages, Herr Biese has put together a considerable number of the gems of Greek poetry. In our judgment his book would form a pleasant interlude in the somewhat monotonous programme of English classical school books. On page 80, line 3, should not *μῆρος* be *μῆρον*?

NOTES AND NEWS.

IT is announced that Sir Mountstuart Grant Duff and Mr. Whitley Stokes have undertaken to write a memoir of the late Sir Henry Maine.

MRS. GRIMWOOD'S book is to be published immediately by Messrs. Richard Bentley & Son, in one volume, with illustrations. It will be entitled *My Three Years in Manipur, and Escape from the Recent Mutiny*.

MR. J. S. ELLIS'S Shelley Concordance is in type as far as SHE, and will be ready early in the poet's centenary year, 1892.

MESSRS. PERCIVAL & Co. will publish in December *Summer Rambles round Rugby*, by Mr. Alfred Rimmer. This volume, though dealing primarily with Rugby itself, will contain an account of the numerous places in the neighbourhood possessing historical or antiquarian interest, such as Coventry, Ashby, St. Legers, Coombe Abbey, Oakham, Stamford, Dunchurch, Kenilworth, and Leamington. The chapter on Rugby School has been contributed by the Rev. W. H. Payne Smith. The book will be illustrated with seventy-five reproductions of original drawings by the author, and will be printed on specially-made paper by Messrs. T. and A. Constable, of Edinburgh.

MESSRS. PERCIVAL & Co. have in preparation a series entitled "Periods of European History," written for the most part by the younger generation of historical students at Oxford, under the general editorship of Mr. Arthur Hassall. The object of this series is to present in separate volumes a continuous account of the general development of European history, and to deal fully and carefully with the more prominent events in each century. The volumes will embody the results of the latest investigations, and will contain references to and notes upon original and other sources of information. The following volumes have already been arranged for:—Period (1) 476-987, by Mr. C. W. C. Oman; (2) 987-1272, by Prof. T. F. Tout; (3) 1272-1494, by Mr. R. Lodge; (4) 1494-1610, by Mr. E. A. Armstrong; (5) 1610-1715, by Mr. H. O. Wakeman; (6) 1715-1789, by Mr. A. Hassall; (7) 1789-1815, by Mr. H. Morse Stephens.

THE first three volumes of Cassell's "International Series" are now nearly ready for publication, and will be issued in a few days. They consist of *The Story of Francis Cluddle*, by Mr. Stanley J. Weyman; *The Faith Doctor*, by Dr. Edward Egglestone; and *Dr. Dumany's Wife*, by Maurus Jókai. Each of these books will contain matter equal to the usual contents of a three-volume novel, and will be issued at 7s. 6d. net.

MR. JOSEPH HATTON'S *Princess Mazaroff*, which follows in the wake of the ninth edition of *By Order of the Czar*, will be published simultaneously in New York and London on November 10. The London publishers are Messrs. Hutchinson.

The Big Bow Mystery, the sensational story by Mr. J. Zangwill, with which the *Star* made a new departure in August, will be published in a few days in volume form by Messrs. Henry & Co.

MESSRS. EASON & SON, of Dublin, will shortly publish a volume of Historical and Legendary Poems, by Mr. T. D. Sullivan, entitled *Blanaid*. They are founded on Gaelic tales of the pre-Christian period, in which Cuchullin and his "Red Branch Knights" are the leading characters.

MESSRS. PERCIVAL & Co. announce a new series, to be called the "Pocket Library of English Literature," edited by Mr. George Saintsbury. The first volume will consist of selections (in almost every case of considerable length) from Mrs. Radcliffe's four chief novels—*A Sicilian Romance*, *The Romance of the Forest*, *The Mysteries of Udolpho*, and *The Italian*; from Mat. Lewis's *Monk*, and from Maturin's *Melmoth*. It will thus give a representation of the most striking examples of those tales of terror or mystery which were so popular at the end of the last century and the beginning of this, but which have now, with one or two exceptions not included in the book, almost entirely fallen out of general reading. The next five volumes will be: (2) an anthology of political verse from Skelton to the present day; (3) the most remarkable passages of Defoe's minor novels; (4) representative political pamphlets by Halifax, Defoe, Swift, Burke, Sydney Smith, Cobbett, and Sir Walter Scott; (5) a collection of seventeenth-century lyrics; and (6) one volume of characteristic Elizabethan or Jacobean pamphlets or tracts by Lodge, Greene, Breton, Harvey, Nash, Martin Marprelate, and Dekker.

WE may add that Messrs. Richard Bentley & Son also have in the press a reprint of *Melmoth*, in three volumes, to which will be prefixed a memoir of the author.

MESSRS. LUZAC & Co. will publish shortly a revised and enlarged edition of Sir M. Monier-Williams's *Indian Wisdom*.

THE Early English Text Society is reprinting Dr. Furnivall's edition of the Hymns to the Virgin and Christ, the Parliament of Devils, &c., from the Lambeth MS., with which the text has been collated afresh.

THE first number of the *Educational Review*—with which *Education* is incorporated—will appear on November 2. It will deal with education in all its branches, university, secondary, and elementary. The articles will, where possible, be illustrated. There will also be a chronicle of the educational events of the month, recorded by Mr. Reginald W. Macan for Oxford, Mr. Oscar Browning for Cambridge, and the general editor; together with notices of new books, &c. Among those who have promised to contribute to the first number are:—Mr. Walter Wren, Mr. J. R. Diggle, Prof. Skeat, and Mr. M. E. Sadler.

SIR GEORGE DOUGLAS is to contribute to the new volume of the *Scots Magazine* a series of "Border Tales." The first, entitled "The Nabob: a Story of a Scotch Marriage," appears in the November number, which will also contain an article on "Carlyle and Kirkcaldy."

SOME little while ago it was announced in the ACADEMY that Mr. Henry Littlehales had undertaken to reproduce in facsimile the Durham Book of Life. We now regret to hear that, after going so far as to have every page of the MS. photographed, he has been compelled to abandon the work, for the following reasons:

"The binding does not in all cases permit the whole page to be photographed; the ink discolouring the vellum and showing through from the other side of each of the earlier leaves prevents the writing from standing out clearly in the reproduction, though the distinction between penmanship and discolouration is in the original clearly discernible; the leaves, in many places drawn and puckered, appear in the reproduction with every irregularity represented in black, the black

mingling with and obscuring the writing; the names at times fail to appear in the reproduction, due probably in a measure to the presence of gilding."

MR. GLADSTONE has addressed a letter to Mr. Hall Caine, containing the following passage: "I congratulate you upon *The Scapegoat* as a work of art, and especially upon the noble and spiritually-drawn character of Israel."

MESSRS. LUZAC & Co. have printed a Catalogue of much interest to Anglo-Indians, containing the chief part of the library of the late Sir Henry Yule, which they offer for sale.

MESSRS. SOTHEYBY will be engaged in selling throughout next week the library of Mr. John Warwick, which is chiefly notable for containing a number of choice illustrated volumes, such as Young's *Night Thoughts* with the designs of Blake.

A SERVICE in commemoration of the founders and benefactors of Westminster School will be held in the Abbey, on Tuesday, November 17, at 8.30 p.m. The service will be in Latin, with the special psalms and the Te Deum set to Gregorian music. After the service the head master and the masters will hold a reception in the great schoolroom.

MM. A. CARRIÈRE and S. Berger have reprinted, from the *Revue de Théologie et de Philosophie*, an article upon the third or apocryphal Epistle of St. Paul to the Corinthians (Paris: Fischbacher). This epistle, together with the letter from the Corinthians to St. Paul to which it is an answer, has hitherto been known only in an Armenian version, which has recently been discussed by Prof. Vetter of Tübingen, and Prof. Zahn of Leipzig. The general opinion has been that it comes from a Syriac original. But M. Berger was fortunate enough to discover last October, while studying in the Ambrosian library at Milan, a Latin version of both letters, in a Latin Bible of the tenth century. This Latin version is here printed, based upon a careful collation of the MS., which is not very legible, and also somewhat mutilated. The importance of the discovery arises from the fact that this Latin version is evidently derived from a Greek original, which profoundly alters the conditions of the problem.

UNIVERSITY JOTTINGS.

CANON PAGET has been appointed by the Crown to the Deanery of Christ Church, when that office shall become vacant after Christmas by the resignation of Dr. Liddell.

THE proposal to appoint a syndicate at Cambridge to consider the question of "compulsory Greek" was rejected on Thursday of this week by a majority of 525 to 185 votes.

MR. PERCY GARDNER, Lincoln professor of archaeology at Oxford, has written a book entitled *New Chapters in Greek History: Historical Results of Recent Excavations in Greece and Asia Minor*. It will be published by Mr. John Murray, with illustrations.

THE library syndicate at Cambridge have submitted a report to the senate, recommending that a charge of one guinea a year be made for the admission to the library of regular readers who are not members of the university. It appears that the number of such readers has increased during the past twenty years from about 40 to 180; and that, as a consequence, members of the senate frequently complain that they are unable to find a seat. This charge is not intended to apply to students from a distance who desire specially to examine MSS. or other rare books.

MRS. WOODS, the wife of the president of Trinity, will deliver a lecture upon "Shelley,"

on Friday next, in aid of the funds of the Oxford Association for the Education of Women.

At the annual meeting of the Russell Club, to be held at Oxford on Monday next, Mr. G. Bernard Shaw, of the Fabian Society, will give an address upon "Some Alternatives to Social Democracy."

MR. BUCHAN, university lecturer in geography at Cambridge, is delivering a course this term upon "Physical and Chemical Geography, with special reference to Land Surfaces and their Development under Climatic and other Agencies."

MR. ARMITAGE is delivering a course of lectures at Oxford, at the Taylor Institution, upon "Seventeenth-Century French Literature."

ACCORDING to the returns of the Registry, the total number of matriculations at Cambridge this term is 858, showing a decrease of eleven when compared with last year, and of no less than ninety when compared with 1889. The decrease seems to be most marked at St. John's, Gonville and Caius, Pembroke, and Trinity Hall; while the increase is largest at Selwyn Hostel, Jesus, Queens, and Sidney Sussex.

THE *Oxford Magazine* for this week prints the list of non-collegiate freshmen, who number seventy, as compared with thirty-nine at Cambridge. But the most interesting feature about the list is the former places of education. No less than eight come from the United States, two from Melbourne, two from India, one from Russia, two from the Blind College, Powyke, and about ten from various universities or provincial university colleges in Great Britain.

PROF. ALTHAUS commenced on Wednesday of this week, at 8.30 p.m., at University College, Gower-street, a course of five lectures on "Modern German Literature." The public are admitted without payment or ticket. The lectures, we may add, are delivered in German.

A COMMITTEE of the council of the University College of Wales, Aberystwyth, are issuing an appeal to friends of higher education generally to assist in providing a permanent hall of residence for their women students. In 1887 a hall was established to meet their needs, and Miss E. A. Carpenter was appointed lady principal, residence being made compulsory. A large lodging-house on the promenade was hired, when 11 women students entered. Their number has now increased to 40, residing in two hired houses. The women's side, at first an experiment, is now an integral and very successful part of the college, and the erection of a permanent hall of residence has become absolutely necessary if the women are to work under the most favourable conditions. A suitable freehold site is available on the sea-front adjoining the college, and between £6000 and £7000 will be required to purchase the ground and erect the building.

ORIGINAL VERSE.

THE LANGUAGE OF THE SEA.

WHERE'ER, beneath the scudding clouds,
The good ship braves the blast
That, roaring through the quivering shrouds,
Flies furiously and fast—
Where Stars and Stripes and Union Jack,
To every sea-gull known,
Carrer along the ocean's track,
Our English holds its own.
Our English tongue to every shore
Flies onward, safe and free;
It creeps not on from door to door,
Its highway is the sea!

Oh! glorious days of old renown
When England's ensign flew,
Nail'd to the mast, till mast fell down
Amid the dauntless crew—
When Rodney, Howe, and Nelson's name
Made England's glory great,
Till every English heart became
Invincible as fate.
God rest the souls of them that gave
Our ships a passage free,
Till English, borne by wind and wave,
Was known in every sea!
Our ships of oak are iron now,
But still our hearts are warm;
Our Viking courage ne'er shall bow
In battle or in storm.
Let England's love of freedom teach
The tongue that freemen know,
Till every land shall learn the speech
That sets our hearts aglow.
Long may our Shakspeare's noble strain
Float widely, safe and free;
And long may England's speech remain
THE LANGUAGE OF THE SEA!

WALTER W. SKEAT.

MAGAZINES AND REVIEWS.

THE current number of *Mind*, which completes the sixteenth year of its existence, is noticeable for the retiring editor's "Valedictory." Prof. Croom Robertson has reason to be proud of the position which by dint of years of patient effort he has secured for the journal. There is a good deal to show that psychology is attracting a wider class of students in this country; and the value to such of a journal like *Mind*, which keeps its eye on all the varied activities of the psychological field, is incalculable. The amount of experimental work now carried on in Germany and elsewhere, the reports of which are often difficult of access, makes it absolutely necessary to the student to consult a periodic summary of results. All diligent students of the science have found in *Mind* constant aid. It is to be hoped that the same will apply to the journal under its future management. The list of supporters looks, perhaps, just a little too academic, in a country where psychology has to a considerable extent been the work of laymen; but if the selection of names means that the two older universities are going to make the science a serious pursuit everyone interested in its success will be thankful. A word or two must suffice on the contents of the present number. Mr. G. F. Stout, the new editor, follows up his studies on the cognition of reality by an essay on "Belief." The chief point of the paper seems to be that reality is always cognised through opposition to our activity, bodily or mental. Ingenious as it is, the article does not do justice to many sides of its subject. Indeed, it is less a psychological account of the characteristics and genesis of belief than an analysis of the idea of reality. Mr. H. R. Marshall continues his discussion on "The Physical Basis of Pleasure and Pain." He argues skillfully that pleasure and pain are connected with excess and defect of reaction above or below stimulus. Some of the conclusions drawn are striking; yet the whole study, able as it undoubtedly is, leaves the impression left by its predecessors, that the attempt to bring all the phenomena of pleasure and pain under a single quantitative principle has to resort to a humiliating amount of forcing. Mr. J. Donovan makes the timely suggestion that instead of deriving music from speech, with Mr. Spencer, we ought rather to trace back language to a primitive musical utterance. According to the essayist, this may be done by supposing the first music to have been social and festal, the expression of "communal interests," the outcome of play excitement, and the concomitant of dance movements, more or less mimetic of

common actions completed or to be done. In this way tones might, he supposes, come to be connected with particular actions, and so pass into the verbal phase, by embodying those concepts of action which, according to recent philological research are, at the basis of known languages. The idea is interesting, but evidently very incomplete. Thus, no attempt is made to show how mere tonal differences, i.e., differences in the pitch of the primitive song-elements, would be transformed into articulate differences. Mr. Spencer clearly has an advantage here. He can discover a rudiment of musical character in speech, but Mr. Donovan fails to discover, in his prelingual song-music, the rudiment of articulate differentiation.

THE October number of the *Imperial and Asiatic Quarterly Review* is almost entirely devoted to the recent Oriental Congress. It forms a bulky volume of more than 350 pages, together with some half-dozen illustrations. First, we have a detailed report of the proceedings of the Congress from day to day, with a summary of the several papers that were read. Then follow some of the papers printed at length, among which we may specially mention that by Mr. W. M. Flinders Petrie upon "Epigraphy in Egyptian Research." Dr. Bellew again repeats his extraordinary attempt to discover Greek names among the tribes of Afghanistan: Prof. Darmesteter, it may be remembered, is doubtful even about the identity of the Πάρτες of Herodotus and the modern Pakhtun. In a paper of somewhat similar character, the Rev. Dr. J. Edkins endeavours to refer many Indo-European words to Tartar roots. Sir M. Monier-Williams states his views on the transliteration of Oriental languages; and there are two communications upon the encouragement of Oriental research at English and Scotch universities. We may also mention that Sir J. Drummond Hay adds the weight of his authority to Mr. Haliburton's assertion that dwarf-races exist in Morocco. There are also a few articles not directly connected with the Congress. The case of Col. Grambechevsky's explorations in the Pamir is presented from his own point of view; Sir E. N. C. Braddon writes about the early history of Tasmania; and a story of the late Sir Walter Elliot forcibly recalls the recent tragedy at Manipur.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- CARO, Madame E. *Amour de jeune Fille*. Paris: Calmann Lévy. 3 fr. 50 c.
CHILD, Théodore. *Les Républiques Hispano-Américaines*. Paris: Librairie Illustrée. 20 fr.
FROBEL, J. E. *Lebenslauf*. 2. Bd. Stuttgart: Cotta. 12 M.
GENRLIN, P. *Unsere höffischen Epen u. ihre Quellen*. Innsbruck: Rauch. 1 M. 50 Pf.
MANITIUS, M. *Geschichte der christlich-lateinischen Poesie bis zur Mitte d. 8. Jahrh.* Stuttgart: Cotta. 12 M.

THEOLOGY, ETC.

- BASSERMANN, H. *Geschichte d. evangel. Gottesdienstordnung in badischen Landen*. Stuttgart: Cotta. 4 M.
KUNTZE, J. *Die Gotteslehre d. Irenaeus*. Leipzig: Dörfling. 1 M. 20 Pf.
SPITTA, F. *Die Apostelgeschichte, ihre Quellen u. deren geschichtlicher Wert*. Halle: Waisenauss. 8 M.

HISTORY, LAW, ETC.

- BIRRMANN, J. *Tractatus fletus*. Stuttgart: Enke. 9 M.
BRÖCKING, W. *Die französische Politik Papst Leos IX.* Stuttgart: Göschen. 2 M. 50 Pf.
CURTIUS, E. *Die Stadtgeschichte v. Athen. Mit e. Uebersicht der Schriftquellen zur Topographie v. Athen v. A. Milchhoefer*. Berlin: Weidmann. 16 M.
HEYD, W. v. *Die historischen Handschriften der k. öffentl. Bibliothek zu Stuttgart, beschrieben*. Stuttgart: Kohlhammer. 25 M.
JEAN, A. *Les Evêques et les Archevêques de France 1682—1801*. Paris: Picard. 12 fr.
OERTMANN, P. *Die Volkswirtschaftslehre d. Corpus juris civilis*. Berlin: Prager. 4 M.
TAIGR, G. *Documents historiques relatifs à la Principauté de Monaco. T. III. (1540—1641)*. Paris: Picard. 25 fr.
THORSCH, O. *Materialien zu e. Geschichte der österreichischen Stats schulden vor d. 18. Jahrh.* Berlin: Prager. 3 M.

WERNER, M. Die römische Agrargeschichte in ihrer Bedeutung f. das Staats- u. Privatrecht. Stuttgart: Enke. 8 M.
WLASSAK, M. Römische Proceßgesetze. 2. Abthg. Leipzig: Duncker & Humblot. 9 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

HEGLER, A. Die Psychologie in Kants Ethik. Freiburg-i.-B.: Mohr. 8 M.
SCHMIDT, F. Studien zur Entwicklungsgeschichte der Pulmonaten. I. Dorpat: Karow. 2 M. 40 Pf.
SEMPER, C. Reisen im Archipel der Philippinen. 2. Thl. 5. Bd. 6. Lfg. Wiesbaden: Kreidel. 24 M.

PHILOLOGY, ETC.

BAAR, J. De Bacchidibus Plantina questiones. Münster: Theissing. 1 M.
BORINSKI, K. Grundzüge d. Systems der artikulierten Phonetik zur Revision der Prinzipien der Sprachwissenschaft. Stuttgart: Göschen. 1 M. 50 Pf.
EICKÉ, Th. Zur neu-rom. Literaturgeschichte der Rolandage in Deutschland u. Frankreich. Leipzig: Fock. 2 M.
GEORGI, H. Die antike Aesthetik, aus den Scholien u. anderen Quellen hergestellt. Stuttgart: Kohlhammer. 10 M.
KÜHNÉ, K. Selbstbiographie d. Q. Horatius Flaccus. Einsiedeln: Benziger. 2 M.

CORRESPONDENCE.

NOTES ON HERO[N]DAS.

British Museum: Oct. 27, 1891.

In answer to Mr. W. R. Hardie's appeal in the ACADEMY for October 17, I send some additional and corrected readings of the papyrus. It will easily be understood that in the more mutilated or defaced portions of the MS. conjecture must precede decipherment, and it is possible that this list may be extended hereafter. Meanwhile, I believe it represents all the cases in which the MS. can be stated to give decisive testimony in favour of conjectures which have already been made, either in the ACADEMY or elsewhere. With conjectures which involve a departure from the MS. text I have here nothing to do:

- I. 3. Punctuate after θυρη and συ.
4. Punctuate after προσελθιν.
6. The ε of αγγελου is dotted.
25. The ascript is κυσης, altered to κυλικος, the latter five letters being written above the last three of κυσης.
35. The letter before ναι is η, and the letter before that may be θ.
46. η ημεων.
48. συνεγγυος.
50. A χ is written over the κ of Ματακνης.
57. τα σπλαγχν ερωτι.
80. χηκτημυρους τρεις.
II. 3. την νηυν (see note).
13. τ[ου η]λιου.
17. λιμον probably.
73. φιλι. . .
III. 19. The letters above the line may be ελι, so that the MS. has δαι corrected to δε λι.
97. αι ποτιναι.
IV. 36. Probably θεβη[κεν].
47. Apparently δι σ εγκηται.
51. The σ before κνηση is dotted.
V. 30. ταποψηστρον is possible. It is not certain that there is a letter between εμον and η.
69. τατι, and there is room for a small letter, such as σ, before it, but it is not necessary to supply anything.
VI. 70. αυται γαρ εσμεν.
VII. 8. End ν(?) κλλιη.
9. End ψ. The number of letters missing in these two lines is not quite certain.
38. τα εργα της τεχνης.
40. ιαν . . . εων.
41. ημεθ(?)ον οτ ημεων.
42. . . . α(?)ι προσ[ος].
46. υπη Zeus probably.
50. τ[ο]ν ην υπ ημιν ανδανηι.
52. Possibly [α]εγει (or λεγεις) ψευδεα.
54. νηθεισας.
64. ηρας (consequently delete note).
69. τωτ οικει, probably, and possibly ου σε ρηιδιος.
72. εφ ης αλωπηξ νοστινη πεποιηκεν.
109. εσ θεου αναπηται probably; αναστηναι is not impossible.
129. θαλπουσ ανευ δει νδον φρονουντα (see note).

Most of these readings were in the first instance conjecturally proposed, either in print or privately, by various scholars, notably Dr. Jackson, Mr.

W. G. Headlam, Profs. Diels and Bücheler. A few were independently extracted from the MS., and in one or two cases a partially right suggestion led the way to a correct decipherment. Passages in which a conjecture, though practically certain, cannot be verified from the MS. are not included in the list: nor are those in which only a redistribution of the letters is required (e.g., II. 29, 98; III. 67).

It may be mentioned that a facsimile of the whole MS. is in course of preparation, which will enable scholars at once to see in what passages doubt as to the MS. reading is admissible. As a general rule, it may be taken that there is not much doubt as to the MS. readings in columns 8-31, except where it is otherwise indicated in the text or stated in the notes. The defects in the earlier columns are mostly caused by rubbing, which often leaves some slight traces of letters, in the later columns chiefly by worm-holes, which destroy the writing entirely.

F. G. KENYON.

The University, Durham: Oct. 8, 1891.

II. 44-5. K.

μη προς τε κυσος φησι χω ταπης ημιν του του λογου δη τωτο ληγης κυρησι.

R. alters 44 into

μη προς τ' ακυρον φη, τι χω θαλγης ημιν,

changes ληγης into ληγη, and translates: "For fear both that he (the clerk) say something irrelevant, and Thales get this much of my speech to the good." Would it not be possible to adhere more closely to the MS? We might take the words προς τε κυσος φησι χω ταπης ημιν as a parenthetical remark, meaning "in strict confidence," "between ourselves," and expressed in terms appropriate to Battaros's calling. Read προς γε κυσον κ.τ.λ. Retain ληγης in the next line: "For fear this portion of my speech should come in for looting," i.e., be stolen from me.

III. 8. In support of the rendering of κου μεν η θηρη κειται, suggested in my last letter, cf. the proverb οδ πατ' ισχεν η θυρα.

III. 74-76 K.:

αλλ is ποιητος Κοτταλε ωστε και περνας ουδεις σ επαυσειεν ονδ οκως χωρης οι μυσ ομοιως τον σιδηρον τραγουσι.

R. puts a full stop after χωρης at the end of 75, and reads χωρης. Apparently he feels no uncertainty about the meaning of the last line (for he puts accents on all the words), and even thinks it too obvious to require explanation, for he gives no note. As to 75 he says: "If the reading is sound, the last words must mean 'not even to get rid of you.'" But this would be a very weak repetition of και περιεσ. Remove the full stop and read

οδ' δκου χωρης οι μυσ ομοιως τον σιδηρον τραγουσι.

No one could say a good word for Cottalus, even if trying to sell him, and certainly no one—οδδ does not necessarily mean "not even"—would say a good word for him in the land where mice nibble iron. This is apparently some proverbial or imaginary land of No-where, about which all that can be said is that Cottalus, according to Lampriscus, would fare badly there.

VI. 16. K.:

φθρεσθε νω βυστρα ω[τα] μουνον και γλασσα.

Read perhaps:

φθειρ' εσσι δρηπειρ' οτα μουνον και γλασσα.

VI. 44-46. K.:

νυν ορωρηκας Μητρον το πρωτον η τι ταβρα σοι ταυτα ευευχομαι.

R. reads in 45, η εστιν αβρα σοι ταυτα; but does not say how he translates the words. As T is often exchanged for F and β for υ (cf. λαβρα for λαυρα) we might read:

η τι γαυροις ει ταυτα

επειχομαι;

VI. 47 and 48. K.:

μα η μοι εν ευχη

Κερδων ερραψε.

R. reads μα μη μοι ενχηει, and translates "do not deafen me with your questions." But might

not μοι εν ευχη ερραψε mean "he made it to my order"? The other βαυβων was made to order, cf. 92.

VI. 81. K.:

ηλθεν γαρ η Βιτατος εν μεσοι δουλη.

Δουλη is nonsense. Cf. 25, η Βιτατος Ευβουλη and read εν μεσ' Ευβουλη. The original reading was ENME ETBOTAH. First, MECET was "corrected" into MECOI, and then BOTAH was inevitably altered into ΔOTAH. Δουλη of course involves a misunderstanding of the action of the mime. From 29 the reader of the mime learns that Eubule borrowed the βαυβων from Coritto, before Coritto had even tried it on herself; and now, from 81, the reader learns that Eubule came in just when Cerdon had brought the βαυβων—which explains how it was that Eubule managed to carry it off. That Eubule carried it off herself and did not send a slave girl for it is obvious from 30: η δ' ασπερ ευρημ' αρπασασα δωρεται. In this connexion I may point out that R.'s reading in 32 and 33, χητηρον τιν' ανθ' ημίων | φιλην αδρειτω ες τελλα Νοσσις (K. Νοσσιδ[ι]), cannot be right. Nossis cannot be the subject of αδρειτω. In the first place, there is nothing in the mime that indicates that Nossis was a friend of Coritto's. On the contrary, probably Coritto had a particular dislike for her. In the next place Nossis had done nothing to deceive Coritto or to incur her displeasure. It was Eubule who pounced upon the βαυβων and carried it off, Eubule who lent it τρησι μη δει, and Eubule whose friendship Coritto in consequence now renounces—not Nossis.

VI. 83. K.:

αυτη γαρ ημειων ημερην τε και νυκτα τριβουσα τον ονον σκωρινη πεποιηκεν οκως τον αυτης μη τετραβολο[ν] κοψηι.

These lines explain how it was that Eubule happened to call just when Cerdon was delivering his goods. But what do they mean? I make the following suggestion for what it is worth. One of the meanings of ονος is "spindle" (Hes. υνος · εφ' ου την κροακην νηθουσι); and, if Homer (Od. ix. 333) can use τριβειν of Odysseus twirling the stake round in the eye of the Cyclops, Hero[n]das might use it of a woman twirling a spindle. In the next place, Eubule by twirling the spindle made something (σκωρινη πεποιηκεν); and, as she could only have made yarn of some kind or other, and σκωρια means nothing but slag, it seems necessary to change σκωρινη into στήμονας, or perhaps στήμιον (δ ημεις κατόστημον η πολύστημον, Hes.). The passage will, therefore, mean: "How it was that Eubule came in just when Cerdon was showing me the βαυβων was that she has been making yarn night and day with my spindle for fear of spoiling her own." Spindles were made of different materials—wood, bone (the one in the Mainz museum is of bone), and even of metal (Sid. Apoll. xxii. 197, "fusi mollitum nesse metallum"). They may, therefore, have been of different strengths for different work—which might account for Eubule's wanting to use Coritto's.

F. B. JEVONS.

P.S.—I have just found on p. 620 of a collection of proverbs (entitled simply Αδαια, folio, date 1629) the following extract from "Gilberti Cognati Nozarenii Spylloge": "Ubi mures ferrum rodunt. Hoc dicitur quum significamus illic oportere esse homines praestantiores ubi mures ferrum rodunt." That settles the reading in III. 75.

Balliol College, Oxford: Oct. 19, 1891.

My notes on Herondas, published in the ACADEMY of October 17, were written in a remote part of Argyllshire, without books to consult or opportunity of revising the proof. With the indulgence of the editor, I wish to add a few further remarks and corrections.

I. 3. I took the δε in εσωδε to be the termination seen in οικαδε, Μεγαρδε, &c. I know no other instance of its being affixed to an adverb; but εσω-δε! seems natural and intelligible.

I. 17-18. [θαμιζε?] και μη του χρόνου καταψευδου · [χρόνος φιλει?] γαρ, Γύλλι, χητηρους δυχχειν.

Time is hard upon other people, too, Mētrichē says, thinking of prolonged separation from a

lover. Gullis sees in this a reflection upon her own advanced age, and replies σίλλαυε ταύτα κ.τ.λ. ἐπιστάται γὰρ would serve equally well.

I. 34. Here, and on l. 55, R.'s reconstruction seems to me admirable. O si sic omnia! But is it necessary to depart from the letters of the MS. at all in the latter passage? ἀδικτος εἰς Κυθρία ἢν σφρηγίς—untouched in regard to affairs of the heart or the mysteries of Cythera.

1. 53 f. I still think it likely that Pisu (Olympia) was mentioned here, perhaps not in l. 56, but at all events in l. 53. The words ἐπ' Ἰσον are not quite natural in themselves or necessary in their context.

I. 74. Mr. Hicks suggests μητρῴης in the Classical Review. Why not μητρῴης? "a story which befits one who stepmother's them." I had thought of μυσταίς as near the letters; but this plain-speaking is not consistent with Métrich's general treatment of her visitor.

II. 63 ὄσσα λή' μ' πῖσση | μύς. Compare Demosthenes, p. 215, c. Polycl. 26: ἔστι μὲν πῖττη γέυεται· ἐβούλετο γὰρ εἶναι Ἀθηναῖος (said of a wealthy μέτοικος).

II. 72. Mr. E. J. Palmer's πλῆν ἂν ἐξεφύσησεν (just the sort of phrase which Battaros would use) is supported by Ar. Thesmoph. 3: πρὶν τὸν πλῆνα κομῶν μ' ἐκβαλεῖν (extreme vexation or distress). λεηλατόμοι, I find, has been proposed by Mr. Robinson Ellis (in the Classical Review). There is an argument in its favour which I have not seen stated—that expressions like Μυσῶν λεία were current, implying that an Asiatic was an easy prey. To be despoiled by a Mysian was the depth of degradation, a reversal of the natural order of things. Battaros calls his opponent a Phrygian in l. 37.

IV. 44. καρκίνου μέζον: I should probably have removed in proof anything like a serious suggestion that Mr. Rutherford did not know the meaning of κάρκινος. But an editor who so carefully dissembles his acquaintance with such words as ἑπέμβυρον and ψαστά runs some risk of being misunderstood.

IV. 68. Perhaps ζῶν βλέπουσι νημερτῆ (or νημερτέα). νημερτής = unerring, veracious, true to nature.

IV. 94-95. I can find no evidence for a genitive with λῶ (αὐτῆ | τῆς ἰστίης λῶ, R., "I too desire health"). A quite different interpretation of the passage is possible. The νεοκῶρος, finding his perquisites rather scanty, stops the departing visitor, and his tone now is less respectful:

αὐτῆ, τῆς ὑγιῆς, λῶ, πρόσδος· ἢ γὰρ ἰστίου μέζων ἀμαρτεῦ' ἢ ὑγιῆ (?) ἵστί τῆς κοίτης;

"Give something more, for Hygieia" (in her name, to be hers): can Hygieia (health) be augmented by sacrifices, if she misses her share of them? But I have no evidence to offer for a parenthetic λῶ in the sense of "I pray." Mr. Palmer suggests that the νεοκῶρος is trying to obtain a gratuity for a fellow-servant, who is attached to the neighbouring shrine of Hygieia: τῆ τῆσδε δούλφ πρόσδος: τῆς ὑγιῆς was an inter-linear explanation of τῆσδε, and λῶι is a surviving fragment of δούλφ. This seems a better solution than "the assumption of a parenthetic λῶ."

W. R. HARDIE.

Trinity College, Dublin: Oct. 21, 1891.

I. 74. Read

φέρουσα χάρι· μῦθον δε μετρήησι

The η and ι form a diphthong, as in γυναικίῳν VI. 1.

II. 30. Does the MS. absolutely forbid ἐδ' δημοτῶν πρήσσοντα?

III. 75. οὐδεὶς σ' ἐπαινέσειεν οὐδ' ὕπων χωρῆς.

Read χωρεῖς, "no one would praise you or your goings on." The iota of the subjunctive does not appear in the papyrus. In l. 88 we have δυση.

IV. 38.

ἐς τοῦτο τὸ εἰκόσιμα μὴ . . . ἢς δέσθω

Read μὴ τ' ἄμης δέσθω. The word for real as opposed to a work of art is ἐτυμος. Cf. Theocr. XV. 82, ὡς ἐτυμ' ἐστάκαντι καὶ ὡς ἐτυμ' ἐδιδνεῦντι.

IV. 62. Read τάργυρεῦν πύραγρον δέ.

VII. 59. To avoid a false quantity read ἀμφο-σφ'ρία. And for the same reason correct l. 102 to κεί τεσσαράς μοι ὕπισχιέοιτο δαρείκουσ.

R. Y. TYRRELL.

Leatherhead, Surrey: Oct. 17, 1891.

IV. 4-5. . . ἢς τε χεῖρι δεξιῆ φανῖς Ἰγία τε κ' ὠν περ, κ.τ.λ.

Keep the form Ἰγία, which is so given by the MS. all through this piece: and cut out the following τε. This is necessary for the metre, Ἰγία being a proclenematic; and removes a difficulty, for if τε is kept Ἰγία τε cannot refer to ἦς, but an antecedent must be understood for ἦς (e.g., Aigle who is not mentioned; cf. the list of Asklepios's children by Hermippos—Machaon, Podaleirios, Iaso, Panakeia, and Aigle).

τε may easily have crept in from the line above or below.

IV. 35-6. τον Βαταλῆς γαρ τουτον ουχ ορης Κυννοι οκως Β. Β ἀδριαντα της Μυττω.

Still another suggestion for οκως Β. Β May it be βέβηλος. (K. marks five letters missing, but that is not fatal. The suggestions βέβηκεν, βεβαιος have been made.)

βέβηλος would mean, not exactly ἀμύητος, but "unlike a μύστης." Batala may have been a well-known Hetaira; and this would give a good point. Then read μύστω. "The notorious Batala as a μύστης, how unlike the character she is!" μύστης seems to be used of women beside the feminine μύστις.

IV. 51. εν η το Βρεγμα τουτο τουσυρος, κ.τ.λ. Taking βρέγμα="pate," and μάρη (antecedent to ἦ) or μέρη="hand"—as the Saturday Review—read τῶ ζυρόν. (I had come to this before seeing Mr. Hicks's suggestion.)

IV. 57. Keep MS. κοινῆν; but interpret thus: "A. helped in the carving." κοινός = κοινῶν frequently.

IV. 68. ουχι ζῶνν βλέπουσιν ημερην παντες. ζῶνν ημερην gives no good meaning, and the phrase seems impossible.

I suggest—νῆ μ' Ἠρην (= ναὶ μὰ Ἠρην, a common woman's oath). The ν being wrongly joined with βλέπουσιν(ν)—ἡμερην would naturally be written for the unintelligible ημερην. I had thought of νημερτῆ.

A. E. CRAWLEY.

Oxford: Oct. 24, 1891.

"More last words"! In a moment of temporary aberration I thought of the opt. of ἐπεύχο as ἐπευχόσιο, and pointedly changed Mr. Hicks's accentuation of ἐπευχόσιο! May I say that I wrote, just too late to catch the press, a correction of this absurdity?

And may I congratulate Mr. Headlam on pulverizing my criticism of his translation of τὸ τοῦ λόγου δὴ τοῦτο in II. 45? But the analysis of the phrase was difficult: from one of his quotations it looks as if the first three words are a subject, and the last an object governed by ὡσπὶ understood.

For a tribrach in the fifth foot let Mr. Richards (whose μετρησιῶν is of course right in I. 74, and not my μετρησιῶν) see III. 40.

In taking leave of the subject for the present, I cannot help adding that some of the critics seem bent on out-Rutherfording Rutherford, and that very soon there will hardly be a line of the unfortunate poet which somebody will not have "emended"! Perhaps someone else will then step forward and give him decent burial? for how many people would read an edition which should betray a belief that the scribes and correctors of such papyri knew colloquial Greek better than we do, and were capable of writing it without an incessant series of blunders such as experience cannot parallel nor imagination explain?

EDWARD W. B. NICHOLSON.

THE OLD-ENGLISH "CELMERTMONN."

London: Oct. 13, 1891.

The word *celmertmonn*, used for "hiring" in the Lindisfarne and Rushworth Gospels, has not, so far as I know, been etymologically accounted for. It has occurred to me that

celmert would be the exact shape which, according to phonetic law, would be assumed by an early adoption of a late Latin **col(l)imbertus*, a possible variant of *collibertus*. A glance at Ducange will be sufficient to show that this etymology labours under no difficulty on the ground of the sense. But are we justified in assuming that a form **col(l)imbertus* really existed? Although I cannot cite an actual example of the occurrence of the required form, there seems to be a clear trace of it in the statement quoted by Ducange from Peter of Maillezais (eleventh century) that some people believed the word to be derived a *cultu imbrum*. The notion of derivation from *colere* and *imber* might easily be suggested by the form *colimbertus*, but not, I think, by *colibertus*. Possibly the absence of any record of *col(l)imbertus* may be due to editors having ignored the line over the *i* (denoting an omitted *m*), which would naturally be regarded as a mere scribal blunder.

HENRY BRADLEY.

APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Nov. 1, 3.45 p.m. South Place Institute: "The Life and Works of Wagner," by Mr. Carl Armbruster. 4 p.m. Sunday Lecture Society: "Underground Russia: Authentic Prison Experiences," by Mr. Walter L. Bicknell. 7.30 p.m. Ethical: "Difficulties of Individualism," by Mr. Sidney Webb.
- MONDAY, Nov. 2, 5 p.m. Royal Institution: General Monthly Meeting. 8 p.m. Royal Academy: Demonstration, "The Trunk," I., by Prof. W. Anderson. 8 p.m. Aristotelian: Presidential Address, by Mr. Shadworth H. Hodgson.
- TUESDAY, Nov. 3, 8 p.m. Biblical Archaeology: "Some Points of Resemblance between the Ancient Nations of the East and West," by the Rev. James Marshall. 8.30 p.m. Zoological: "Pleistocene Bird-remains from the Sardinian and Corsican Islands," by Mr. R. Lydekker; "A remarkable Fish from Mauritius, belonging to the genus *Scorpaena*," by Dr. A. Günther; "A little known Species of *Upupa* from the Island of Lifu, Loyalty Group," by the Hon. Lionel Walter Rothschild; "*Lophotes cephalotes*, Giorna, at the Cape of Good Hope," by Mr. Roland Trieman.
- THURSDAY, Nov. 5, 4 p.m. Archaeological Institute: "Guilds among Anglo-Saxon Monasteries," by the Rev. J. Hirst; "Prehistoric Stonework of Mexico," by Mr. O. H. Howarth. 8 p.m. Royal Academy: Demonstration: "The Trunk," II., by Prof. W. Anderson. 8 p.m. Linnæan: "A Theory of Heredity based upon Force instead of Matter," by the Rev. Prof. G. Henslow. 8 p.m. Chemical.
- FRIDAY, Nov. 6, 5 p.m. Physical: "Corresponding Temperatures, Pressures, and Volumes," by Prof. Sydney Young. 8 p.m. Philological: "The Pronunciation of the English Vowels in the Seventeenth Century," by Dr. Russell Martineau; "A New View of the Greek Indirect Negative," by Mr. E. R. Wharton. 8 p.m. Geologists' Association: Conversazione.

SCIENCE.

The Melanesians: Studies in their Anthropology and Folk-lore. By R. H. Codrington, D.D. (Oxford: Clarendon Press.)

This work is issued in uniform size, form, and type with the author's *Melanesian Languages*, of which it may be regarded as the sequel. The two together rank, as contributions to Melanesian philology and ethnology, on a level with Dr. Guppy's writings on the geology and natural history of the group. Owing to many causes, but perhaps mainly to the reputed ferocity and treachery of the natives, no serious attempt had been made to explore this interesting section of Polynesia for three hundred years after Mendana's first voyage of discovery in 1567. At least, the expeditions made by Bougainville, La Perouse, Cook, and others during the second half of the last century can be regarded as little more than coast surveys, and, in fact, accomplished little beyond roughly determining the contour lines of the several

members of the archipelagoes. Much of the interior of all the larger islands, in both the Solomon and the New Hebrides groups, is even still unknown. But, thanks chiefly to the labours of Dr. Guppy and Dr. Codrington, we have at last a fairly accurate general picture of the physical features and social relations of the Melanesian world.

In preparing the present work, Dr. Codrington has repeated the process so successfully carried out in his classical treatise on the Melanesian languages. Availing himself of the unrivalled opportunities afforded by a twenty-five years' residence on the spot (1863-87), and especially in the central missionary station of Norfolk Island, where natives from every part of the group have for many years been brought together for instruction, he has collected at first hand a great body of information on the usages, traditions, oral literature (folk-lore), religious views, arts, and industries of nearly all the Melanesian islanders. This information has been carefully sifted and tested in every way by, so to say, cross-examining the more intelligent native teachers, all of them "competent and trustworthy witnesses," from Ysabel, Florida, Aurora, Saa, the Banks' Islands, and other parts of the Solomon and New Hebrides archipelagoes. In this way alone was it possible to set forth, as is here done, "as much as possible what natives say about themselves, not what Europeans say about them." Dr. Codrington has thus done for the Melanesians what Major Ellis has done for the Upper Guinea negroes, and Mr. im Thurn for the aborigines of British Guiana. His work may doubtless, as he admits, be incomplete; but what he gives his readers is thoroughly trustworthy, and thus offers a solid foundation for a more comprehensive study of these interesting savages.

For savages as they are, and savages in some respects of an extremely low type, they none the less present problems of a highly complex order connected with the evolution of racial and linguistic types. Dr. Codrington places beyond reasonable doubt the homogeneous character of all the Melanesian tongues, excluding for the present consideration many, perhaps most, of those current in New Guinea and all the Australian family. He further goes a long way to show that with these possible exceptions there is but one linguistic type, say, one fundamental order of speech, in the whole of the Oceanic world from Madagascar, close to the African continent, to Easter Island, within measurable distance of the South American mainland. Lastly, and here comes the crucial difficulty, he almost demonstrates that the primitive form of this Oceanic speech is to be sought, not among the higher members of the family—Malays, for instance, or Eastern Polynesians—but among the admittedly lower Solomon, Santa Cruz, Banks' Islanders and other Melanesians. He holds—and he is the greatest living authority on the subject, certainly greater than Von der Gabelentz, A. B. Meyer, or even Whitmee—that the languages of the black, mop-headed Fijian, Mota, and Guadalcanar savages are radically the same as, but more archaic than, those of the large, brown, long-

haired, and relatively civilised Samoans and Tahitians, or the yellow-brown cultured Malays of Sumatra and Java. Thus, the simple theory that the higher imposed their speech on the lower peoples collapses; and in the Oceanic world anthropology and philology are found to be not merely non-coincident, as often elsewhere, but absolutely antagonistic, as perhaps never elsewhere. Or how are ethnologists going to explain the strange phenomenon that the physically debased, or at all events more primitive, Solomon Islander has inherited a more organic, a more highly developed, a far less degraded form of the original Oceanic language than the Menangkabau Malay, who speaks what Dr. Codrington regards, and perhaps rightly regards, as a degenerate form of the same Oceanic language? It is, to seek an analogue in the Aryan world, as if the yellow, broad-faced, flat-featured Hazarachs of North Afghanistan were found speaking, not a corrupt neo-Persian dialect, as is the fact, but a more organic and highly developed form of Iranian than the author of the *Shāh-nāma*, and spoke, for instance, of the *Khshaya* (root *Khshi*) while Firdausi had already reached the weakened modern form *shah*.

Dr. Codrington feels the difficulty, but does not discuss the question in the present work, which is mainly devoted to such more attractive subjects as the social regulations, exogamy, status of chiefs, land tenure, secret societies, clubs, initiations, witchcraft, marriage and funeral rights, tabu, cannibalism, head hunting, and religious notions generally. Religion in the strict sense of the term can scarcely be said to exist; and although Dr. Codrington speaks of their "conception of the supernatural," it may be questioned whether the natives have any distinct idea at all of the supernatural as understood by more advanced races. Their ideas are strictly anthropomorphic; there is no belief either in a supreme being, or in any superhuman beings dwelling in trees, rocks, or rivers, or in a personal devil, although the word in its English form has become current through contact with European traders. The religious system, such as it is, is concerned exclusively with the so-called *mana*, and with those beings, whether corporeal or incorporeal, who are supposed to possess this *mana*. The corporeal being may be any powerful chief or member of the community, while the incorporeal is either a human spirit (ghost), or a non-human spirit, that is, one that has never dwelt in a human body, though still possessing a certain bodily and visible form of its own. The *mana*, on the other hand, is something absolutely impersonal, a mysterious force or influence, which may be here, there, or anywhere, associated temporarily or permanently with a stone, a fruit, or such like object, or resident in a disembodied or an ethereal spirit, or through them in man himself. Dr. Codrington calls this *mana* "a supernatural power or influence." But whatever is normal, in accordance with or a part of the established order of things, considered of course from the subjective standpoint, can scarcely be called supernatural, and such the *mana* certainly appears

to be. The *vui*, or non-human spirit, regarding which notions vary in the different groups, is said to be "supernaturally powerful with *mana*," without *mana* being nought, of no account, and nowhere an object of any cult. The same is true of the *tindalo*, or ghosts, who are also nought unless they be the spirits of men who, when alive, had *mana* in them. Otherwise

"the souls of common men are the common herd of ghosts, nobodies alike before and after death. The supernatural [?] power abiding in the powerful living man abides in his ghost after death, with increase of vigour and more ease of movement. After his death, therefore, it is expected that he should begin to work, and some one will come forward and claim particular acquaintance with the ghost; if his power should show itself, his position is assured as one worthy to be invoked, and to receive offerings, till his cultus gives way before the rising importance of one newly dead, and the sacred place where his shrine once stood and his relics were preserved is the only memorial of him that remains; if no proof of his activity appears he sinks into oblivion at once."

Thus everything depends on the *mana*, its presence or absence; and the ultimate aim of the respect paid to the living man, the homage paid to the departed, is to secure this *mana* for oneself. The living and the dead are in this respect exactly on the same level, nor can any radical distinction be drawn between them and the *vui*, which latter are not the object of any kind of worship in the Western, or Solomon, group. In a word, the Melanesian "religion" recognises no permanent deities or devils, but only evanescent objects of veneration, and this not for their own sake, but for the sake of the *mana* supposed to be in them. The possession of the *mana* again, being common alike to the corporeal and incorporeal spirits, does not present itself to the native mind as anything "supernatural," but perfectly normal and in accordance with the established order of things. A general survey of all the so-called natural religions, such as those of the Guiana Indians, the Negroes, Australians, and Melanesians, makes it more and more evident that the savage mind is incapable of distinguishing between a natural and supernatural order, and that the latter idea is a later development, gradually evolved according as pure anthropomorphism receded into the background. The Guiana "cloudland," and the Prairie Indian's "happy hunting-grounds," differ only in degree from the sublunary world.

In this connexion it is instructive to read that in the Melanesian Panoi, or Elysian Fields, there are "many mansions," such as the *sure tupu*, where simple harmless ghosts congregate, and the *sure lumagar*, where youths go who die in the flower of their age, "a place more pleasant than the rest, where all kinds of flowers abound and scented plants." But everywhere there is much that resembles the upper world, "villages, houses, trees with red leaves, and there is day and night. It is even a beautiful place, for at a great festival when the village place is bright with flowers and coloured leaves, and thronged with people dancing, drumming, and singing, the saying

is that it is 'like a *sura*, as if the mouth of Panoi were opened.'

In the chapter devoted to the tribal divisions there is much suggestive matter, throwing light on matriarchal and patriarchal usages, on the constitution of the tribe, on the origin of the totem system, which in Melanesia appears to be in a rudimentary state, and on the social institutions generally of primitive peoples. In Florida and some of the neighbouring islands, the Kema is not a political division, but a purely exogamous group, in which the husband stands "on one side of the house," the wife and all the children on the other. But though the arrangement is called "matriarchal," the mother is in no way the head of the family. The house, the grounds, the authority, all belong to the father, who rules and controls his sons, though they are not of his own kin. In a large village there will of course be several Kemas, the head of each being a chief; and, in order to prevent the disintegration of the community, the head of the dominant Kema becomes the paramount chief, exercising direct authority over all the others. But his sway cannot be permanent, nor can he become the founder of a dynasty, because the relative importance of the Kemas themselves is necessarily of an unstable character. This is owing to the exogamous basis of society, in which the sons are all of the mother's kin. Hence:

"If in a certain district one kindred is now most numerous, in the next generation it cannot be so, for the children of those now most numerous will be naturally many more in number, and will none of them be of kin to their fathers. Thus it was that twenty years ago the Nggaombata was the dominant Kema in Florida, and to be a great chief it was said that a man must be Nggaombata; but now the Manukama are rising into the chief place, and supply the chiefs in many districts of the island."

It is evident that these Melanesians are in the interesting transitional state between the original family group, the absolute starting-point of all human society, and the strictly tribal group, the absolute starting-point of the nation, and of all purely political institutions. Then if it be asked whence the family itself? the reply is that it goes back to the "arboreal ancestry."

The section occupied with folk-lore is of great value, because all but one of the stories here collected are close translations from originals written down by educated neophytes at Dr. Codrington's request. They are arranged under three divisions: animal stories, mostly concerning birds and fishes; myths and tales illustrating the native "theories of the universe," and the origin of things; and wonder tales dealing with the marvellous, as such, and without reference to preconceived "philosophic views." But no room has been left for quotations, especially as most of the stories are somewhat prolix, and it may be added, *tant soit peu*, incoherent.

Being one of the Clarendon Press Series, needless to say that the book is well furnished, though sparingly illustrated. The dancing dress at p. 108 is a good specimen of native decorative art, the Melanesians being in this

respect scarcely inferior to their Papuan kindred of New Guinea and the Eastern Archipelago.

A. H. KEANE.

CORRESPONDENCE.

NOTES ON SOME PĀLI AND JAINA PRAKRIT WORDS—"ĀUTTI."

Dedham School, Essex.

"EGAYĀ guṇasamitassa riyato kāyasamphāsam anucimā egatīyā pānā uddāyamti: ihalogavedana-vejjāvadīyam: jam āutti-kammaṃ (v. l. -kayam) tam parinnāya vivegam eti."

(Āyāraṃgasutta I. 5. 4, §. 3.)

"Sometimes, though a monk be endowed with* virtue and walking (in righteousness), living things, coming into contact with his body, will be killed. (If this happens through mere carelessness) then he will get his punishment in this life, but if it be done contrary to the rules he should repent of it and do penance for it" (Jaina Sūtras, p. 48).

The Commentator explains *āutti-kamma* by *ākutti-karma*; but we fail to see how this can be translated by "contrary to the rules," unless there be some authority for *ākutti* in the sense of "transgression, then *āutti kamma* might signify "an act of transgression," "a breach of rule." As there is no such form as *ākutti* in the P. W., it is probably after all a coinage of the Scholiast, who was put to some trouble in finding a satisfactory Sanskrit equivalent.

It would seem that *āuttikammaṃ* has here the sense of "an intentional act (of injury)," a deadly sin in the eyes of the Jains, for which the offender would have to undergo severe penance, by going into seclusion, and there, on a bed of Kusa-grass or straw, expose his body to the attacks of insects, and finally starve himself to death.

The word *ihalogavedanavejjāvadīyam* seems to be an attributive compound qualifying *āuttikammaṃ*. *Vejjāvadīya* corresponds in form to a Pāli *veyyāvātika* which Childers wrongly refers to the root, *vrit+vyā*. There is a Jaina *veyāvacca* explained by the Scholiast as *vaiyāvrittīya*.

A slight modification of Prof. Jacobi's rendering is needed to bring out the more literal, and less traditional, meaning of the passage quoted above: "Sometimes though a monk be circumspect in his behaviour and walk (warily), living things, coming into contact with his body will (accidentally) be killed; (but) whatever *wanton act*, involving punishment in this life, (he commits) that he should confess and retire into solitude (to do penance for it)."[†]

The epithet *an-āutti* occurs in *Āyāraṃgasutta* I. 8. 1, v. 16:

"Ativāṭiyam anāuttim satam annessim akaraṇayāe jass' itthio parinnāyā savvakammāvahāo addakkhū."

"Practising the sinless abstinence from killing, he did no acts, neither himself nor with the assistance of others: he, to whom women were known as the causes of all sinful acts, saw (the true state of the world)."

Prof. Jacobi renders "*ativāṭiyam anāuttim*" by "practising the sinless abstinence from killing"; but it rather means that the destruction of animal life was purely accidental or unintentional on his part. *Ativāṭiyam* represents Sanskrit *atipātikam*, "the deadly sin of

* *Samita* generally means "circumspect"; *sahita* = endowed with.

† Without food he should lie down and bear the pains that attack him. . . . When crawling animals . . . feed on his flesh and blood, he should neither kill them nor rub the wound (Āyār. I. vii. 8, §§ 8, 9; Translation, p. 75).

injury to living creatures," and *anāuttim* must be in adjectival relation to it. Here again the meaning of "not wanton" or "unintentional" seems to suit the context.

Prof. Jacobi does not give us the Scholiast's explanation of *anāutti*, but fortunately it occurs elsewhere: "Janam kāena nāutti abhuo jam ca himsati" (*Sūyagadāṃgasutta* I. 1, v. 25, p. 65). Here we see that *nāutti*, "not wantonly injuring," is used antithetically to *himsati*. The *Tīkā* has the following note:

"Yo hi jānannavagacchan prānino hinasti kāyena cā' nākutti | kuttachedane ākuttanam ākuttah."

The Scholiast evidently connected *āutti* with the root *kutt* "to cut, strike." The *Dīpikā* explains *nāutti* by *ahimsaka* "harmless, doing no (wilful) injury."

As the original sense of *āutti* seems to be "intentional," "wanton," it cannot well be connected with a Sanskrit *ākutti*, but is, perhaps, related to some such form as *ākūtin* (producing a Prakrit *ākutti*, and, by connecting it with a wrong root, *akutti*), from the root *kū* "to design, intend." Cf. Sanskrit *ākūta*, *ākūti*.

Curiously enough we find a verb, *āuttai*, which appears to be related to the foregoing word *āutti*, "*Aratim āutte se mehāvī*" (Āyār. I. 2. 2. 1), which Prof. Jacobi renders by "a wise man should remove any aversion to (control)."

Āuttai, he adds, usually signifies "to exercise," but, according to the Commentary, it here answers to *nivartayati*. But *āuttai* or *ākuttati* may signify here "to undergo voluntarily," and we might translate the phrase by "a wise man should of his own set purpose undergo discomfort"—that is, he should not only not shirk the hard life of a monk, but should actually court it. In explaining *āuttai* by *nivartayati* the Scholiast was perhaps thinking of some such verb as *āuttai* = *āuttati*, from the root *trut*.

We find *āuttai* in the sense of to propose, try in the following passages:

"Se se paro suddhenam vā vaibaleṇam teiccham āutte" (Āyār. II. 13. 22).

"If the other tries to cure him by pure charms," &c.

"Vāsāvāsam pajjosavio bhikkhū ya icchijjā annayarim teicchim āuttitae" (Kalpasūtra. S., §. 49).

During the Pajjusan a monk might wish to try some medical cure. The Commentary explains *āuttitae* by *kārayitum*. *Āuttai*, if standing for *ākuttai*, may be a denominative formed from *kūta* from the root *kū*, hence the meaning of "to attempt," "to try," that seems to be attached in all cases to the verb *āuttai*.

R. MORRIS.

PHILOLOGY NOTES.

PART III. of the *Transactions* of the Philological Society for 1888-90 (Kegan Paul & Co.) contains two papers by Mr. Whitley Stokes. One is a detailed criticism of Prof. Atkinson's edition of the *Passions and Homilies* in the *Lebar Brecc* or *Speckled Book*; the other is a collection of words from the *Irish Annals* of philological interest, either as being borrowed from other languages or on their own account. On early English, there are also two papers: Dr. R. von Fleischhacker discusses the old English nouns of more than one gender; and Dr. Karl D. Bulbring, continuing a task begun by Dr. Percy Andreae, gives an elaborate pedigree of no less than twenty-five MSS. of the "Pricke of Conscience." Prince L.-L. Bonaparte, with the help of several maps, fixes a number of isolated spots where Albanian, Modern Greek, Gallo-Italic, Provençal, and

Illyrian are still spoken in Southern Italy and Naples. Mr. W. R. Morfill explains some peculiarities of modern Russian, by comparison with its earlier forms and with other Slavonic languages. Mr. E. R. Wharton's paper on "Latin Consonant-Laws" should be read together with two former papers on "Loan-words in Latin" and "Latin-Vocalism," as illustrating some hard sayings in the same author's *Etyma Latina*. And, finally, Prof. Skeat continues his notes on English etymology, dealing with several West Indian words by the light of Stedman's *Serimum* (1796). Incidentally, he shows that "draught-house," in the Bible, is precisely analogous in formation to "drawing-room" and in meaning to "Abtritt."

THE *Modern Language Monthly*, edited by J. J. Beuzemak, is a periodical which deserves an extensive circulation among students of modern European languages. The current volume, which began in May last, contains regular courses of elementary lessons in French, German, Spanish, and Italian. We are not sure whether these lessons (though they seem to be excellently arranged) are quite worth the space devoted to them; at all events, they are not the most valuable portion of the contents. Each number contains extracts from recent foreign books and journals, with annotations upon difficulties of vocabulary and idiom, and articles appear from time to time on questions of grammar and pronunciation. The treatment of phonetics especially deserves commendation. Mr. Beuzemak is not only familiar with the literature of the science, but is himself a skilled and careful observer.

THE October number of the *Classical Review* (David Nutt) opens with some dozen pages of emendations of Herodas, contributed by the Rev. E. L. Hicks, Dr. H. Jackson, and Mr. Robinson Ellis; but we understand that the editor does not intend to devote so much future space to this matter as he did to the settlement of the text of the *Ἀθηναίων πολιτεία*. Prof. Lewis Campbell also contributes a first article on the papyrus fragment of the Phaedo, published by Prof. Mahaffy. Among the other papers, we may specially mention Mr. A. C. Clark's account of the MSS. once belonging to J. G. Graevius, which he traces to the Harleian collection now in the British Museum, having been fraudulently sold through the intervention of two pretty scoundrels called Zamboni and Büchels. Mr. W. M. Lindsay writes upon Latin accentuation, supporting the doctrines of the older grammarians. The two most important reviews are those by Prof. Sonnenschein of Ellis's "Noctes Manilianae," and by Prof. Nettleship of Hessels's Eighth Century Latin Anglo-Saxon Glossary.

A NEW Basque Grammar has appeared at Bilbao, *Euskal Ezkintea ó Gramática Euskara*. The author is Don Resurreccion Maria de Azcue, the first professor of Basque in Bizcay. It is a large volume of 400 pages, in double columns, one of Basque, the other of Spanish translation. The price is 12 frs. 50 c.

MEETINGS OF SOCIETIES.

RUSKIN SOCIETY.—(Friday, Oct. 2.)

J. ELLIOTT VINEY, Esq., in the chair. A paper on "Practical Idealism" was read by Mr. Arthur Boutwood, who contended that the predominant practical spirit of the time, concerning itself merely with the external aspects of life, would, if unchecked, work incalculable harm in the narrowing and impoverishing of human life, by gradually banishing those emotional and intellectual elements which, although they do not appear to be of direct value in a money getting age, are yet the very light of life. In

every department men are becoming prosaic and material. Art and literature bear testimony to this: architecture as an art has almost ceased to exist among us; painting shows an increasing tendency to confine itself to uninteresting portraits and commonplace landscapes, while literature is yearly becoming more and more simply a profession. In the political domain, the same tendency is shown in the exclusive attention which men pay to the external accidents of life, and in their reliance upon compulsory legislation. While all this might be good and useful in its way, it left the real root of social evils untouched. These are to be found in the people themselves, and until some change is effected in modes of thought and feeling no essential change for the better can be expected. Adopting Ruskin's doctrine, that the great end of national activity is "soul-manufacture," Mr. Boutwood urged that this never could be accomplished by the agencies now in favour. One great evil of our time is the empty, narrow lives of our labouring classes. At the time when a commonwealth most requires them to be real men, they are in danger of becoming mere cogs in the great machine of wealth. Our labour-troubles are largely due to the predominance of the idea that the proceeds of industry are to be divided by competition among the different claimants. The true end of life is the formation of character upon the basis of the whole of human nature. The beauty of art and literature, the sanctities of domestic and social life, and the devout enthusiasm of religion are as real as anything possibly can be, and they should all find their place in a fully developed and rightly-ordered life. All this must, however, be supplemented by the conception of duty, by the idea that for everyone there is a divinely appointed work to be done. This it is which will keep idealism fresh and strong, and will prevent culture from lapsing into mere self-pleasing. Finally, Mr. Boutwood urged that a life of the highest kind should be regulated by definite ideals. Concerning all action, it should be asked what type of character is this building up. The politicians of the day concern themselves too little with idealism of this kind. They live from hand to mouth, without, except among the advanced Radicals, any definite ideal of national life before them, and never inquire as to the probable effect of their measures upon the real manhood of the nation.

FINE ART.

INDIAN NUMISMATICS.

[THE following is only the preface to an elaborate report on the progress of numismatics in India, from January 1886 to July 1891, which was presented by Mr. Vincent A. Smith to the recent Congress of Orientalists. The report itself consists of a bibliographical index, under the eleven classes here named, giving the author's name, the publication, and a summary of the contents.]

This report is not as complete as I should wish it to be. The time at my disposal is only that which can be spared from heavy official duty, and it is difficult for a man living in a remote station in Upper India to keep himself acquainted with the progress of European scholarship. I should not venture to lay before the Congress a report so imperfect if I had any reason to suppose that the work would be better done by somebody else; but there is no reason to suppose that such will be the case, and I therefore offer what I can, in the belief that, with all its imperfections, the compilation will be useful.

The bibliographical notes have been arranged under eleven classes. No work on Indian Numismatics generally of at all recent date is in existence. Prinsep's *Essays*, Marsden's *Numismata Orientalia*, and Wilson's *Ariana Antiqua* are still and always will continue to be of value; but they are all old, and to a considerable extent obsolete. My rough attempt at classifying Indian coins under a few

main heads with reference to modern discoveries may thus possess some interest.

I have not hesitated to describe the first class by the title "Early Indigenous Coinage." This class consists of rude coins, some blank, some impressed with the stamps of small punches successively applied, and some cast in moulds. A few are inscribed. Proof of the indigenous origin of these coinages was given long ago by Thomas and Cunningham. It has been summarised in my essay on the "Art of Coinage in India," which is section vii. of my paper entitled "Graeco-Roman Influence on the Civilisation of Ancient India," published by the Asiatic Society of Bengal in 1889.

Mr. Theobald's paper on the symbolism of the punch-marked coins, published by the same Society in 1890, is by far the most complete account of the subject, and, though fanciful, is deserving of careful study.

My second class consists of the Bactrian and Early Indo-Scythian coinages, which are too closely related to admit of separation. The standard authority on this subject is, of course, Mr. Percy Gardner's well-known Catalogue. Mr. Gardner has described some remarkable novelties belonging to the Bactrian series in the *Numismatic Chronicle* for 1887.

My notes are, I fear, more incomplete in this department than in any other. The purely Indian coinages are poorly represented in continental collections, and have seldom attracted the attention of continental scholars. But the Graeco-Bactrian coins have long excited keen interest, and I have probably failed to notice sundry papers in periodicals to which I have not access at present.

The most important contribution to the knowledge of the early Indo-Scythian coins which has been made since the publication of Mr. Gardner's book is Dr. Aurel Stein's brilliant demonstration of the Zoroastrian character of many of the deities represented on the coins, and his proof that the PĀO NANOPĀO legend is a form of the Persian Shāhan Shāh, equivalent to "king of kings," βασιλεὺς βασιλέων, *Mahārājādhirāja*.

My third class of coins, the Later Indo-Scythian, is a rather vaguely defined one. It corresponds generally with what Mr. Thomas called Indo-Scythian coins with Hindi legends. The legends are supposed to give eleven names of generals with more or less Scythic designations, and also the names of the tribal septa. But the interpretation of these brief and obscure legends is far from being satisfactorily settled. Dr. Hoernle has described many coins of this class in the *Proceedings* of the Asiatic Society of Bengal.

The fourth class, the Gupta, Hūna, and Indo-Sassanian coinages, is a very large and varied one. My monograph on the Gupta Coinage published by the Royal Asiatic Society of Great Britain and Ireland in 1889 aimed at giving an exhaustive account of all that was known on the subject up to the date of publication. Mr. E. J. Rapson of the British Museum staff has published a valuable supplement to it in the *Numismatic Chronicle*. Mr. J. H. Rivett-Carnac, C.I.E., has recently submitted to me his splendid collection of Gupta gold coins, numbering nearly a hundred, the examination of which has supplied me with a considerable mass of additional notes, which I hope to publish at some time. His cabinet includes several new varieties, and a second specimen of the Conch type of Chandra Gupta II., hitherto known only from the specimen in the British Museum. Mr. Rivett-Carnac's coin is in better preservation, and bears the exergue legend *nīpakriti*, which Dr. Hoernle interprets as "skilled in dramatic composition." I may mention also as a matter of some interest that my reading of the conjunct, *ṛh*, in the word *siṅha*, has been fully established both by Mr.

Rivett-Carnac's coins, and by the manuscript brought from Central Asia by Lieutenant Bower, which Dr. Hoernle is engaged in deciphering.

The coins of the Kshatrapas or Satraps of Guzerat, whose dynasty was overthrown by Chandra Gupta II., have been well and lucidly described by Mr. Rapson.

Mr. Fleet has cleared up the outlines of the history of the Hūna kings, Toramāna and his son Mihirakula, who were largely concerned in the disruption of the Gupta empire, and has discussed their coins. But the coinage of these kings deserves fuller and more detailed investigation.

Dr. Hoernle's paper in the *Proceedings* of the Asiatic Society of Bengal for 1889, suggesting that certain Indo-Sassanian coins, imitating those of the Sassanian king Firūz (A.D. 471-86), were probably struck by Toramāna, is of special importance.

M. Ed. Drouin has devoted himself to the interpretation of the legends on certain Sassanian coins written in an alphabet which he calls Irano-Scythic.

The history of the coinages of Nara (or Nāra) Gupta, the king called Prakāśāditya, and other local rulers connected with the Imperial Gupta dynasty, is still very obscure, but has been to some extent elucidated by the discovery of the inscribed seal of Kumāra Gupta II., published by Dr. Hoernle and myself. Dr. Hoernle's historical commentary is very valuable.

The fifth class consists of a very distinct group of coins, the Kābul and Pathān Coinage of the Bull and Horseman type. This very characteristic type seems to have been first used by the Brahmin kings of Kābul about A.D. 850, or a little later, and continued to be employed down to the time of Nāsiru-d-din Mahmūd, king of Delhi (A.D. 1246-64). It was also adopted by various Hindu princes of Delhi, Kanauj, and Narwar in Central India. I have lately shown (*Proceedings* of Asiatic Society of Bengal for 1890) that Thomas was mistaken in supposing that the Chandella kings of Mahoba struck coins of this type. It is now generally admitted that the Kābul coins are dated in the Śāka era.

The sixth class, Pathān Coinage other than that of the Bull and Horseman type, comprises the Delhi coins and related issues from the accession of Balban in A.D. 1265 to the death of Ibrāhīm Lodi in A.D. 1526.

The great Hoshangābād find of 477 gold *mohurs* (452 genuine, and 25 forgeries), which has been described by Dr. Hoernle, has added many novelties to the series.

Mr. C. J. Rodgers, in his four papers entitled "Coins Supplementary to Mr. Thomas's 'Chronicles of the Pathān kings of Delhi,'" has made extensive and valuable contributions to knowledge, but unfortunately in an undigested form. He has never carried out the intention, which he once announced, of rearranging and republishing these papers. Mr. Thomas's erudite work is itself so confused that the study of the so-called Pathān series is a troublesome business. Mr. Rodgers's papers also describe many coins of the Bull and Horseman type.

The mediæval Hindu coinage, other than that of the Bull and Horseman type, which forms my seventh class, comprises many types and varieties, but is of less general interest than the classes already noticed. The principal discovery concerning this class, which has taken place during the period with which this report is concerned, is that made by Dr. Hultzsch, that the well-known and abundant Ādi Varāha coinage was struck by the king Bhojadeva of Kanauj, who was reigning in the years A.D. 862 to 882. This prince assumed the *Biruda* or title of Ādi Varāha. The Ādi Varāha *drammas* are

mentioned in the long Sujadoni inscription edited by Dr. Kielhorn. This record contains a very curious enumeration of different kinds of *drammas* and other coins, which deserves critical examination from the numismatic point of view.

Dr. Hoernle has enlarged the small series of the excessively rare Chandella coinage by publishing an undoubted specimen from the mint of Paramārdī Deva, the Parmāl of tradition, and another coin the legend of which is imperfect. The name is either Vira Varmma or Bāla Varmma. Both names occur in the Chandella genealogy.

The eighth class, the coinage of the Śūri and Mughal dynasties, extending from the accession of Bābar in A.D. 1526 to the Mutiny in A.D. 1857, is the most extensive of all. The variety of coins is, indeed, so enormous that they afford a subject practically inexhaustible. It has not yet been treated comprehensively. Some years ago Mr. R. S. Poole promised to undertake a catalogue of the coins of the House of Bābar in the British Museum, but the work has not yet, I believe, appeared.

Messrs. Rodgers and Hoernle have been the principal workers in this field during the past few years, and between them have produced a tolerably complete account of the coinage of Sher Shāh and the other Śūri princes.

A paper by Mr. Rodgers on "Rare Copper Coins of Akbar" contains some brief but important observations on the value of the *dām*, which should help to settle the vexed question of the real amount of Akbar's revenue. Mr. Keene has discussed this question in the *Journal* of the Royal Asiatic Society, and shown that the estimate formed by Thomas was mistaken and extravagant.

Mr. Oliver has given an account of copper coins of Akbar, which should be read in connexion with the articles by Mr. Rodgers.

Two papers by Mr. Rodgers deal with the curious rhyming couplets on the coins of several of the Mughal emperors. The use of these couplets seems to have been introduced by Jahāngir, towards the close of Akbar's reign. It was discontinued by Shāhjahān, but revived by Aurangzeb, and continued by his successors.

My ninth class is an extremely heterogeneous one. For convenience I have lumped together a number of Nepalese, provincial, and miscellaneous, including Indo-European, coinages.

The coins of Amsuvarman, King of Nepāl (circa A.D. 637-651), and other kings of that country, published by Dr. Hoernle and myself, are interesting, and in part new.

Babu Sarat Chandra Das' promised detailed account of the coins of Tibet has not yet appeared.

Considerations of convenience have led me to lump together in a tenth class the coins of Southern and Western India.

Mr. Oliver has given in the *Journal* of the Asiatic Society of Bengal a very careful and elaborate description of numerous varieties of coins from Southern India, specimens of many of which are not included in the British Museum collection.

Dr. Hultzsch has discussed the very curious system of coin-nomenclature adopted by Tipū (Tippoo) Sultān, who used for the purpose the names of stars, Imāms, and saints.

In two Catalogues Mr. Thurston, the Superintendent of the Madras Government Central Museum, has satisfactorily described the series of Mysore, Ceylon, and Indo-Portuguese coins in that museum.*

The interest attaching to researches concerning the extensive commercial relations between India and the Roman Empire has induced me to bring together the few notices I could find in the publications of the last six years on the finds of Roman coins in India. Mr. Thurston devotes forty-six pages of his Catalogue, No. 2, to the subject, and gives a very interesting account of the finds in the South. He has supplemented this by an article in the *Numismatic Chronicle*. Dr. Hultzsch has pointed out that large quantities of Roman silver coins of Augustus and Tiberius are obtained at Karuvūr, the *Károupa* of Ptolemy, formerly the capital of the Chera kings. Three coins of Antoninus Pius, with two of his wife Faustina, were found at Manikyāllā in the Panjāb, worked into the shape of an ornament. The subject of the occurrence of Roman coins in India would be worth working out in detail.

The principal public collections of Indian coins in the United Kingdom are those of the British Museum (including the India Office collection) and the Bodleian at Oxford. The Mohammadan coins of the Bodleian cabinet have been catalogued by Mr. Stanley Lane-Poole, whose catalogue was published in 1888. The other Indian coins are still without a catalogue, except the Gupta gold and copper series, of which I published a catalogue, which has been since revised by Mr. Rapson. The Bodleian collection is little known, but is very rich. It was utterly neglected for many years; but the present Bodley librarian, Mr. E. Nicholson, has done much to improve its condition and render it accessible. His report published in December last gives an interesting account of the collection.

No catalogue of the Hindu and Buddhist coins in the British Museum, except of the Indo-Scythian and Gupta series, has yet appeared.

In India the chief public collections are those at the Indian Museum, Calcutta, the Lahore Museum, the Lucknow Provincial Museum, the Asiatic Society of Bengal, and the Central Museum, Madras.

Mr. C. J. Rodgers is now engaged in cataloguing the coins in the Indian Museum, and has completed a catalogue of those in the Lahore Museum, which is in the press. Mr. Thurston is doing good work in cataloguing the treasures of the Central Museum, Madras. A MS. catalogue of the coins in the cabinet of the Asiatic Society of Bengal, I believe, exists. The Bombay Branch of the Royal Asiatic Society possesses some coins, but nothing is known about them.

Private collections of Indian coins both in India and the United Kingdom are extremely numerous, and probably contain much unpublished material. Sir Alexander Cunningham's and Mr. Rivett-Carnac's are particularly rich.

The heading Coins and other headings in the General Index to the Archaeological Survey Reports bring together the numismatic facts scattered through the twenty-three volumes of Reports. The splendid volumes of the Reports of the Archaeological Survey of Western India are, unfortunately, not provided with any index.

I shall conclude by calling special attention to the disinterested labours of Dr. Hoernle, much of whose valuable time is taken up by the examination of the thousands of coins which are poured in upon him from all quarters. In his address for 1889, the president of the Asiatic Society of Bengal records the fact that during the previous year Dr. Hoernle had examined and reported on more than 4000 coins, of which

* We may add that the *Indian Antiquary* for September, 1891, contains an article by Dr. Hultzsch on "The Coins of the Kings of Vijayanagar," illustrated with two autotype plates; and that the *Journal* of the Anthropological Society of

Bombay (vol. ii., No. 5) contains an article on "The Coins of the Nawābs of the Karnatik," by Mr. T. J. Symonds, with one lithograph plate.—
ED. ACADEMY.

vast number 2460 were noted in the Proceedings. In 1887, the same indefatigable worker examined more than 3200 coins.

In this Report I have quoted only those passages in the *Proceedings* of the Asiatic Society of Bengal which contain something of special interest. I have omitted all mention of numerous reports on common coins.

VINCENT A. SMITH.

CORRESPONDENCE.

THE CHESTER PIGS OF LEAD.

Oxford: Oct. 17, 1891.

The following is an abstract of a communication of mine, dated April 10, 1891, to the Chester and North Wales Archaeological and Historical Society. I am persuaded that the principal point of my letter would interest some of the readers of the ACADEMY, and that must be my excuse for troubling you.

In consequence of hearing that a member of the Cambrian Archaeological Association, on the occasion of their visit to Chester last year, had read DECEANGL on the pigs of lead in the Grosvenor Museum instead of the usual reading DECEANGLI, I made it a point to have a look at them, and I am happy to say that I agree with my brother Cambrian. I have no doubt as to the L on both pigs, but I am not so sure as to the G; though I am strongly inclined to think that it is the reading. I must admit that it may possibly be a C. But granted the reading DECEANGL, I should regard it as an abbreviation of a longer word with which I would identify *Tegeingl*, the name of a district embracing the coast from Cheshire to the river Clwyd.

Here it will be noticed first that the old name began with *d*, whereas the modern one has *t*; but this has its parallel elsewhere, as for example in Deganwy, near Llandudno, which is now more commonly called Teganwy, and in some instances of Welsh *din*, as in Tindaethwy in Anglesey, and other place-names which I could mention.

The next question is, What was the full name of the people alluded to on the pigs? One could hardly be far wrong, I think, in giving it as Deceangli or Deceanglii; and if so, their country was probably *Deceanglia* or *Deceanglion*, according as the word was feminine or neuter. The point of importance, phonologically speaking, is that the *i* was a consonant or semi-vowel, like *y* in the English words "yet" and "yes." Setting out from an early form *Deceanglion*, one can tell with an approach to certainty what it must become as a Brythonic word in later times; the semi-vowel would cause the *a* of the previous syllable to be modulated into *ei*, which would yield a form *Deceinglion*. Later, the termination would drop off and leave the word in the form of *Deceingl*. That was accented most probably *Decéingl*; but the accentuation *Decéingl* would make no difference, as in either case the contraction likely to follow could only be *Decéingl*. This explains a fact for which I see no other possible explanation—namely, that *Tegeingl* is still accented on the ultima, which is contrary to the rule obtaining in modern Welsh, except where the ultima is a contraction of two syllables. In other words, the *a* of *Deceangl*, which was at first my stumbling-block, becomes the means of clenching the argument for the connexion between *Tegeingl* and the *Deceangl* of the pigs. It also disposes of all uncertainty as to whether the *de* was in this case the Latin preposition or a part of the name, and it strengthens the argument of the antiquaries who trace the pigs of lead to the neighbourhood of Flint in *Tegeingl*. On the other hand, it leaves the passage in the *Annals* of Tacitus doubtful as

before; for whether one reads in *Decangos* or *inde Cangos*, neither has anything to do with *Deceangli*, unless one has the courage to go further and adopt some such an emendation as in *Deceanglos*, which seems to me reasonable.

There are two other questions to which I should like to call attention, namely, what were the boundaries of ancient *Tegeingl*? and what is the actual application of the English name *Englefield*: when did it first appear, and how is it first used in connexion with *Tegeingl*?

Lastly, I ought to have said that this is by no means the first time the name of *Tegeingl* has been connected with that inscribed on the Chester pigs, but the strength of the linguistic argument has never, so far as I know, been shown before.

JOHN RHYS.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. RICHARD BENTLEY & SON announce two new biographies of artists: *The Life of John Linnell*, by Mr. A. T. Story, with reproductions from some of his works; and *John Leech: His Life and Work*, by Mr. W. P. Frith, in two volumes, with portrait and illustrations.

MESSRS. PERCIVAL & Co. have nearly ready a book by Mr. W. Martin Conway, sometime professor of art at University College, Liverpool, entitled *The Dawn of Art in the Ancient World: an Archaeological Sketch*. It will deal with such subjects as the ages of stone and bronze, and the art of Egypt and Chaldea, with special reference to the succession of ideals.

OF the work on *Eastern Carpets*, which Mr. Griggs has long had in preparation, the first part, consisting of twenty-five coloured plates, with a short introduction by Sir George Birdwood, is nearly ready for issue. The full descriptive text is to appear with the last part. This important work will be published by Mr. Quaritch.

THE Fine Art Society, in New Bond-street, will open next week its first exhibition of the season with a collection of cabinet pictures of "The Riviera," by Mr. W. Logsdail.

MESSRS. DOWDESWELLS have followed up their very interesting collection of pictures by the "old masters" of the British School with a brilliant series of drawings by Mr. Thorne Waite, who may lay claim to being one of the "new masters" who follow the best traditions of our national school of landscape. No country has yet been painted so well as England has been painted by English artists; and to paint her fields, and lanes, and streams, and skies in true English fashion is no low ambition for any man. Mr. Thorne Waite is quite right in keeping to the traditions of Constable, De Witt, and David Cox; but it cannot be said that he has not a very distinct note of his own both in colour and feeling, which each year brings out more clearly. The something under ninety drawings now collected at Messrs. Dowdeswells' gallery in New Bond-street vary greatly in effect, in size, in finish. They are taken from Devonshire and Yorkshire, from Berkshire and Sussex, from Leicester and Essex; but they are all alike in being "as sweet as English air can make them," and possessing those qualities of purity and transparency which can only be obtained in water-colour.

WE may also mention two other exhibitions that are now open: a collection of pictures by Mr. Albert Bierstadt, at the Hanover Gallery in New Bond-street; and four pictures by Mr. G. D. Giles, illustrating "The Life of a Racehorse," at Mr. Raymond Groom's Gallery, Pall Mall.

WITH reference to a recent controversy we may mention that Fray Bernal Boyl, in an

introduction to his Aragonese translation of the Abbot Isaac's *De contemptu mundi*, tells the story of Saint Elizabeth of Hungary, and twice applies to her the term *desnuda*, but certainly not in the sense of absolute nudity.

"No puede folgar en la real coma y braços del marido, y descansa desnuda en la dura tierra." "Toda desfigurada y flaca anda desnuda y descalça por los calles, tenida por loca sin saber donde á la noche ponga su cabeça."

THE STAGE.

MESSRS. RUDYARD KIPLING and Wolcott Balestier's novel, *The Naulahka*—of which the first instalment appears in the *Century* for November—has been dramatised by the authors, and their three-act version was produced—to secure dramatic copyright—at a special matinée at the Opéra Comique on Monday last.

THE career of Mr. C. Fitch's silly piece at the Court Theatre is likely to be a short one. It has been condemned with wonderful unanimity by critics who are accustomed to differ. Mrs. John Wood, Mr. Giddens, and Mr. Righton—excellent comedians as they are—have failed to give it vitality, and we may soon expect to see their talents more worthily employed than they have been during the last few nights. A revival of "The Magistrate" is talked about—we know not with what truth.

MR. F. C. PHILIPS, the novelist, and Mr. Charles Brookfield, the actor, are the authors of the new farcical comedy called "Godpapa," which has just been produced with success at the Comedy Theatre. The piece has a good cast, including the Messrs. Hawtrey, Mr. Brookfield, Miss Lottie Venne, and Miss Annie Irish.

WHEN Mr. Thomas Thorne returns to the Vaudeville, about Christmas, a new three-act play by Mr. Haddon Chambers, will, in all probability, be the chief item in his bill. Mr. Thorne has been playing during the last week or two at the Grand Theatre, Islington; but he is now again going into the provinces—those provinces we mean which are more remote than Islington—for several further weeks.

MRS. OSCAR BERINGER informs us that a piece which she has recently completed will be produced by Miss Genevieve Ward, who has purchased the English and colonial rights. There is in the piece a strong part for Miss Ward, yet one somewhat out of her usual line; and Mr. W. H. Vernon, a very sterling actor likely also to be associated with the play, has also been remembered.

WE shall doubtless shortly have a further opportunity of speaking of Mr. Pinero's "Times"—the new comedy of which a copy has been placed in our hands. Mr. Heinemann is the publisher. This is the first of a series of Mr. Pinero's comedies—both farcical and serious—of which the publication is now announced, under the sympathetic editorship of Mr. Malcolm Salaman.

WE have heard with great satisfaction of the appearance of Mr. Wilson Barrett, at either Manchester or Liverpool—we forget for the moment which—in the character of Othello. This is, we take it, the first time that this admirable romantic actor—who adds to keen intelligence, breadth; and largeness of style—has assumed the part of the Moor of Venice. It is one to which we can readily believe he is well suited. His reading of the character would, we are sure, have originality and force, and he has all the physical means with which adequately to carry out his conception. We sincerely hope that Mr. Wilson Barrett—when he is next seen in London—may be beheld as Othello.

MUSIC.

THE AUTUMN OPERA SEASON.

It was a great treat to see and hear Mme. Deschamps-Jehin in the title-rôle of Carmen last Thursday week at Covent Garden. She has a fine mezzo-soprano voice, and acts the part to the life. It seems scarcely possible to have a more subtle delineation of the character, or more satisfactory singing of the music. Mme. Deschamps, by her finished performance of the "Habanera" at once established herself a favourite, and her success was maintained to the end. Mlle. Simonnet gave a naïve and charming rendering of the Michaela music, and more than justified the good impression already made by her Juliet. M. Engel, as Don José, proved himself an intelligent artist; and M. Lorrain won the good favour of the audience as the Toreador, although he scarcely gave full effect to his song in the second act. M. Jehin conducted exceedingly well: there may be a little too much arm movement, but he thoroughly understands the music, and, what is better still, feels it.

Gounod's "Philemon et Baucis" was produced for the first time in England on Saturday evening. This opera consisted first of one act, then three, and lastly two. How far the changes were to the advantage of the work it is impossible to say; but in the two-act version, one feels that the second act is not so good as the first, and that the end of the opera is, to some extent, tame. This gives cause for regret, for in opera comique, as in many other things, it is advisable to have the best last. The first act, in which Jupiter and Vulcan visit the humble dwelling of the aged and happy couple, is one of Gounod's happiest efforts. The freshness of the music, the charming orchestration, the skill with which the composer remains perfectly simple without ever falling into the commonplace, all combine to render this first act most fascinating. But when Jupiter, grateful for the hospitality offered to him, gives back youth to Philemon and Baucis, the music becomes somewhat pretentious. There is much that is pleasing and effective; but it is clever rather than inspired, and there are concessions to popular taste. The performance, however, was so excellent that interest was maintained to the close; and if the clever French artists cannot altogether conceal the difference in the quality of the two acts, they can make one forget it for the moment. Mlle. Simonnet as Baucis was quite delightful: her acting was graceful and refined, and her singing admirable. M. Engel as Philemon deserves also his share of praise. M. Bouvet represented the king of gods and men with becoming dignity, and M. Lorrain, as the limping Vulcan, added much to the effect of his piece. He received a hearty encore for "Au bruit des lourds marteaux," a song which has long been popular in the concert room. M. Jehin conducted with much ability. The charming *entr'acte* was played with great delicacy. The opera was preceded by the third act of "Faust." Mlle. Marie Pétrina, from Stockholm, made her *début* as Marguerita. She has a pleasing voice, sings with taste, but cannot as yet do justice to the part. Mlle. A. Janson was an excellent Siebel.

J. S. SHEDLOCK.

MUSIC NOTES.

A CONCERT-OVERTURE, "Tam o' Shanter," by Mr. Learmont Drysdale, was played for the first time at the Crystal Palace on Saturday afternoon. It is appropriately Scotch in character, spirited and well-written; but there is too much of the big drum. M. Emile Sauret gave a fine performance of Saint-Saens' new and clever Violin Concerto in B minor (Op. 61). The rendering of Raff's "Lenore" Symphony by the band under Mr. Manns's direction deserves

special praise. The *Andante quasi Larghetto*, however, was taken at too slow a rate. Mme. Giulia Valda was the vocalist.

MR. PERCY NOTCUTT gave a morning concert at St. James's Hall on Monday afternoon. The programme, a long one, was made still longer by encores. Messrs. Santley, Ben Davies, and Barton McGuckin, who all sang exceedingly well, were well received. The last-named sang a "Hindu" song by Bemberg, somewhat quaint, but not particularly characteristic. Mr. Notcutt's new song, "Love's Omnipresence," is a simple ballad with a decided Scotch flavour. It was pleasingly sung by Miss Macintyre. This lady was also heard in the Bach-Gounod "Ave Maria," but her rendering of the music was affected. Master Gérardy pleased greatly in some 'cello solos. Master Max Hambourgh played Liszt's "Rigoletto Paraphrase," a poor piece, and not at all suited to the boy's small hands.

M. PADEREWSKI gave a pianoforte recital at St. James's Hall on Tuesday afternoon, when every seat was filled, and many unable to get in had to content themselves with taking tickets for the real "farewell" concert next week. M. Paderewski's reading of Beethoven's "Waldstein" Sonata was interesting, but not sufficiently bold; this was especially noticeable in the opening movement. The "glissando" octaves in the Prestissimo were neatly played. He gave three of Mendelssohn's Lieder with charm and neat execution, but the first (Bk. 4 No. 4) with exaggerated expression. M. Paderewski's light touch and flexible wrist action were displayed to advantage in Schumann's "Papillons," but it was not a true Schumann reading. He was much applauded for his Schubert-Liszt "Erliking," though it was certainly not the best rendering he has given of this difficult piece. He also played some Chopin solos, studies by Rubinstein, and other modern compositions, and with immense success.

THE Royal Choral Society commenced their season in brilliant fashion on Wednesday evening. Mr. Barnby's choir almost persuaded us that Beethoven had not written impossible things for the voices. In some, however, of the most trying passages of the second part of the Choral Symphony, the effort which the sopranos had to make was certainly perceptible. But the choir sang splendidly. The vocalists—Miss Anna Williams, Miss Hilda Wilson, and Messrs. Iver McKay and Watkin Mills—did themselves justice. The orchestra was reinforced, and the tone at times was very fine; the instrumental movements went well, and, of the three, the first was the best rendered. Mr. Barnby deserves special thanks for adhering to the composer's expressed wish in making no break after the slow movement. Beethoven's Symphony was followed by Mendelssohn's Hymn of Praise. The instrumental movements were well rendered, and the chorus sang with wonderful power and brilliancy.

At the South Place Institute, on Sunday next, November 1, Mr. Carl Arnbruster will deliver a lecture, at 3.45 p.m., upon "The Life and Works of Richard Wagner," with vocal and instrumental illustrations; and the popular concert, at 7 p.m., will consist entirely of Wagner's music. Admission to both is free.

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MORE than one ardent explorer, since the days of Huc and Gabet, has started on a journey to Lh'asa, only to be baffled and disappointed. English, French, Austrian, and Russian travellers have all tried in vain since then to reach the city of the Talé Lama, the Rome of Buddhism; and now an American may be added to the number of those who have failed to penetrate the veil behind which

"Far hence in Asia,
On the smooth convent-roofs,
On the gold terraces
Of holy Lassa,
Bright shines the sun."

And not one perhaps of Mr. Rockhill's predecessors set out with a fairer chance of success. He had resided in China for some years previously, making several excursions into the interior. His official position as Secretary to the United States Legation gave him an insight into the ways of Celestial diplomacy. He had read up the subject of Tibet ever since he was at college. At Peking he had cultivated the acquaintance of the Tibetan Lamas who from time to time visit the Chinese capital. He had translated portions of the *Kandjur* into English, and could speak Tibetan as it is spoken in Lh'asa. The governor of Shang, who is an abbot from the great Lamastery of Trashil'unpo, declared that he knew Mr. Rockhill must have sojourned long in Tibet; for how else could he have learnt the language? Nor was he unfamiliar with the customs of the country; and he did not hesitate to turn his knowledge to account. When a friendly Lama asked him if he would care to light a few lamps to the honour and glory of an image of the lord Buddha, he was quite equal to the occasion, and lit fourscore; so that the old women worshipping at the portals of the temple vouched for his piety and devotion. Last of all, Mr. Rockhill can congratulate himself on being endowed with certain personal qualifications for a journey in Tibet. "I remember once," he writes, "upon asking a Tibetan how he thought I should look, if dressed in his costume, he answered me that I would make a fine-looking Tibetan, as I had big ears and a big nose." With a pardonable touch of vanity, Mr. Rockhill adds that among the Tibetans large noses and eyes are deemed beautiful.

Yet with all these advantages, natural and acquired, the main object of the expedi-

tion proved unattainable. At Luser, in the Koko-nor region, a Khalkha Mongol, reputed to be an incarnation of Buddha, offered to take Mr. Rockhill to Lh'asa; but the plan fell through. Later on, at a place fifty days' journey from the holy city, one of the chiefs of Ts'aidam, who also seemed honestly anxious to help him, insisted that an escort of not less than twenty men would be necessary for the march. This frightened his followers; and as he was unable to engage others, he was now compelled to turn aside from his goal. Curiously enough, he was informed by the Ts'aidam chief that another expedition had reached Lh'asa, consisting of some seventy Russians, under an old man with a white beard. At first Mr. Rockhill thought that one of the late General Prejevalsky's companions had pushed on after his leader's death; but the mystery, if there be one, is still unexplained. Our traveller had now to form new plans: and he decided to strike southwards towards Assam, along a route which Prejevalsky had attempted to follow a few years before, and which the native explorer employed by the Indian Survey Department had traversed as far as Ta-chien-lu. In this resolution he was fortified, or at any rate his men were, by the vaticinations of another incarnate Buddha residing in the neighbourhood. The saint, a good-looking youth of nineteen, dressed in garments of yellow satin, having been presented with a razor, a looking-glass, and a cake of Pears' soap, not only prophesied that, barring accidents, the journey would be accomplished successfully, but even promised that so generous a donor should be remembered in his orisons.

Although Mr. Rockhill was never within less than four hundred miles of Lh'asa, his expedition was very far from being a failure. The careful and scholarly observations he made during the journey to Koko-nor, during his long stay in the vicinity of the Blue Lake, and when travelling through Eastern Tibet, throw a flood of light on the geography of a little known region. His notes supplement, and in some cases correct, the information obtained by previous travellers, and in particular by the Abbé Huc, by the Russian General Prejevalsky, and by the Indian surveyor known officially as the Pundit A—K. He agrees with Colonel Mark Bell, V.C.—no mean authority—in thinking that Prejevalsky has unfairly aspersed Huc's veracity, and he shows that on one or two occasions the General himself was inclined to exaggerate. But these are matters on which experts must employ themselves; by the ordinary reader the book will be appreciated as a vivid and picturesque description of a country which presents almost every possible variety of interest. At times, indeed, the route lay over a weary, desolate waste; but Mr. Rockhill's narrative is never dull for long. At one moment we seem to be watching the little company of toil-worn travellers, as they plunge through the snow-drift on some high mountain pass 16,000 feet and more above the level of the sea, or cross a deep swiftly-flowing river in tiny coracles that barely escape being swept

away by the stream. Again they are riding quietly through a green valley, studded thick with villages; it might be a valley in Switzerland but for the strange people they meet, and the droves of yaks laden with brick tea, and the white and red walls of a Buddhist Lamastery rising in the distance. Or the stranger from the distant West may be elbowing the crowd at a country fair; or admiring the vessels of gold and silver, the images of gods, the illuminated MSS., and the satin vestments in the treasure house of the monastery of the hundred thousand images; or buying leaves off the famous tree at Kumbun, that grew more than five centuries ago from the hair of the great Buddhist reformer, Tsong-k'a-pa. And many quaint figures of outlandish folk attract the Western traveller's attention and are described in his book; tall Tibetans from Lh'asa, in dark velvet gowns trimmed with leopard's fur; wild-looking, red-capped men with dirty gaberdines of sheep's-skin and high boots, with long swords in their belts; Lamas in red cloth, and here and there one whose peculiar sanctity requires a dress of yellow satin, and a gilt and varnished hat, and who bestows his benediction on each passer-by.

Mr. Rockhill was asked many questions about India, and about the Buriat Kingdom, as the Lamas called Russia. Near Koko-nor he heard about the war between Lh'asa Tibetans and the Ying-gi-li, the English. The Lh'asa Lamas, he was told, had enlisted a number of men in Eastern Tibet and sent them to the front, bidding them not to be afraid of the British guns, as they themselves would be at hand to protect them by magical incantations. In the very first fight many of the Ch'ambo warriors were killed or wounded; upon which the survivors incontinently went home, leaving the Lamas to fight their own battles.

There is one important point on which Mr. Rockhill would appear to have gone astray. Since 1793, he tells us, the Chinese Amban, or political resident in Lh'asa, has taken an active part in the administration of the country. All the officials, Mr. Rockhill goes on to say, from the members of council downwards, obey his orders; and all affairs of state are submitted to him for his decision. He is responsible for the condition of the frontier defences, inspects the garrisons, controls the finances, and superintends the foreign policy of the country. He nominates the revenue officers; and his authority even extends to ecclesiastical appointments. Mr. Rockhill, it will be noted, does not speak from his own knowledge; he relies on Chinese statements and on a code of regulations which profess to define the Amban's status and duties. But, like some other writers before him, he has been misled by the rhodomontade and grandiloquence which Chinese officials are always prone to indulge in. More than ten years ago the late Mr. Colborne Baber pointed out that the Government of Lh'asa levied war upon other States without any material opposition, almost without any notice, on the part of the Chinese Government. Mr. James, in *The Long White Mountain*, writes:—"From the time of Kanghi, who was the first emperor to inter-

tere effectually in Tibetan affairs, the control of China over Tibet has been only nominal." The Pundit A—K states that "Whenever any dispute arises between two parties of foreigners of the same nation at Lh'asa, it is decided by the chief men among them; but when the parties are of different nations, inquiries are conducted by the Tibetan rulers, who decide the case and, if necessary, assign punishment." But most of all I would refer to the facts and arguments adduced by the well-informed author of a paper on "The Chinese in Tibet," which appeared a year or two ago in the *Times*. The writer of this article shows conclusively that, although the Chinese Amban at Lh'asa "writes memorials and despatches on Tibetan affairs in a style which gives unwary readers the idea that he is master of the situation," his authority and influence may be regarded as infinitesimal. Mr. Rockhill quotes some of the despatches referred to as if they afforded trustworthy evidence of the state of things.

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Life of James Boswell (of Auchinleck). By Percy Fitzgerald. In 2 vols. (Chatto & Windus.)

THE perseverance of Mr. Fitzgerald is beyond all praise. He roams through every kind of literature, both grave and gay; and the goods which he brings back in his "satchel" are not always confined to the "laborious nothings" which the satirist asserted were all that the widow of Mr. Thrale collected. He is blessed with a keen nose for a good subject for a biography; and after exhausting the sources of information which lie ready to his hand on the surface, he digests his materials into a shape which, from his frequent appearances before the public, must be considered to present sufficient attraction for a large circle of readers. Not infrequently he appropriates to himself a work on which some other scholar has been labouring quietly and unobtrusively for many years, with the disappointing result that, after adding day by day and month by month to a store of knowledge which he knows but too well is still deficient, he is anticipated in publishing by Mr. Fitzgerald.

A memoir of Boswell should, above all others, be a labour of love; for no other biographer has contributed so much to the general stock of information and pleasure. Generation after generation of student and idler have been introduced by him to the society of the most eminent and entertaining characters of that period, and have turned to his pages again and again with the certainty of finding therein both profit and pleasure. As a reward for all the happiness which he has imparted to others, poor Boswell has himself received nothing but obloquy. Croker was never so happy as in the moments when he was exposing to ridicule mistaken views of the chronicler whose work he was annotating; and Macaulay's essay has made the foibles of Boswell familiar to every lover of books. Now, after the lapse of many more years, the task of depicting this frail but loveable

Scot has been captured by Mr. Percy Fitzgerald. The discoveries which Mr. Fitzgerald has made, and for which he expects, as the Preface informs us, to receive the gratitude of the reader, are not very important; but for their appearance in print we do not hesitate to tender due acknowledgment. The account of Lord Auchinleck is the fullest in detail with which we are acquainted; and if it only serves to confirm our previous belief in the old judge's shrewd sense, and his quaint humour, we will not raise any complaint against it on that account. But even in this chapter on Boswell's ancestors there are sentences which cannot be accepted as accurate. One of his predecessors had married "a Dutch lady of the noble house of Sommelsdyck"; and this circumstance, we are informed on page 4, "naturally accounts for the Dutch education given to her son and grandson." In assigning this foreign alliance as the reason why the grim old Scotch judge and his jovial son were sent to Utrecht to finish their education, Mr. Fitzgerald has somewhat led his readers astray. Indeed he himself must, as he penned the opening lines of Chapter VI., have become aware that this previous explanation was founded on an error; for he is there perforce compelled to confess that "not a few British youths were at this period sent to Holland for their education," and among them are mentioned the names of Wilkes and Charles Townshend. Had he glanced but for a moment at the list of English-speaking students at Leyden, which Mr. Peacock some years ago issued under the auspices of the Index Society, it would have been apparent to him that, for a century or more, shoals of British boys were sent to Holland in quest of an education wider and more free from doctrinal or other influences than could be obtained at home, and that in the ranks of these young students the Scotch element largely predominated. When Boswell quitted the university of Utrecht to travel through Germany and Italy, he became, at Naples, closely allied in friendship with the notorious Wilkes, whose acquaintance he seems to have had no difficulty in making. They soon parted, but Wilkes was not allowed to escape so quickly from the clutches of the hungry Scot. Letter after letter was sent after him; and, as they have never been published, says Mr. Fitzgerald, they are now given at length. Sprightly and genial are these letters of the volatile Boswell, and his biographer has done wisely in reproducing them in their entirety. The spirits of the traveller were at this stage in his life gloriously exuberant, and after his return from visiting Paoli at Corsica an enthusiastic letter was sent by him to Rousseau. This has now been unearthed by Mr. Fitzgerald from a volume of minor and unedited tracts by the French philosopher, and has also been printed at large. Boswell was then making his way back to England, and with his usual fondness for strange acquaintances he undertook the task of escorting to London Rousseau's mistress. Though nothing could permanently damp the enthusiasm of this travelled Scot, there were many occasions on which he suffered from a severe depression of

spirits. It would have been strange indeed had it been otherwise, for throughout his life the unhappy man was experiencing disappointment after disappointment and was sinking deeper and deeper into the mire of debt. On one of these temporary periods of gloom he resolved upon relieving his mind by describing for the world at large the symptoms of his sadness. To the *London Magazine* he therefore contributed a series of essays, not uncheery in treatment, in which he depicted himself as "The Hypochondriac," and exposed to the gaze of the public most of his favourite vices and the results to which they led. From these, too, as but little known, Mr. Fitzgerald has made large extracts. Boswell's offspring are described with the same plethora of matter that has been lavished on his father. His two sons, Alexander and James, were men of talent, and their lives are rightly chronicled; but the narrative extends to the unhappy daughter, whose appeals for pecuniary help are set out at some length in the new *Life of Romeo Coates*, and to descendants more distant and more obscure.

The faults of these volumes are never absent from the reader's attention. They stand out in glaring prominence and mar his enjoyment at every turn. The plan of the work is conceived on far too elaborate a scale. Whole dialogues are conveyed from Boswell's immortal work, and many of them have but little bearing on the career of Boswell himself. The quarrels of Boswell with Miss Seward, Mrs. Piozzi, and Sir John Hawkins have long since ceased to excite the interest which could justify their reappearance at the extreme length devoted to them by Mr. Fitzgerald. If the differences of rival biographers of a century ago have not continued to retain any charm, the enmities of editors of more recent days were never invested with any attraction for the world at large. The "mare's nests" of Mr. Croker have been exposed, it is stated in a note of some length in vol. II. pp. 4-5, by Mr. Fitzgerald himself in another work; but he undertakes the same dreary task again in these volumes. This in itself would be enough, and more than enough, for ordinary biographers, but in page after page of large type and small type he foists upon us his differences with Dr. Birkbeck Hill. Dissertations of this character have but little relevance to the life of Boswell himself; but by excursions like these a biography which might have been condensed into a single volume, is diluted through two volumes of about 300 pages apiece. Unfortunately, too, the fatal taint of inaccuracy which has vitiated many a previous compilation is not wanting from this, the last labour of Mr. Fitzgerald. It begins with an opinion of "Dean Boyd in his reminiscences;" but the sole volume of reminiscences associated with the name of Boyd was composed by an author who, far from being in clerical orders, had been steeped in business through all the active years of his life. Take, again, the dates given on pp. 6 and 7 in the career of Lord Auchinleck. A letter from him to the Duke of Newcastle, expressive of his eagerness for promotion is dated June 19, 1755. In this application, records the biographer, "he did not

succeed;” but the following words, strange to say, are that “in 1755 he was more fortunate.” Another sentence opens with the statement that “six years later this attachment to his Grace fell under suspicion”; but the letter, three portentous pages in length, given in support of this statement, is dated, “March 20, 1760.” In the same way the date of the suicide of Boswell’s companion in early life, Captain Erskine, is given as September, 1793; but, immediately afterwards, the letter of Burns, describing his distress at the news of the death, is said to be dated in October, 1791. A biographer who has written so much on this century as Mr. Fitzgerald has done should not have quoted (I. 82) a well-known politician’s name, as “*banker* Gascoigne”; nor should a student who has edited two editions of Boswell have asserted that the notes of Dr. Johnson’s conversation, which were jotted down by the Irish Dr. Campbell, found their way to *New Zealand*, and were printed there.

The fairest estimate which can be framed on these volumes describing the life of poor Jemmy Boswell is that some portions of their contents may serve to amuse an idle hour, but that they cannot be accepted as a serious addition to the literature bearing on the last century.

W. P. COURTNEY.

The Golden Treasury of the Best Songs and Lyrical Poems in the English Language.
Revised and Enlarged. (Macmillans.)

For thirty years this little book, produced under a happy star by a most fortunate conjunction of editor, publisher, and printer, has been, as its Preface anticipated, “a storehouse of delight” to thousands of Englishmen, while to many thousands more it is not too much to say that it has represented English poetry. The promise therefore of a “revised and enlarged” edition provoked in many serious breasts conflicting emotions. On the one hand there were, no doubt, many English lyrics as good as many already in the volume, and not a few better, and there was hope that these might find their place; on the other hand, the idiosyncrasy of the editor, plainly enough visible, notwithstanding the advice of the Poet Laureate and the two other friends of “independent and exercised judgment,” might in thirty years have developed into extravagance. Possessors of the 1883 edition were not among the least fearful; for that edition was furnished with an Appendix which, while it contained two more of Shakspeare’s songs, Sidney’s sonnet to Sleep (so curiously amplified by Shakspeare in “*Macbeth*”), another verse from Vaughan, and, not least welcome, Cowper’s “*Castaway*,” contained also yet another sonnet of Wordsworth, some stanzas from C. Smart’s “*David*,” an infantile prattling of Blake, and an insufferably bad poem of Wolfe’s “*To Mary*.” The appearance of the present volume shows that both hopes and fears were warranted.

To take account first of the new-comers. Coleridge’s “*Kubla Khan*” arrives late, but never too late; Vaughan fills another well-earned place with “*They are all gone*

into the world of light”; Marvell two more places with “*The Picture of Little T. C.*” and a passage from “*The Nymph and Fawn*”; Cowley another with some stanzas from his fine elegy on Mr. Hervey; that chaste gentleman, W. Habington, is presented for the first time, which is no more than he deserves; Lord Essex takes the place of Lord Oxford, either being welcome and neither much missed; Greene replaces Constable, and Lord Rochester the Viscount St. Albans, both decidedly to our loss; the clergy are joined by Mr. Norris of Bemerton and by Mr. Lyte, the latter of whom, whatever his rank in *The Book of Praise* does not show to advantage in the present company; Mary Lamb is admitted to soothe the solitude of Mrs. Barbauld amid the throng of Scots poetesses; but undoubtedly the lion of the party is Dr. Campion, who appears out of the unknown with no less than ten poems.

The total omission of Sidney’s sonnets from the old *Golden Treasury* was one of the inexplicable things about it, especially when room was found for four sonnets by Drummond; and the mystery was not lifted by the note appended in 1883 to the sonnet then added: “After or beside Shakspeare’s sonnets, his ‘*Astrophel and Stella*,’ in the editor’s judgment, offers the most intense and powerful picture of the passion of love in the whole range of our poetry.” Exactly; but why then print Drummond “beside Shakspeare” instead of Sidney? Sidney is now represented by three sonnets, the stanzas “*My true love hath my heart*,” and the song “*The nightingale as soon as April bringeth*.” The present reviewer would have preferred the first verse of this song without the second, which is disagreeable in a way no other song of Sidney’s is disagreeable, although they are, many of them, less in modern taste than the sonnets. Another great name long ignored has at last received attention more proportionate to its deserts, but it has not received justice. In the appendix to the 1883 edition appeared Blake’s “*Song of Infant Joy*”; besides this, we now have “*Never seek to tell thy love*,” “*Sleep, sleep, beauty bright*,” and “*Whether on Ida’s shady brow*.” For the last of these lovers of Blake will return thanks; but they will as certainly ask what the others are doing in a collection of English lyrics, from which “*My silks and fine array*,” “*How sweet I roamed from field to field*,” “*And did those feet in ancient times*,” and “*The sick rose*,” are banished; and they will agree that it is better to ignore a poet than thus to misrepresent him. A third name we must notice at somewhat greater length is Campion’s. Some readers of the new *Golden Treasury* may have expected to find Campion’s poems in the same key as Southwell’s, considering him to be the famous Jesuit. But he is another person altogether, a writer of songs and song music, whose poems were exhumed by Mr. Arthur Bullen some two years since, and promptly reburied in a privately printed edition.* Certain of his

* Since this was written Mr. Bullen has republished his delightful *Lyrics from the Song-books of the Elizabethan Age*, which includes a very large selection from Campion.

songs take a high place among English lyrics, others are good to sing and no more, others begin enchantingly and come to nothing. Prof. Palgrave has counted Campion’s masterpieces on the fingers of both hands! “Of Neptune’s empire let us sing,” well deserves its place; “The man of life upright” is one of our few successful Horatian odes; and “*Turn back, yon wanton flyer*” might stand as a successful attempt with a difficult subject; but we should have preferred “*Kind are her answers*”; “*Follow your saint, follow with accents sweet*”; “*Come, O come, my life’s delight*”; “*Silly boy, ’tis full moon yet*”; “*Give beauty all her right*”; and “*Never weather-beaten sail more willing bent to shore*,” before the other seven now printed. For “*When thou art home to shades of underground*” is (*pave* our friend, Mr. Bullen) in falsetto; “*Never love unless you can bear with all the faults of man*” is amusing *vers de société*, but not poetry; “*Follow thy fair sun, unhappy shadow*,” is an excellent conceit to start with, but it proceeds to speak of a shadow as “*scorched black*” by the sun, which is not to be borne. The other selected poems are pretty, but not distinguished enough for the *Golden Treasury*.

From Mr. Bullen’s other collections a great deal has been gathered. “*Fain would I change that note*,” “*I saw my lady weep*,” “*Though others may her brow adore*,” are up to the level of the anonymous verse already in the *Treasury*, such as “*Love not me for comely grace*” and “*My love in her attire doth show her wit*.” But there are many pieces which fall below this level. Such verses as:

“*Out of thy golden quiver
Take thou thy strongest arrow
That will through bone and marrow;*”

or,

“*Viewing both alike hardly my mind supposes
Whether the roses be your lips, or your lips the
roses;*”

or,

“*Love in thy youth, fair Maid, be wise;
Old Time will make thee colder,
And though each morning new arise,
Yet we each day grow older;*”

or,

“*When thou has taken thy repast
Repose my babe on me.*”

Such verses as these would pass in a song, but they have no business in an anthology of English poetry. Why has Prof. Palgrave admitted them?

Some light is thrown on this question by the final note in this edition. We are there told that a certain little Scots song has been set by a gentleman “to an air worthy of its beauty.” Now the fact that Prof. Palgrave has not thought it beside the mark to print that note seems to show that he does not habitually look at songs purely as literature, but also as words for music. And this would explain, further, how “*Rule Britannia*” came to be in the volume, as well as “*Sally in our Alley*”—for both these performances, impossible to read, become quite tolerable, nay, laudable, when they are sung. But this can hardly be the whole explanation. Further light is thrown by a passage in the Summary to Book i. (last edition):

“great excellence . . . has from the beginning of things been even more uniform than

mediocrity, by virtue of the closeness of its approach to nature: and so far as the standard of excellence kept in view has been attained in this volume, a comparative absence of extreme or temporary phases in style, a similarity of tone and manner, will be found throughout: something neither modern nor ancient, but true and speaking to the heart of man alike throughout the ages.*

This is undoubtedly well said, and there can be no doubt also that *The Golden Treasury*, as a popular anthology, has largely profited from a rigorous application of the principle. For instance, scholars may cry out against the exclusion of Donne; but Donne's poems are great in spite of great defects, and there is good reason for excluding them.* But it is not difficult to see how a principle of this kind admits of exaggeration—how it might even degenerate into a preference for commonplace. There were not wanting signs of more than the possibility of this in the first edition. If most students were asked to represent Carew by a single poem, it would certainly be by "Ask me no more," a poem of striking beauty both of rhythm, phrase, and fancy. Prof. Palgrave represented him, and still represents him, by "He who loves a rosy cheek," which is commonplace in all these particulars. But the most striking evidence of the perversion of the principle in the old volume was the disproportionate abundance of selections from Wordsworth, Campbell, Scott, and Moore, and the minor Scotch poets. There were forty-one poems of Wordsworth! Now, we assert that at least a dozen of these have nothing to recommend them but the commonplaceness of their sentiment. Those we mean are the following: "Why art thou silent, is thy love a plant?" "Surprised by joy, impatient as the wind," "When I have borne in memory what has tamed," "Ethereal minstrel, pilgrim of the sky," "Degenerate Douglas, O th' unworthy lord," "Yes, there is holy pleasure in thine eye," "Tax not the royal saint with vain expense," "Yarrow unvisited," "Yarrow visited," "The two April mornings," "The fountain," "Simon Lee," and "Ruth." If these had been cancelled, not only would the book have been lightened, but the reputation of Wordsworth would have been raised among the general public. But, incredible as it may seem, two more poems are now added, "Lucy Gray," and "Glen Almain;" and the sonnet on the Trosachs, admitted in 1883 to an Appendix, is now thrust between "O world, O life, O time," and "My heart leaps up," two poems whose juxtaposition Matthew Arnold once thought so happy. Further, as if to point the moral of commonplaceness more unmistakably, additions to Wordsworth are made room for by excisions from Shelley. "Rarely, rarely comest thou" we do not much regret, but "A widow bird," how did that offend?—a poem as simple as the simplest of Wordsworth's, but of a most haunting music. We pray that it may haunt Prof. Palgrave.

* Donne's name has found a place, in this edition, by reason that the poem on "Absence" from Davison's Rhapsody is now very properly assigned to him. There is an unfortunate misprint or emendation in the last verse of this poem.

The third poem of Shelley's to make way is "Life of Life! Thy lips enkindle!"

These remarks are called forth by the editor's hope expressed in the last sentence of his Introduction that "so far as in him lies, a complete and definitive collection of our best lyrics, to the central year of this fast closing century, is now offered." We venture to think that Prof. Palgrave might in a last revision, with great advantage to his book, draw the limits still closer. And in the hope that he will not yet take his hand from the table, we will point out in conclusion several small things in the notes, so excellent in general, which would bear correction. And first, it cannot fail to strike the reader with surprise and amusement that the poems originally excluded, as we are told not without consideration, and afterwards admitted, are far more highly praised than those about which there was never any doubt. The note on Marvell's "Picture of Little T. C." is one example, that on the "Girl and Fawn" another; that on Collins' "Ode to Simplicity" another; that on Mr. Lyte another. The parallel between Keats and Wolfe (p. 263) suggests Plutarch less than his imitator Fluellen; though it must be admitted that Prof. Palgrave has made it less ridiculous than one could have thought possible by printing three of the worst of Keats's sonnets. Again, the note on Blake (p. 156) can hardly be serious. Amongst the old notes, notwithstanding the very great improvements made in 1883, there are still a few, troublesome to the mind's eye, which might conveniently be removed. Is it necessary to tell us that "waly" is connected with "caterwaul" (p. 104); or, that "Hohenlinden" means "high lime trees" (p. 243), considering that no explanation is given, for instance, of Blenheim? Might not the little puff of Wordsworth's "Cuckoo" follow into retirement that on Gray's *Elegy*? At least, there seems no need now to speak of Wordsworth as its "illustrious author." And might not an attack on optimists in the Summary to Book iv., seeing that it has grown gradually more respectful, at last be withdrawn (like the attack on the French Revolution), not because the professor is not in the right, but because he is treating of matters outside his profession. And, lastly, is it not time that a certain famous note, which pronounces a certain pleasant little song to be "worthy of the Ancients, and even more so," should be reconsidered, as the world is still unconvinced?

H. C. BECHING.

The Spirit of Islam. By S. Ameer Ali. (W. H. Allen.)

The learned author of this book is a barrister, a Master of Arts, and judge of the Calcutta High Court. He thus furnishes an example of the best side of English influence in Asia. As under the Roman Empire the provincials learned to adopt the language, manners, and even the philosophy of their distant mistress, and—with a certain native element of their own—became a new breed of Romans; so it almost certainly appears that the educated men (and

even women) of India are being affected in the present day. Hitherto, indeed, the influence has been mostly confined to the Hindus, but in the book before us we have an instance how far the spirit of the time may be extending. Hinduism is in its nature eclectic, and its followers—however exclusive and sometimes Pharisaic they may be—only too readily adopt any fashion that may suit a temporary purpose: a Hindu often practises his native rites in his own family while professing the broadest liberality abroad. But in the creed of the Muslim there is more depth and more conviction than this; and so long as a Mahometan believes that the Koran is of divine and conclusive authority, he cannot have any real sympathy with Western civilisation. The consequence has been that over fifty millions of British subjects have been living, hitherto, in a state of social and political excommunication; and it can hardly be necessary to say how serious a loss of strength that means for the Empire.

These facts give a peculiar value to Mr. Ameer Ali's book, which is intended to show that both Muslims and non-Muslims have failed to understand the true nature and scope of Islam; while it undertakes to furnish a kind of Eirenikon that may enable both classes to live and work together as good citizens. The author's own position is a type and illustration of his teaching; for he comes before us as a highly educated British public servant; the husband, moreover, of one wife, an educated lady, to whose judgment the book is publicly submitted by an appropriate inscription. Whether it is orthodox Mahometanism must be a question for the author's co-religionists: it will probably not escape the rocks and shoals which usually beset the navigation of Broad Church pilots. But this we may safely say: that if some such system is not capable of being worked as a reconciliation between Islam and progress, so much the worse for Islam. Whether or not the reader passes by the first half of the book (which is purely historical), he should attentively examine the questions raised in the last 300 pages, noting especially that many of the faulty views and unsocial precepts often considered as essentials of the Muslim creed are here represented, by an expert, as due to the state of the communities among which it arose, like those of a kindred creed given to the Jews through Moses "by reason of the hardness of their hearts."

The historical value of the book, apart from these special themes, is very considerable. From a cultivated and kindly standpoint, the author shows how much of the schismatic feuds in early Islam were due to chronic disputes in desert life; how a spirit of literature and science, never wholly wanting, became developed under the Abbassid caliphs; and how, alike at Bussora and in Spain, the spread of learning immediately led to liberal and rational religious doctrines. The book has an excellent introduction, a chronological list of the various dynasties of Eastern caliphs, and an index of names. Those who care nothing for the polemics of the matter may still find profit and pleasure from the narrative portion,

while to others it may suggest a new and important view of the development of the human mind. For it may lead them to inquire whether manners may not influence religion at least as much as—according to the general opinion—religion influences manners.

It may be added that all cannot expect to find the whole of the complicated details equally established. Many may be of opinion that the Prophet gave too much countenance to slavery, sexual indulgence, and religious warfare; and the author's spirited and intelligent polemic will not, perhaps, materially alter that conclusion. It is, indeed, to little purpose that he contends that Christians have done all these things. The point which this sort of argument fails to affect may thus be stated:—While non-Muslim communities have generally denounced and gradually destroyed the excess of these evils, Islam has preserved and enhanced them, until what may have been originally tolerated abuses have grown into characteristic features. The Moors of Spain may have been more civilised than contemporary Christians; but it is certain that, at the present day, polygamy and nameless vice, bigotry, and slave-hunting are more systematically practised under the Crescent than under the Cross.

Nevertheless, the book is extremely noticeable; even though the candid reader must lay it down with an impression that the author is somewhat of a Rationalist, and his school a sect of Dissent.

H. G. KEENE.

Modern Authors. A Review and a Forecast.
By Arthur Lynch. (Ward & Downey.)

THIS is a book of much cry and little wool. The cry begins to make itself heard in the first sentence of the Preface, where Mr. Lynch describes his work as being "less a criticism of the productions of others than a proposal towards introducing new principles of criticism." Seeing that from the days of Aristotle to those of M. Hennequin and Mr. Pater all possible principles of criticism seem to have been formulated and applied, the reader naturally exclaims: "These be brave words," and, in spite of inevitable doubts, is moved to expect that something which shall be at least novel and arresting will be found in the pages that follow. Well, blessed is he that expecteth nothing, for he, and he only, will close Mr. Lynch's volume without disappointment, though not, it is to be feared, without bewilderment and weariness.

The new principles are very briefly stated in a paragraph upon the second page, of which the whole volume may be regarded as an expansion and illustration. Mr. Lynch's discovery is that

"Capable criticism has most (*sic*) to deal with three factors: The intellectual grasp; the emotional co-efficient (calibre, bore, scope, range); and (the field itself being given) the experience, knowledge of the field—the latter being again divided into the intellectual and emotional elements. Under these divisions, too, the *bunt* display of life—that is, the variety and characteristics of intellectual and emotional experiences; points of wit, humour, pathos, and the like; and *pari passu*, the main part of

the question of *technique*—will be found most advantageously handled."

Certainly this statement is tangled enough in the matter of expression to leave behind it a vague suggestion of profound significance; but when its meaning is laboriously puzzled out, it reveals itself as something which certainly cannot boast either profundity or novelty. The critics have disagreed about many things, but not one of them has ever doubted the proposition so clumsily enunciated here—that the rank of a work of literary art is to be determined by its display of intellectual grasp, quickness and range of emotional sensibility, fulness and accuracy of knowledge, and satisfying perfection of workmanship. This is not a principle of criticism: it is simply the primal truth, the recognition of which precedes and necessitates the search for a principle; and those who look to Mr. Lynch for aid in their search will assuredly look in vain. He does not even pretend to give a canon which shall serve as a test of the intellectual grasp, the emotional calibre, and so on: he gives us nothing but a collection of disjointed *obiter dicta* in curious English and still more curious German, which serve to acquaint us with his opinions on Shakspeare, Scott, Carlyle, Zola, Walt Whitman, and a host of other writers, with no indication whatever of the critical road by which these opinions have been arrived at. Even the opinions themselves seem to be characterised by an utter lack of anything like largeness of view. One of Mr. Lynch's favourite methods of justifying a preference is to quote a weak passage from the author who is contemned and a strong passage from the author who is admired, to assume that both are representative, and then to call upon his readers to acknowledge with him the supremacy of the writer whose "emotional calibre" or "intellectual grasp" is thus vindicated. Just as any theological doctrine may be established to the satisfaction of those who accept it by a judiciously-made selection of Scripture "texts," so any literary estimate can be commended to uncritical readers by an array of cunningly-chosen quotations. The method is valueless at its best; and it is surely seen at its worst in the hands of a writer who, on the strength of the set of a single sonnet, asks us to place Mr. Swinburne by the side of a poetaster whose memory is preserved only in Byron's reference to "grovelling Stott." "Even as Nature," continues the urbane Mr. Lynch, "required to join a Homer and a Virgil to make a Milton, so *en revanche* she has surely dismembered a Stott to make a Swinburne and a Wilde." To speak of such a *dictum* as uncritical would be utterly beside the mark: it is outside of all relation to criticism; it is simply a vulgar impertinence, which manages to achieve grotesqueness by its appearance in a volume, the avowed purpose of which is to dethrone the criticism of whim, and to set up in its place the criticism of "fertile principles."

It must in justice be admitted that in the passage just quoted we find Mr. Lynch touching the furthest frontier of his possibilities of fatuity. He is sometimes sensible, sometimes shrewd, once or twice

even sagacious—as, for example, in his remarks on "Titus Andronicus," and on Fielding and Smollett; but he is much oftener extravagant, incoherent, or bewilderingly irrelevant. Nor is the manner more attractive than the matter, for Mr. Lynch seems absolutely devoid of any feeling for literary form. His pages read, not like a continuous discourse, but like a series of hasty jottings from a memorandum book thrown together pell-mell. Here we have a string of short sentences with not a verb among them; and there, a remark which seems like one of the gnomic utterances of Mr. F.'s aunt, so entirely unrelated is it to what precedes and follows it. For Mr. Lynch, as for many of our young revolutionaries, the English language is utterly inadequate as a vehicle of expression. One of his favourites is a *bahnbrecher*—"pioneer" would be much too commonplace a word; the works of a second are *derb*; those of a third are *bunt*; while, as for that grand old man, Walt Whitman, he is *derb*, *bunt*, and a *bahnbrecher* into the bargain. These affectations are intensely irritating to the sober-minded reader; and they are injurious to the writer, because they are apt to suggest a suspicion of charlatanry, which may be altogether undeserved. It would hardly be fair to say of Mr. Lynch's book, as a whole, that it darkens counsel by words without knowledge, for it is clearly an outcome of wide reading; but his reading is rendered ineffective, for purposes of helpful criticism, by the lack of those fixed principles of judgment which it professes to supply.

JAMES ASHCROFT NOBLE.

NEW NOVELS.

Cecilia de Noel. By Lanoe Falconer. (Macmillans.)

Mr. Chainé's Sons. By W. E. Norris. In 3 vols. (Bentley.)

Interference. By B. M. Croker. In 3 vols. (White.)

One Reason Why. By Beatrice Whitby. In 2 vols. (Hurst & Blackett.)

Of this Death. By Mrs. Vere Campbell. In 2 vols. (Ward & Downey.)

Tim. (Macmillans.)

Charming to Her Latest Day. By Alan Muir. (Sutton & Drowley.)

OF Lanoe Falconer's new book a poetic child might ejaculate:

"Glory, remember Mamselle Ixe's day,
And hide Cecilia de Noel away."

And as *Mademoiselle Ixe*, if not quite so good as it was called, was really good, the best thing to do would be to say nothing about this successor in the present, and promise to forget all about it in the future. Yet as divers of our excellent brothers in criticism appear to be taking the book up, and putting it in training for the Robert Elsmere Handicap or even the Called Back Stakes, it may be well to devote a few lines to showing what *Cecilia de Noel* really is. It is a ghost story without a ghost, except in the subjective presentments of the ghostseers. The master of the house, Sir George Atherley—

an intolerable creature who talks book (and that cheap atheism-book) to his wife, his guest, and almost his butler; who says "like she was," and so forth—does not see it: nor his admirable, foolish wife. Nor is its direct effect on the guest, a jilted cripple, who naturally takes gloomy views, related. But it is seen by others—the cook, an evangelical lady, a spiritualist ditto, a worldly canon, an ascetic curate—and it affects them after their own natures. Lastly comes Cecilia de Noel, a cousin of the atheistic and ungrammatical baronet, who speaks kindly to it, and is addressed by it in ghostese (the accuracy of which will be at once acknowledged) as "brave human creature." Cecilia soothes and reconciles them all; even the atheist with the bloody hand being staggered by the jilted cripple's question—"George, how do you explain the mystery of her existence?" as if the mystery of his own were not enough had he chosen to consider it. Did Lance Falconer ever hear a certain story about Moses and the Prophets? The simple critical fact is that *Cecilia de Noel* is in essence a Christmas story of the class of the late Mrs. Ewing's charming stories, padded out, watered down, adapted to the current fads and cants of "grown-ups," and in our humble judgment spoilt, for all the excellence of its intentions and all the touches (there are a few) of faculty. For which expression of opinion any one may send us to Coventry or Ashkelon if he pleases; we have kept the bird in our bosom.

Mr. Norris is a very clever man; but *Mr. Chaine's Sons* is a very disappointing book. It begins rather well, after the manner which infuriates American critics, by a garden party in a cathedral close. And though the image and superscription of the characters—Violet Staunton, a would-be worldly but really warm-hearted little coquette; Ida Pemberton, *victime du devoir*, tall, pale, haughty; John Chaine, good-natured oaf; Wilfrid Chaine, brother of John and villain of the piece; Hubert Chaine, brother of both and lover of Violet; Jessie Viccars, encumbrance to Wilfrid, &c.—is rather worn and well-known, so also is the image and superscription of sovereigns, whereof a man shall hardly have too many. It is in the use of his money, the spending of his sovereigns, that Mr. Norris is faulty. That the plot is a mixture of the extremely obvious and the excessively sensational; that the circumstances in which John Chaine, when suspected of murder, disappears and reappears are anything but convincing; and that the accident at the end which plays the part of rather ferocious *deus ex machina* by removing the superfluous brother and the wicked brother straight off, is, let us say, convenient to excess, are things which do not trouble us very much. All this might be so, and the book yet be first-rate. If *Mr. Chaine's Sons* is not first-rate, we can only explain it by reference to the immortal story of the Oxford cook who could give no explanation of the superiority of his *fondues* but: "You see, sir, I takes the cheese, and so on [exactly what everybody else took], and then I fondoo's 'em." Mr. Norris does not succeed on this occasion in "fondoing 'em." He seems to be as much embarrassed

with the person of his good clumsy hero John as that hero is with his own, till the kindly ferocity of the *deus ex machina* relieves him and Mr. Norris and the reader of it; and he has repeated a common and curious mistake of many latterday English novelists in respect to Ida Pemberton. Having married John Chaine without any affection for him, under no particular compulsion, and (though she had been earlier deceived) with her eyes wide open at the last moment, she loses the right to interest us in her affection for her other lover. We say: "No, madam, you can't eat the cake of selling yourself to No. 1 and have the cake of romantic and virtuous love for some No. 2. Don't, as one of the greatest characters of Mr. Norris's master says, adopt French institutions *à demi*. As you have married improperly, love improperly, or, if you want to be proper, be proper all round."

It is possible that Miss Croker is not so clever as Mr. Norris; but her book is much more interesting and much better hit off than his. The third volume is, we think, inferior to the other two; not that the incident on which it is based, and which gives the novel its title, is impossible, though it is bold, but that the author, by the same fault again, draws upon our sympathies without due authority. It is a good problem, no doubt. What ought a man of honour to do when he has sent a proposal to one young woman, and the mother of another, a wicked mother she, tampers with it so that her own daughter receives it, accepts it, and goes out to be married in India? George Holroyd seems to have thought, and a good many people will doubtless agree with him, that the damsel thus flung at him being personally guiltless, he could do nothing but "execute himself." Well and good, though we do not think so. But, having done this, he had to make the best of his bargain, and the bargain, except that it had no brains and a violent temper (a not uncommon combination in woman) does not seem to have been a wholly bad one. So that, when the wife comes to an evil end—after discovering, of course not to her pleasure, that it was the other person who was loved all the time—we are rather sorry for her, and not at all disposed to ring marriage bells for the other two. True, Miss Croker has too much good taste to ask us to do this explicitly, but we know it is in the chapter after "the end." However, put the tragedy part away, and *Interference*—that is to say, two whole volumes of it—is a capital book, full of "go" and life, and with the Irish scenes sketched in an easy, straightforward, unconventional, and yet precise fashion of character-drawing, which is really a far greater triumph of art than the laboured manner-pieces of the analyst school. Miss Croker's people are live men and women, not lay figures put together out of books, with little improvements to suit the latest fashion. The naughty heroine—except that she is perfectly selfish, and easily loses her temper, there is not much harm about her—Isabel Redmond or Holroyd, might walk into any room any day, and except in the character of her husband, no man need object to being in that apartment.

The good heroine, her cousin Betty, is not quite so lifelike—somehow the good heroines never are—but she is not bad; and most of the minor persons, especially the members of the Malone family are admirable.

A bold young woman is Miss Beatrice Whitby to take once more the angelic, accomplished, and "put-upon" governess, to pit her against a haughty damsel for the heir's hand, and to give it her triumphantly. To tell the honest truth, we did not think it could have been, except by positive genius, done well again. Here it is done very well, with a quite ingenious ghost story thrown in, with a good deal of smart dialogue and writing generally, and with no bad taste.

"What I here suggest," says one of Mrs. Vere Campbell's characters in her novel with an alarming and somewhat truncated title, "What I here suggest, is not for the Philistine to jibe at as madness." This might be written up over the whole book as an equivalent to: "Critics will be prosecuted with the utmost rigour of the law"; and it would be rash indeed for any critic to disregard so plain a warning. Still, it cannot be actionable—even in that new division of the High Court of Justice, which some good friends of ours, are anxious to set up—to observe that there is a good deal in *Of This Death* at which the wicked Philistine may jibe, and a good deal more of which the honest Philistine will frankly confess that he does not know what the deuce it is all about. Perhaps this last is as well. But there are many things of interest here, including a great deal of the finest style and imagery. A hydra with its finger on its lip, for instance; how novel, how startling, and we must add how exceedingly difficult! Beside it a dawn which "rises like a hag propped on a skinny elbow," and does other divers and disgusting things, though more ostensibly elaborate, is less thoroughly satisfactory. But these good things and others like them in *Of This Death* should be left uncompered. "Can one ever reconcile a parallel?" says Phyllis Eden, whose remarkable history is here told. We don't know: we never tried; but the attempt might be expiatory after speaking disrespectfully of the equator.

Tim, which has been rather unwisely advertised as by "a new writer," a title which has deplorable associations, contains some very fresh, pleasant, and, we believe on good authority, accurate sketches of Eton life, together with a picture of the devotion of a small boy to a friend and hero. These two themes are both embroidered on a canvas of Paul Dombey. The book is well written, and shows a certain subtlety of handling; but whether it will prove interesting or not must be very much a matter of individual taste. We do not feel enthusiastic about it ourselves; but we should find no great fault with anyone who did so feel.

Mr. Alan Muir's effort is distinguished by an effort at an almost extinct quality—archness. It is also distinguished by ignorance on the part of the writer that a lady whose godfathers and godmothers called her Barbara, and who has married Mr. Temple, does not call herself "Mrs. Barbara Temple," and by ignorance on the part of

the illustrator that the costumes of 1838 were different from those of 1891, or rather 1889 or thereabouts.

GEORGE SAINTSBURY.

RECENT THEOLOGY.

The Light of the World, and other Sermons. By Phillips Brooks. (Macmillans.) The reviewer, who usually judges of volumes of sermons by samples taken at random out of the sack, is troubled by such a preacher as Mr. Phillips Brooks. Each sermon seems weightier and mellowed and stronger than the last. There is a refreshing absence on the one hand of poverty of thought, and on the other of rhetorical exuberance. Mr. Brooks has such a mastery of his themes that he can afford to practice restraint, and avoid the mistake of riding his ideas to death. What he wishes to say is said weightily and well, with conviction and yet with grace; and there he stops. Intensity of fervour, gracefulness of phrase, aptness of metaphor, eloquent appeal, all these we admire in his sermons; but behind these literary excellences, and giving them the matter they work in, is a practical acquaintance with the weakness and strength of men's souls not acquired in the study and not often possessed by popular preachers. Mr. Brooks has the knowledge of life and the insight into moods and motives of a great dramatist, and this is the source of the impression his sermons produce. We read first of all in the volume sermon viii., on "the Silence of Christ," and have found it on the whole the most striking and beautiful among the sermons, all of which are impressive.

The History of the Christian Church to A.D. 337. By F. J. Foakes-Jackson. (Cambridge: Hall.) It is not probable that anything more serviceable than this History will be produced for some years. In the face of the "chronological tables, index, questions for examination," &c., it cannot be denied that the book approximates to a glorified cram-book; but it is a scholarly, intelligent, enlightened cram-book, and has been a labour not only of learning and pains, but also of love. The chapters which strike us as the best are vi. on "the Apostolic Fathers," and ix. on "Christian Thought in the Second and Third Centuries"; and generally the narrative portions of the book are weaker than the critical, because the bewildering mass of facts here thrown together cannot be made interesting. It is impossible to do real justice to the career of Athanasius in twenty short pages: the stage is not large enough for the drama enacted; but Mr. Foakes-Jackson's plan does not permit the omission of any important facts. A pleasant characteristic of the volume is its candour and gentleness of spirit. There is no gloating over the sudden death of Arius, or condoning of the murder of Hypatia. A great effort is made to include in the volume the most recent discoveries and results on all points of importance. The book may be said to follow, on the whole, the views of Bishops Lightfoot and Westcott.

Saint Chrysostom and St. Augustine. By Philip Schaff. (Nisbet.) Dr. Schaff has consented to open with these Lives a series of "Studies in Christian Biography." His preface contains a short passage explanatory of the reasons of the dedication of the book to the memory of Bishop Lightfoot, "the greatest patristic scholar of England," which Englishmen will read with interest and gratitude. Dr. Schaff has given the writers who are to follow him excellent examples of the way their work should be done. Both biographies are obviously the work of one who has an intimate

acquaintance at first hand with the voluminous writings he describes. They are solid pieces of work, which will attract every earnest student by their fulness of information and firm grasp of complicated controversies. The Life of Augustine is naturally the longer of the two, and has had more labour spent upon it than the sketch of Chrysostom; but the Chrysostom is written forcibly and picturesquely, and admirably arranged. The series, if it maintains the high standard of this volume, will be valued by all students of Church History.

The Literature of the Second Century. (Hodder & Stoughton.) The authors of these "short studies in Christian evidences" are F. R. Wynne, J. H. Bernard, and S. Hemphill. Each writer contributes two lectures: Canon Wynne on the evidence to Christianity supplied by the literature of the sub-apostolic age, and on the gradual growth of the New Testament Canon; Mr. Bernard on the apocryphal gospels, and on the miraculous in early Christian literature; and Mr. Hemphill on Tatian's Harmony, and on "early vestiges of the fourfold Gospel." Mr. Bernard's lectures are the most interesting of the series, which is of very unusual merit. The preface explains that the writers pretend to no originality; but they are masters at first hand of their subject, and write with a candour and carefulness not often found in lectures meant to be popular. Mr. Hemphill's clear and readable paper on "the long-lost Harmony" of Tatian tells its story well, although it perhaps makes too much noise about rather a small matter. One sentence which speaks of "a trashy book called *Supernatural Religion*, which was quite the rage among English sceptics some years ago," stands alone in its want of courtesy, and should be altered. Such language harms no one but the user of it.

Fathers of the English Church. Second Series. By Frances Phillips. (Bemrose.) It is only necessary to note that this second series of "short sketches for young readers" is "based on the same lines" as the first, and has the same excellences. The "spirit of loyalty to the doctrines and principles of the English Church" is sometimes too "entire." To say that the Long Parliament "rendered its name for ever disgraced in history by the murder of King and Primate" is certainly to have the courage of one's opinions; but such language must suggest that loyalty to the English Church involves disloyalty to the English nation. It is not easy to estimate how much the Established Church suffers from words which in most Englishmen's ears are merely treasonable. But Laud's life presents peculiar difficulties; on the whole, the sketches are fairly and discreetly written, and evince a very uncommon gift of telling a story simply but vividly. The series contains four Lives—St. Richard Bishop of Chichester, William of Wykeham, Archbishop Matthew Parker, Archbishop Laud.

"CAMBRIDGE BIBLE FOR SCHOOLS."—*The Epistles to the Thessalonians.* Edited by G. G. Findlay (Cambridge: University Press.) Mr. Findlay maintains the high level of the series to which he has become a contributor. Some parts of his introduction to the Epistles to the Thessalonians could scarcely be bettered. The account of Thessalonica, the description of the style and character of the Epistles, and the analysis of them are excellent in style and scholarly care. The notes are possibly too voluminous; but there is so much matter in them, and the matter is arranged and handled so ably, that we are ready to forgive their fulness. The parts of the Introduction which give some account of the views of critics who reject the Pauline authorship of the Epistles are naturally the least satisfactory. A few names

are given; but it can scarcely be pretended that a serious effort is made to explain the reasons why Pfeiderer rejects the Second Epistle, and unless some such effort is made, it is doubtful whether anything should be said on the matter. The elaborate Appendix on the Man of Lawlessness (2 Thess. ii. 1-12) contains a sketch of the history of the various ideas which have been held about Antichrist since the early days of Christianity. The interest and ability of this sketch are as conspicuous as its learning, but we regret that Mr. Findlay should insist upon the Positive Philosophy as in any true sense a manifestation of Antichrist. Bishop Westcott has stated that he found in the *Politique Positive* "a powerful expression of many salient features of that which I had long held to be the true social embodiment of the Gospel." We cannot but think Mr. Findlay's judgment of Comte ethically shallow, and his statement of it a blot upon his very able volume. His commentary is a valuable addition to what has been written on the letters to the Thessalonian Church.

The Acts of the Apostles. By A. J. C. Allen. (Nisbet.) These "notes and explanations" of the Acts are published without the text, and constitute one of "Nisbet's Scripture Handbooks." The handbooks are "prepared for the Oxford and Cambridge local examinations, and for school and family use." The best part of the volume is the Introduction, on the geography and history and on the Book of the Acts. This is tersely written, and condenses very ably a large mass of facts. The notes strike us as too scrappy. To say of the speaking with other tongues of the day of Pentecost that it was "quite different" from the speaking with tongues of 1 Cor. xiv. is unsatisfactory. As soon as the student comes upon a frank discussion of the subject, he will look upon Mr. Allen's note as dishonest. And why should the note on the communism of Acts iv. 32-37 be so unappreciative? It is an instance of a type of comment only too frequent, comment which strives to make of none effect the obvious teaching of the text. The note on the Stoics and Epicureans offends in the same manner. "It will be seen at once how far the teaching of both these schools was opposed to Christianity." It would be more profitable to see how far the teaching was in accord with Christianity!

Stories from the Bible. By the Rev. A. J. Church. (Macmillans.) Mr. Church's attempt "to re-tell some of the chief stories of the Old Testament" will be read with interest. It is very difficult to criticise it fairly. It is impossible to alter or to paraphrase the story, for instance, of David, as told in the Old Testament, without weakening the force and freshness of it. Genius is required to produce anything which shall for a moment rival the story as already told, and yet be different from it. Mr. Church has judgment and skill, and cannot be said to have genius, simply because his plan allows no scope for it. We cannot imagine anyone with his Bible beside him reading Mr. Church by preference; but teachers may find much to help them in Mr. Church's method and treatment, and will doubtless welcome his volume. The notes are very useful, and the stories themselves continually elucidate the Old Testament narrative. We are not aware that anyone has performed Mr. Church's task with at all the same skill, and are glad he proposes to continue the work. Although it in no way supersedes the chapters of the Old Testament, it is calculated to advance intelligent study of them, and help all earnest students. The book contains numerous illustrations "after Julius Schnorr."

God's Champion, Man's Example. By H. A. Birks. (Religious Tract Society.) Mr. Birks's

"study of the conflict of our Divine Deliverer" is a series of short papers, devotional in tone, on the Temptations. They are somewhat pretentiously divided into five books, which are essentially popular in character—intended for the ordinary reader and not for the student. The numerous quotations from all sorts of writers detract, of course, from the originality of the volume, but they are chosen with care and judgment, and never degenerate into a mere list. The clearness and liveliness of Mr. Birks's style are exceptional, and will find him many readers. His book is not quite exhaustive. We should have liked him to have dwelt at greater length on the words "if Thou be the Son of God," and to have connected them more definitely with the recent baptism. Satan's and Christ's conception of sonship should be carefully contrasted. But, on the whole, we cannot complain that the author's exposition is meagre. Why is the view of the author of *Ecce Homo*—that Christ in the third Temptation was asked "to employ force in the establishment of his Messianic kingdom"—described as "an astute evasion rather than a clear elucidation of the Gospel history"? The word "astute" is ill-mannered and should be struck out.

NOTES AND NEWS.

WE understand that Mr. T. F. Kirby, the bursar of Winchester College—who published some three years ago a list of *Winchester Scholars*—is now preparing for the press a collection of documents from the college archives of more general interest, illustrating the internal life of the school from early times down to the last century. The volume will be published in time for the celebration of the five hundredth anniversary of the foundation, which occurs next year.

WE hear that a collector, who prefers to remain anonymous, has nearly finished a bibliography of the works of Matthew Arnold, both prose and verse. It will form a little volume of about fifty pages, and will be issued from the Dryden Press, Long Acre, before the end of the year.

IT is proposed to issue an edition of the poems and minor writings of the late Patrick Proctor Alexander, with a memoir by the Rev. Dr. W. W. Tulloch. Those having in their possession any letters or writings of Mr. Alexander will perhaps be good enough to communicate with Dr. Tulloch, editor of the *Scots Magazine*, Glasgow.

THE English edition of M. Bonvalot's *Travels in Tibet* is now in a forward state of preparation, and will be published shortly by Messrs. Cassell & Co. in one large volume of about 500 pages. In the course of their journey from the frontier of Siberia to the coast of Tonquin, M. Bonvalot and Prince Henry of Orleans passed through regions which no European had previously traversed: and the work about to be issued will contain a full record of the severe privations and sufferings they endured during their eventful travels. The book will be furnished with about 100 illustrations, made principally from photographs taken by Prince Henry, and a large route map in colours.

MESSRS. WILLIAM BLACKWOOD & SONS will publish immediately *Two Happy Years in Ceylon*, by Miss C. F. Gordon Cumming, in two volumes, with fifteen full-page illustrations and a map.

MESSRS. CHAPMAN & HALL announce a second series of essays by Mr. W. L. Courtney, formerly of New College, Oxford, to be entitled *Parerga*: Stray Studies in Literature.

MESSRS. METHUEN will shortly add to their series of "Social Questions of To-Day," which is under the general editorship of Mr. H. de B. Gibbins, two volumes of exceptional interest. One will deal with *Women's Work* in various professional and industrial departments, and will be the joint production of Lady Dilke, Miss May Abraham, and Miss Amy Bulley. The other will discuss the question of *Destitute Immigration*, and will be contributed by Mr. W. H. Wilkins, the secretary of the society for preventing the immigration of destitute aliens.

MESSRS. CASSELL & Co. will publish in a few days a new and revised edition of *The Law of Musical and Dramatic Copyright*, by Messrs. Edward Cutler, Thomas Eustace Smith, and Frederick E. Weatherley. The cases of *Moul v. Grönings*, *Fishburn v. Hollingshead*, and other recent decisions on the retrospective operation of the Berne Convention are discussed: and there is also given the text of the American Statute of 1891, an explanation of the questions arising upon it, and a general view of the United States law bearing on the subject.

MESSRS. SIMPKIN, MARSHALL, & Co. will issue in a few days *A Month in a Dandi*, by Miss Christina S. Bremner, being a record of a holiday spent in India away from the beaten route of visitors.

MESSRS. FREDERICK WARNE & Co. will shortly publish a new book by Mr. Silas K. Hocking, entitled *For Light and Liberty*.

MESSRS. DEAN & SON announce a new work on *Pigeons: their Varieties and Management*, by Mr. Edward Brown. It will contain numerous illustrations by Mr. Ludlow.

MESSRS. CASSELL & Co. will shortly publish a work entitled *The Modern Odyssey*; or, *Ulysses Up to Date*, describing adventures, experiences, and impressions during recent wanderings in many lands.

MR. FISHER UNWIN will publish immediately popular editions of *Our Fields and Cities*, by Mr. Scrivener C. Scrivener; and *Greek Art*, by Miss Jane E. Harrison.

A NEW edition of Mr. Worsley-Benison's *Nature's Fairyland* is announced for immediate publication by Mr. Elliot Stock.

PROF. PELHAM has been elected a vice-president, and Lord Edmond Fitzmaurice and the Hon. G. C. Brodrick have been elected members of the council, of the Royal Historical Society.

THE Authors' Society invite subscriptions, limited to one guinea, for the purchase of a piece of plate for presentation to Mr. Robert Underwood Johnson, of New York, in recognition of the part played by him in the successful agitation for the International Copyright Act.

THE next monthly meeting of the Library Association will be held at 20, Hanover-square, on Monday, November 9, at 8.30 p.m., when the following papers will be read:—"A Card-Charging System for Lending Libraries," by Mr. J. H. Quinn, of the Chelsea Public Library; and "The Municipal Libraries of Paris," by Mr. E. M. Borrajo, of the Guildhall Library.

MESSRS. SOTHEY will sell on Thursday and Friday of next week the library of Mr. Leonard Shuter, late of Bexley, Kent, which contains a good number of handsomely illustrated modern books.

MR. DANA ESTES writes of the Boston Browning Society:

"Our membership is now larger than ever before, and I really think the interest is greater: and the same appears to be true of the Philadelphia Society. I have reason to believe that there is vitality enough in our society to last many years, as we are constantly getting accession from the ranks of people who have become interested in Browning and feel

that the society will help them to a greater knowledge and better appreciation of the poet."

TOUCHING Mr. Lang's graceful tribute in the November number of *Longman's* to the late Edward Cracroft Lefroy, and his reference to Mr. W. A. Gill's obituary (ACADEMY, October 3), it may, perhaps, be of interest to mention that the unsigned review in the ACADEMY of *Echoes from Theocritus and other Sonnets* published six years ago was written by Mr. Hall Caine. We have reason to know that the poet was much cheered and helped by Mr. Caine's notice.

FORTHCOMING MAGAZINES.

MR. THOMAS HARDY has written for the *National Observer* a story entitled, "Saturday Night in Arcady," which will appear in a literary supplement to the issue of that journal for November 14.

THE opening chapter of Mr. W. D. Howells's new serial story, "John Northwick, Defaulter," will appear in this week's *Wit and Wisdom*.

MESSRS. BEMROSE & SONS are about to issue a new Church magazine, entitled *The Evangelist Monthly*. Its aim will be to speak out on the vital questions of the day; but it will be written in a popular style intended to gain the ear of the people, and will be illustrated. The editor is the Rev. Alfred Whymper, who now edits the *Church Evangelist*.

THE *Religious Review of Reviews* will be in future conducted from a Church of England standpoint. Among the articles appearing in the forthcoming number (Nov. 15) will be one on "Edmund Burke and the Oxford Movement," by the Rev. Dr. Carr; "A Short History of the Society for Promoting Christian Knowledge," with portrait of the editorial secretary; a character sketch of Prof. Blackie; "Isaiah xxxiv. and xxxv.," by the late Prof. Graetz; an interview with Prof. Sayce; "Methods of Philanthropy," by Prebendary Harry Jones; "Amusement," by Archdeacon Sinclair; and "The Church of England: its Growth and Work."

MARY ALBERT will contribute a serial tale to the *Ladies' Treasury* next year, entitled "The Diamond Shoe Buckles."

UNIVERSITY JOTTINGS.

JUST three years ago Mr. C. Drury E. Fortnum presented to the Ashmolean Museum at Oxford a large part of his collection, which illustrates by superb examples the entire history of art, from early Greek times down to the Italian Renaissance. We now hear that he has offered the remainder of his collection to the university, subject to certain conditions; and that he is further willing to build a gallery for its reception, at his own expense. The site proposed is in the immediate neighbourhood of the Taylorian Institution, but not facing the street, where the university has recently acquired some property. Upon the collection it would be difficult to place a value; but we understand that the sum of money which Mr. Fortnum offers to devote to the gallery is £10,000.

MR. E. G. BROWNE, university lecturer in Persian at Cambridge, is engaged upon a catalogue of the Persian MSS. in the University Library, for which purpose he has been specially authorised to borrow not more than five volumes at one time, without giving a bond.

A COMMITTEE has been formed at Cambridge to raise a fund for procuring a portrait of Prof. Michael Foster, to be presented either to the

University or to Trinity College, as the subscribers shall determine.

DARWIN'S family have presented to the University of Cambridge a cast of the model executed by the late Sir J. E. Boehm for the fine seated statue in the central hall of the Natural History Museum.

THE University of Cambridge has conferred the honorary degree of M.A. upon Mr. David Sharp, curator in zoology.

THE Rev. Dr. A. J. Mason has been appointed by the special board of divinity at Cambridge to be lecturer in pastoral theology for next year.

MR. W. G. MARKHEIM will deliver a lecture at the Taylorian Institution, Oxford, on Tuesday next, November 10, upon "Possible Points of Contact between Shakspeare and Molière," with special reference to "Timon" and "Le Misanthrope."

MR. W. R. MORFILL, reader in Slavonic at Oxford, was to deliver a public lecture on November 6 upon "National Life and Thought in Bohemia."

AT the recent election of fellowships at St. John's College, Cambridge, the following were the subjects of the dissertations written by the successful candidates: Mr. W. M. Orr, "The Contact Relations of Certain Systems of Circles"; Mr. E. E. Sikes, Sir Charles Newton student at the British School of Athens, "The Nike of Archermos"; and Mr. P. Horton Smith, "The Composition and Action of Peptonised Milk."

PROF. W. M. RAMSAY, of Aberdeen, has accepted an invitation to deliver a course of lectures next year at Mansfield College, Oxford, upon "The Church and the Roman Empire."

PROF. G. H. DARWIN has been re-elected president of the Cambridge Philosophical Society for the ensuing session.

AT the meeting of the Cambridge Antiquarian Society, to be held on Wednesday next, November 11, Mr. J. W. Clark will read a paper on "Some Seventeenth Century Book-cases recently discovered at Clare College."

AN elaborate report by Prof. Flower upon the collections in the University Museum at Oxford is printed at length in *Nature* for October 9.

AT the half-yearly meeting of the general council of the University of Edinburgh, held on October 30, Mr. Arthur J. Balfour was unanimously elected chancellor, in the room of the late Lord President Inglis. He was proposed by Emeritus Professor Campbell Fraser.

SEÑOR RUARDO RAMIREZ has been appointed professor of the Spanish language and literature at King's College, London.

TRANSLATION.

HORACE, BOOK I. ODE 8.

(*Lydia, dic per omnes.*)

I.

By all the gods above,
Say, Lydia, say, why hasten to destroy
Young Sybaris, ill-fated boy,
With love, disastrous love?

II.

Why doth he shun
The open plain? Why scorn in warlike course
To curb with wolf-fanged bit his Gallic horse,
Patient of dust and sun?

III.

Why, Lydia, doth he hate
The athlete's oil worse than the viper's blood?
Why fear old Tiber's yellow flood,
Love-sick, disconsolate?

IV.

Why do those sinews strong
No bruise of arms, no manly blackness bear,
From whirling disc or ponderous spear
Beyond the limit flung?

V.

Hides he as Thetis' son,
Who woman-robed among the maiden train
Shunned Lycian foes, but shunned in vain?
He died at Ilium.

STEPHEN E. DE VERE.

MAGAZINES AND REVIEWS.

THE October *Livre* has special attraction for Englishmen in an article by Mr. R. C. Christie upon one of the more respectable sides of the character of a very curious and very disreputable person the Chevalier D'Eon. Mr. Christie ranks almost first among English bibliophiles for sheer learning; and nobody could be better qualified than he to give an account of the exercises of the polypragmatic Chevalier in Latin, in theology, and in literature generally. The paper is illustrated by a fine portrait (described as *inédit*, but surely we have seen it somewhere before) of the Chevalier in his woman's garb, or at least headdress. Even without this the number is interesting, with a paper of gossip about the information existing as to the private life of the men of 1830, and another by M. Gausseron containing anecdotes of French publishing in the present century, together with a fresh batch of sometimes curious autograph letters.

THE principal contents of the *Boletín* of the Real Academia de la Historia (July-September) are annotated texts and studies of the Fueros of Najera, and of Brihuega, by Padre F. Pita and C. Garran. The earliest text of Najera is dated 1076; but it implies older usages. The confirmations by subsequent kings are full of interest. The compensation for murder of a Jew is the same as that of a noble or a monk; while for the killing of a Moor it is only that of an ass. The Bulls and other documents concerning the erection of a cathedral of Cartagena (S. A.) in 1538, printed by Jimenez de la Llave, are valuable from the details given of the administration of the cathedral body, and of the limits of the several offices. The whole patronage and appointments remain in the hands of the crown. There are accounts of archaeological discoveries by J. Vilanova in Jumilla (Valencia), and by Catalina Garcia in the caves of Perales de Tajuna (Madrid). Padre Pita also prints a series of documents throwing light on the biography of Fray Bernard Buyl, who was sent with Columbus on his second voyage, and of his companions. The strife between the civil and ecclesiastical powers began at once in the new world; the friars interdicting the admiral, and the admiral cutting off the rations of the friars.

OBITUARY.

H.L.H. PRINCE LOUIS LUCIEN BONAPARTE.

THE news of the death of Prince L.-L. Bonaparte will not come as a surprise to those who know how seriously his health had been impaired in recent years. He had suffered from more than one stroke of paralysis, but the actual cause of death was failure of the heart's action. Some three weeks ago he left London on a visit to his niece, the Countess Bracci, at Fano, on the Adriatic coast; and there he died on the morning of Wednesday, November 4. He thus survived his friend and fellow student, Dr. Alexander J. Ellis, by just twelve months.

The last of the nephews of Napoleon, he recalled the traits of his uncle in face, in figure, and in harshness of voice; but in philosophical

spirit, and in devotion to learning, he was a worthy son of the Prince de Canino. He was born in 1813, at Thorngrove in Worcestershire, where his father was then living in a sort of honourable surveillance. His youth was spent for the most part at Musignano, in the States of the Church; and his sympathies were always divided between England and Italy. He was elected a deputy for Corsica in 1848, and for Paris in the following year. Though excluded from the succession by a decree of Napoleon I., he received the title of Imperial Highness from Napoleon III., and was also nominated to the senate; but he never took any active part in French politics.

His sole passion was for learning. At first he studied chemistry and mineralogy, as his elder brother Charles studied natural history. But he soon devoted himself to linguistics, and in particular to the Basque language and the dialects of Western Europe. In these two departments he possessed an unrivalled library, not the least interesting portion of which was his own series of privately printed tracts, which numbered more than two hundred. His best known work is his elaborate treatise on the Basque Verb (1869), which had been preceded (1863) by a linguistic map of the Basque provinces, showing the subdivisions of the several dialects. If his views upon the affinities of Basque have not met with universal acceptance, his enterprise in placing the facts upon record deserves the warmest gratitude of philologists. Like his friend, Dr. A. J. Ellis, he possessed a genius for distinguishing dialects; and, like him too, he spared no pains and no expense in making his researches available. In 1857, he brought out a translation of St. Matthew's version of the Parable of the Sower in no less than seventy-two languages and dialects of Europe; and a few years later he was instrumental in getting printed the Song of Solomon in twenty-seven English dialects. Of his later researches, some were communicated to the Philological Society (of which he was vice-president), and some first appeared in the columns of the ACADEMY. The two last letters that we received from him illustrate the character of his interests. One had reference to the erection of a memorial to Dolly Pentreath, said to be the last person who spoke Cornish; the other recorded his grateful recognition of the hospitality he received in Southern Italy, while investigating the relics of Albanian and Greek speech still to be found there. The results of this tour, undertaken with enthusiasm at the age of seventy-six, are to be found in the last Part of the *Transactions* of the Philological Society (Kegan Paul & Co.), which was actually published after he had left England. This paper is a good example of the carefulness of his work, and of the unexpected nature of some of his discoveries.

The University of Oxford conferred upon him the honorary degree of D.C.L. at the Commemoration of 1854; and in 1883 Mr. Gladstone gave him a pension of £250 on the Civil List, "in consideration of his services to learning and literature." J. S. C.

SHELLEY'S CENTENARY.

THE year 1892 will be the centenary of the birth of Percy Bysshe Shelley. August 4 is the precise date.

The Shelley Society, which was founded in 1886, has reason to expect that the year will

* In recording this in his *Alumni Oxonienses*, Mr. Joseph Foster makes two bad blunders. He describes him as the son of a daughter of Joseph, King of Spain—whereas his mother was, we believe, the widow of a stockbroker; and goes on to make him a Cardinal, thus confusing him with his nephew, the son of Charles.

be marked by two incidents important to the poet's admirers. (1) A Shelley Concordance will be published by the Clarendon Press of Oxford—a laborious and valuable work, projected and carried out by the zeal and munificence of a member of the society, Mr. F. S. Ellis; and (2) Lady Shelley, the widow of the poet's son, will offer to the nation, or to some public body, a monument of Shelley in marble and bronze.

The society wish to bear their part in commemorating the centenary. With this object they propose to obtain a fresh performance of Shelley's tragedy of "The Cenci," which was, for the first and only time, acted at their instance in 1886 at the Grand Theatre in Islington. Lovers of the drama have not forgotten the pre-eminent excellence of the performance, on that occasion, of Miss Alma Murray and Mr. Herbert Veizin, not to speak of other actors.

The Shelley Society are not at present in a position which would warrant their undertaking the entire cost or responsibility of a fresh performance of "The Cenci." They therefore invite co-operation from other quarters. The performance must, of course, be a private one, and the audience will be confined to subscribers of a guinea each. For this guinea every subscriber will receive two tickets for the performance of "The Cenci," besides such publications (one or more) as the society may issue for 1892—probably at least a reprint of Hogg's original articles on "Shelley at Oxford." No other liability will attach to subscribers; but the society wish, as a fitting precaution, to obtain promises towards a guarantee fund, in case the subscriptions fall short of the moderate cost of the performance. The fund stands now at thirty guineas.

A meeting of the Shelley Society will be held on Wednesday next, November 11, 1891, at University College, Gower-street, at 8 p.m., for the purpose of discussing these arrangements, or any other plan which may be suggested in relation to the centenary of Shelley. All persons interested in the matter, whether members of the society or not, are invited to attend.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BENOIST, Ch. Enquête algérienne. Paris: Lecène. 3 fr. 50 c.
FABRY, L. de. La Broderie du XI^e siècle jusqu'à nos jours. Paris: Leroux. 100 fr.
LANO, P. de. La Cour de Napoléon III. Paris: Victor-Havard. 4 fr.
LENIEST, Ch. La poésie patriotique en France au moyen âge. Paris: Hachette. 3 fr. 50 c.
LESSING, J., u. A. MAU. Wand- u. Deckenschmuck e. römischen Hauses aus der Zeit d. Augustus. Hrg. vom k. deutschen archäolog. Institut. Berlin: Reimer. 40 M.
LICHTENFELD, A. Grillparzer-Studien. Wien: Graeser. 2 M.
ROOSES, Max. Compte rendu de la première session de la Conférence du Livre. Paris: Cercle de la Librairie. 10 fr.
SIMON, Jules et Gustave. La Femme du vingtième siècle. Paris: Calmann Lévy. 3 fr. 50 c.

THEOLOGY, ETC.

- BACHER, W. Die Agada der palästinensischen Amoraer. 1. Bd. Strassburg: Trübner. 10 M.

HISTORY, ETC.

- ALLAIN, E. L'Œuvre scolaire de la Révolution 1789—1802. Paris: Firmin-Didot. 6 fr.
GREFE, C. Beiträge zur Geschichte der Israeliten in Wien. I. Der alte jüdische Friedhof im IX. Bezirke aus dem XVI. Jahrh. Wien: Gilhofer. 10 M. 80 Pf.
KNEER, A. Kardinal Zabarella (Franciscus de Zabarellis, Cardinalis Florentinus) 1360—1417. Ein Beitrag zur Geschichte d. grossen abendländ. Schismas. 1. Thl. Münster: Theissing. 1 M.
LEONIS X. pontificis maximi regesta, edd. J. et F. Hergenrother. Fasc. VII., VIII. Freiburg-Br.: Herder. 10 M. 80 Pf.
PAJOL, le Comte. Les Guerres sous Louis XV. T. VII. Paris: Firmin-Didot. 12 fr.
WOYNAR, K. Oesterreichs Beziehungen zu Schweden u. Dänemark, vornehmlich seine Politik bei der Vereinigung Norwegens mit Schweden in den J. 1813 u. 1814. Leipzig: Freytag. 3 M. 20 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ERDMANN, B. Logik. 1. Bd. Logische Elementarlehre. Halle: Niemeyer. 10 M.
FISCHER, P., et D. P. CHELERT. Expéditions scientifiques du Travailleur et du Talisman 1880 à 1883. Brachiopodes. Paris: Masson. 20 fr.
JAECKEL, A. J. Systematische Uebersicht der Vögel Bayerns. Hrg. v. R. Blasius. München: Oldenbourg. 10 M.
KRAEPELIN, K. Revision der Skorpione. I. Die Familie der Androctonidae. Hamburg: Gräfe. 5 M.
WASMANN, E. Die zusammengesetzten Nester u. gemischten Kolonien der Ameisen. Münster: Aschenorff. 4 M.

PHILOLOGY, ETC.

- HORATI FLACCI, Q. sermonum et epistularum libri. Mit Anmerkgn. v. L. Mueller. 1. Thl. Satiren. Leipzig: Freytag. 8 M.
JOHANSSON, K. F. Beiträge zur griechischen Sprachkunde. Upsala: Lundström. 6 M.
MARINSON, e. altfranzösisches. aus e. Pariser Handschrift d. 13. Jahrh. zum ersten Mal hrg. v. H. Andresen. Halle: Niemeyer. 1 M. 20 Pf.
REICHENBERGER, S. Die Entwicklung d. metonymischen Gebrauchs v. Götternamen in der griechischen Poesie bis zum Ende d. alexandrinischen Zeitalters. Karlsruhe: Braun. 2 M. 40 Pf.
SAGA-BIBLIOTHEK, altnordische, hrg. v. G. Cederschield, H. Geiring u. E. Mogk. 1. Hft. Halle: Niemeyer. 1 M. 60 Pf.

CORRESPONDENCE.

NOTES ON HERO[N]DAS.

Trinity College, Dublin: Oct. 25, 1891.

- I. 17. [ἀπερρε] καὶ μὴ κ.τ.λ.
I. 35. [θεὰ τέρει]ναι καλλονήν.
I. 41. οἶκον πρὸς ἄλλον.
I. 64. κάλ' οἶα πράξεις ἦδ' [ἐπιστολῇ λέξει].
I. 74-81.

σὺ δ' αὖτις ἐξ με μηδὲ ἔν, φίλην, τοῖον φέρουσα χῶρει· μῦθον δὲ μεμνηναῖς πρέπει γυναιξὶ ταῖς νέαις ἀπάγγελλε τὴν Πυθῶν δὲ Μη-ρίχην ἔα θάλλειν τὸν οἶφρον· οὐ γὰρ ἐνγελεῖ τις ἐς Μάνδριν. ἀλλ' οὐχὶ τοῦτων, φασί, τῶν λόγων Γύλλαις δείται. Θρήσσα, τὴν μελαινίδ' ἐκτριφον [χ]έκ[τ]ημό[ρ]ου [τ]ρείς, [εἰ]τ' εἰ[φ]υσσον] ἀκρήτον καὶ ἄδωρ, ἐπιστάξασα δὸς πειν.

χέκτημόρου is due to Mr. Nicholson. I take it to mean wine-glasses or cups, and μελαινίς to be a decanter of some sort. It is literally a shell-fish. Cf. cum bibitur concha.

II. 3. τὴν νῦν. Read τὴν ναῦν. Thales was a wealthy corn-merchant and owned a ship. Cf. v. 59.

II. 4. ἐγὼ δ' ἐμ[α]υ]ς ἄρτους. Perhaps ἐγὼ δὲ μῦς ἄρτους: scil. πρῶγω "while I am like a mouse nibbling at loaves," i.e., living from hand to mouth, a proverbial expression.

II. 74, 80. Read: ἔλας σὺ μὲν ἴσως Μυρτάλης, οὐδὲν δειδν, ἐγὼ δὲ πυρῶν· ταῦτα δὸς ἐκεῖν' ἔξεις.

"You love my Myrtale, and no wonder: I love your wheat [Thales was a wealthy wheat merchant, see v. 19]: let us then make an exchange." There can, I think, be no doubt as to the reading.

III. 23. Kenyon. ἢ τίσω ζῶν; "or am I to pay my life."

IV. 25. αὐτῇ. Read certainly αὐτῆ vocative.

IV. 94, 95: πρὸσδος· ἢ γὰρ ἱροῖσιν μείων ἀμορτήσῃ ἐγγίης τρίτης μοίρης.

"Give more; otherwise, being short in your dues, you will miss a third part of health." Cf. μεταγωγείν. III. 81 will defend the elision or erasis.

V. 1 and 15. Γάστρων. I think this should be printed with a small initial. γάστρων is "fat-paunch," a term of abuse, not a proper name. The man's name was really Davus, v. 68: the meaning of which verse seems to be: "Let Davus meet with the retribution of a mouse" referring to the proverb κατὰ μῦθε δλεθρον: cf. "confossio rem soricina naenia" in the Bacchides of Plautus.

V. 4. οραρχα. This does not seem to give sense. I should like to know from Mr. Kenyon if the ductus is consistent with ἀραρχα: "I have taken Amphytaea for my wife."

V. 18. φερῖς οὐ] φῶρ εἰς σὺ.

V. 59. ἐμα τοῦτις] μὰ τὸν, τοῦτους.

V. 77. Read οὐ τὴν τύραννον. "No, by the Queen"; probably a traditional oath in Cos, which may have come down from the days of Artemisia, Queen of Caria.

V. 85. ἔξειε τὸτ' ἀμ[ε]λ[ε]τ[ή]νδ] ἐορτὴν ἐξ ἐορτῆς. This is one of Mr. Hicks's brilliant emendations, the bracketed letters not being written or else illegible. I should like, however, to suggest that γαμήλια or γαμηλίην might be worked in. Perhaps:

ἔξετε γαμήλι' εἴτ' ἐορτὴν ἐξ ἐορτῆς. The bride seems to me to be Amphytaea, not Cydilla.

VI. 10. στ εσ τι]. Read στ' ἔστι scil. λαμπρός. "When I have had the trouble of brightening it myself." Acknowledging the probability of Ellis's Ἐδάλαστρι, I yet think that the latter part of the verse may have run:

Ἰλαστρα θυέ μου ταύτη.

"Offer a thanksgiving to Metro for appeasing me." Ἰλαστρα might be formed from Ἰλάσκομαι. Cf. Ἰλαστήριον, Ἰλημι.

VI. 68. μανη might be inserted in the gap. VII. 37. φέλασσε κήσας or κλάσας.

A. PALMER.

Castle Howard, Yorkshire: Oct. 23, 1891.

I. 7, 8. Perhaps the text should be thus assigned: Μετρίχη (to Threissa). κάλει τις ἐστ. (= Call out who it is).

Threissa (to Metriche). Γυλλίς, ἄμμα Γυλλίς. Μετρίχη. σπρίφον τ', &c.

19, 20. Mr. Rutherford's punctuation makes this passage hard to translate. It reads more easily thus:

οἴλαινε· ταῦτα τῆς νεωτέρης ὑμῖν πρῶστειν· ἀλλ' οὐ τοῦτο μὴ σέ θερμήνην.

(= Mock away! That is an advantage you young people have: but this mocking will certainly not give you much excitement.)

34, eq. Perhaps this reads best without any break at ἔρμησαν:

οἶα πρὸς Πάριν καθ' ἔρμησαν πάλαι κριθῆναι καλλονῆν· λάθοιμ' αὐτὰς λέγουσ' ὀκυλήν, &c.

(= Went once long ago to Paris to be judged in beauty. May I escape their vengeance if I say what a fine spirit you have to sit warming your chair, &c.)

55. Probably should be read:

κινέων, ἔδικτος, καὶ Κυθηρῆς σφριγᾶ. σφριγᾶ=πληρῆς ἐστι. Hesychius. (= He is new to love and full of passion). Κυθηρῆ is evidently the form given in the MS.

57. Possibly the clue to the right reading here is also given by Hesychius:

Ἐπικιχράδας ὄως καρδίην ἀνεσπρήθη.

In Cos, which is probably the scene of this poem, Zeus, who is here taken as a type of passion, was called Epikichradas (= with his heart frenzied like Zeus).

87. An alternative to Mr. Rutherford's

οὐ πεπράσκει τις

is οὐ πεπώκας σὺ.

II. 73. The line contains local colouring to which we have no clue:

Ἔσπερ φιλόβρις ἐν Σάμφ κοτ' ὁ Βρέγχος,

was possibly the original, though who Breuchos was must remain a secret.

III. 19. A proper name seems to have dropped out of the fourth foot. Perhaps Ἡράκλεις, suggested by the context on gambling:

αἱ δόρακες δὲ, καὶ Ἡράκλεις τε καὶ Ἄπολλον.

49. ἴδοντας certainly makes the best sense. The neighbours, knowing from whom they can claim compensation, do not trouble to stop Cottalos at his pranks.

64. Perhaps ἀστραβῆς ὄκωσπερ οἶδα (=yes, as steadfastly as I know how to). Or Cottalos may as yet be impudent and say ἐς τραυλὸν ὡς πρᾶγμ' οἶδα (=counters! yes, you know how jolly they are). τραυλὸν=ἦδύ, Hesychius.

66, 67, 68. The remarkable alliteration on κ is to be noticed, as a sign of Lampriscus's rising anger.

69. πεδητὰς (hinderers) is better than πεδήτας (Rutherford).

76. The meaning, perhaps, is: mice can get into iron as little as this whip make any impression upon you.

96. Very possibly we should read

παν τὸ δέρμα δερθέντα.

=with all his hide well tanned. This suits the merciless disposition of the mother.

IV. 68. If the reading is

οὐκὶ ζῶν δοκοῦσιν ἡρμεῖν πάντες,

we might compare Keats's "Ode on a Grecian Urn," stanza iv.

92. The gap should almost certainly be filled up thus: καὶ παισὶ δέουσιν. παισὶ = πλακούντια (flat cakes), Hesychius.

V. 68. The text looks like a corruption of an original

οὗτω καταμυθεῖς ὥστε Δαιδάλου τιμῆ.

(—thus scratched, as a tribute of honour to Daedalus).

VI. 59. (σκούτευσ) φαλακρός, μικκός ἐστ'.

One is forcibly reminded of Plato's

χάλκευ φαλακρός καὶ συμκρός. (R. p. 496.)

VII. 90. Perhaps there is here a play on words, γαλαῖ containing an allusion to the name of the cobbler. Κέρδω also means weasel.

S. E. WINBOLT.

Cambridge: Oct. 24, 1891.

Herondas.

I. 71. μὴ τῆς μετρήσης.

80. εἶτα ὑποχέον (ὑποχεῖν is the technical word opposed to ἐπιχεῖν, which is here replaced by ἐπιστάζαστα).

II. 6. τί μὴ ἴκαλιώ; καὶ τὸν γὰρ ἀξιώ κλαῦσαι.

18. πυροῦς δὲ περὶ τὰς ἐκ Τύρου, τί τῷ δήμῳ μετέδοικε; δωρεὴν γ' ἔρ' (οἱ γὰρ) οὐδ' οὗτος πυροῦς δίδωσ' ἀλήθειαν, οἷτ' ἐγὼ πάλιν κείνην.

III. 93. Ἰσ' ἂν ("it would be quite as easy for you").

VI. 97. Coritto. ὑγίαινε Μητροῦ. μὴ πάλαι μάτην χωρεῖ. ἡμῖν δὲ, φῶρ γὰρ ἐστι.

VII. 23. ἐξηρτίωται.

35. ἀπὸ κερδίων γίνονται.

38. τὰβλα τῆς τέχνης ἡμέων ἔχουσιν ἄλλοι, αὐτὸς δὲ δειλαίην οἰζύν, διόρω τε ποτέων νύκτα χημέρην θαλαπᾶ, οὐδ' ἐστι σίτον ἄχρισ ἐσπερης κάπτειν.

48. τὰς κοχῶνας θλίβουτες (?).

52. ἐστ' ἂν σαφέως πεισθῆτε μὴ λέγειν.

69. εἰ τοῦτο λῆς γάρ, οὐ σε ῥηδίων ψεύσω εὐχέων.

Hypereides.

I. 23. μόνῃ σοὶ οὐκ ἔμελεν ὑπὸ τοῦ δήμου τιμᾶσθαι οὐδέν. διὰ τί; ("why do I say this?") ὅτι, εἰ ἐφρονεῖ' ἡμέης.

39. ἤδη καὶ.

100. πολλῆς ἀνοίας.

F. D.

Trinity College, Oxford: Oct. 30, 1891.

IV. 36. τὸν Βαγάλης γὰρ τοῦτον οὐχ ὄρξς, Κυρνοῦ, ὄκως β. β . . . , ἀνδρίαντα τῆς μύττεω.

None of the suggested emendations of the second line seem to give a good sense, or to correspond with the five letters indicated as missing. As β and δ do not seem very different when roughly written in the MS. (v. c., pl. i., col. i., ll. 14 and 18), I should like to substitute a δ for the second β, and read ὥσπερ βαδίζονθ—"the statue seems almost to be walking."

F. W. HALL.

"TALLYHO!"

Paris: Oct. 10, 1891.

The quotation from Sir Walter Scott, which Mr. Puget Toynbee supplies (and which I only saw to-day) was, I now find, used (and misused) by Littré under *T'aiant*, as follows:—

"W. Scott, *Waverley*, *Append. to a general preface*, ii. dit.: a loud *taiant*, et en note: *tailliers-hors*, et en phrase moderne: *tally-ho!*"

"*Estce que taiant*," added Littré, "*viendrait de tailler*?"—thus throwing up the sponge in the first round; for "*tailliers-hors*" (apart

from some possible lost context) is mere gibberish, with all due worship to the Wizard of the North, and to Littré also.

However, we may score up their joint admission that tally-ho seemed to come from *tayaut*.

Hunting the word somewhat further, I find that Mouchet, who made a considerable collection of books on hunting written before 1400, considered "le Dit de la Chace don Cerf" the earliest in that kind in the vulgar tongue; so that we have the oldest authority making for *taho*. Next to that (said Mouchet) came "le Livre du Roy Modus" (about 1322 to 1327). In Hardouin's "Trésor de Venerie (1394), I now find (line 1215) a curious form:

Et leur doit dire fort et haut:
Ta ha, thalaut, thalaut.

and again (line 1485):

Et doit crier tout à estau:
Ha ha ha thalaut thalaut.

I cannot answer for the correctness of these, taken from a faulty first publication (at Metz, 1856); and, in fact, "crier" is my correction from the *crier* of that edition.

Pairault does not give these; but from Gaston de Foix (called Phoebus) he does print "*sa! sa! taho! taho!*" which is our earlier *taho*, and (as may be conjectured) our *ta* also, but disfigured into *sa*, just as Jubinal mauled it into *ra* in "la Chace don Cerf."

From C. L. Gauchet, Pairault cites a form of cry: *thau*, which may be a misprint; from Du Fouilloux he gives *tya hillaud* (which reminds of our view-hollow); and finally he records from Le Verrier de la Conterie the form *taiant*.

All this was unknown to Littré, who went no further back than Molière's "Les Fâcheux" (1661) for his *taiant*.

To sum up, there seems to be nothing here that discredits my conjecture that the *taho* of the earliest known piece of sporting literature in the vulgar French tongue was the direct ancestor, some seven centuries ago, of *tayaut* and of *tallyho*.

JOHN O'NEILL.

"LOCULI"

Rugby: Oct. 31, 1891.

In your notice to-day of my little book *Loculi* (Percival), the reviewer asks "Can stories 86 and 146 be called 'really Latin' (Pref., p. 5)?"

I will not venture to answer for 86, which I wrote myself. But I think 146 must be "really Latin," as it is taken—with only a very few most trifling simplifications, e.g., *nemo* for *neque . . . quisquam*, *laudem* for *præconium*, and the like—straight from Cicero (*pro Archia P.*, c. 20 and c. 24).

F. D. MORICE.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Nov. 8, 4 p.m. Sunday Lecture Society: "The Personal Life of Shakspeare," by Mr. W. E. Church.

4 p.m. South Place Institute: "Costa Rica; The Happy Valley," by Major Martin A. S. Hume.

7.30 p.m. Ethical: "Corruptions in the State," by Mr. H. S. Cohen.

MONDAY, Nov. 9, 8 p.m. Royal Academy: Demonstration, "The Trunk," III., by Prof. W. Anderson.

8.30 p.m. Library Association: "A Card-charging System for Lending Libraries," by Mr. J. H. Quinn; "The Municipal Libraries of Paris," by Mr. E. M. Borrajo.

TUESDAY, Nov. 10, 8 p.m. Civil Engineers: Presidential Address, by Mr. George Berkley; Presentation of Medals, &c.

8 p.m. Colonial Institute: "The Malay Peninsula: Its Resources and Prospects," by Mr. W. E. Maxwell.

8.30 p.m. Geographical: "Recent Journey through the Trans-Salween Shan States to Tong-King," by Lord Lamington.

WEDNESDAY, Nov. 11, 8 p.m. Geological: "Dacrytharium *ocimum* from the Isle of Wight and Quercy," by Mr. R. Lydekker; "Supplementary Remarks on Glen Roy," by Mr. T. F. Jamieson.

THURSDAY, Nov. 12, 8 p.m. Royal Academy: Demonstration, "The Lower Extremity," I., by Prof. W. Anderson.

8 p.m. Mathematical: "The Classification of Binodal Quartic Curves," by W. H. M. Jeffery; "Selective and Metallic Reflection," by Mr. A. B. Basset; "A Class of Automorphic Functions," by Prof. W. Burnside; "The Contacts of Systems of Circles," by Mr. A. Larmor; "A Certain Identity," by Prof. G. B. Mathews; "Finding the G Points of a given Circle with respect to a given Triangle of Reference," by Mr. J. Griffiths.

8 p.m. Electrical Engineers: "The Standard Volt and Ampere Meter used at the Ferry Works, Thames Ditton," by Capt. H. R. Sankey and Mr. F. Y. Anderson.

FRIDAY, Nov. 13, 7.30 p.m. Ruskin Society: "The Poems of Mr. Ruskin," by Mr. W. Marwick.

7.30 p.m. Civil Engineers: Students' Meeting, "The Works on the Barking and Pitsea Extension Railway," by Mr. H. E. Stilgoe; "Rail-Pile Bridges in Ceylon," by Mr. H. Buckraill.

8 p.m. New Shakspeare: "Measure for Measure," by Mr. W. Poel.

SATURDAY, Nov. 14, 3.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

A HISTORY OF BYZANTINE LITERATURE.

Geschichte der Byzantinischen Litteratur. Von Dr. Karl Krumbacher. (Munich.)

A HISTORY of Byzantine literature has long been a desideratum, and the present volume admirably supplies the want. Dr. Krumbacher presents us with a complete survey of this vast field of study, which covers the entire period of nine centuries that intervene between the age of Justinian and the capture of Constantinople by the Turks, and includes most of the subjects that fall under the head of literature. His choice of the sixth century as his starting-point in the investigation was determined by circumstances external to himself. For his own part, he would date the commencement of Byzantine literature from the same period which Finlay and others have fixed on for the beginning of the Byzantine empire—the end of the seventh, or the early part of the eighth, century, when the administration of the state was modified in various ways, and both the population and the language were subjected to numerous changes; but he found himself obliged to go back to the earlier date, because Dr. Christ, who has written the history of classical Greek literature for Dr. Iwan Müller's *Handbuch der klassischen Altertumswissenschaft*, to which series the present volume also belongs, did not bring his work down later than Justinian's time. It will be a surprise to many readers to discover how extensive and how varied this literature is, comprising as it does—to mention only the chief heads—history, philosophy, rhetoric, philology in the widest sense of the term, the study of antiquity, poetry—both sacred and profane—and prose romances. Whatever its faults may be, no true student can deny its importance, especially when we regard it as a whole, which we learn to do from the present work: we thus perceive its continuous development, and the relation that one part bears to another. The neglect with which Byzantine literature has until lately been treated, has arisen from its being estimated from the standpoint of classical Greek literature, for in consequence of this it has been stigmatised as feeble and degenerate. To estimate it rightly, it should be compared with the literary productions of the middle ages in Western Europe, by which process its superiority is at once perceived. In tracing the history of this litera-

ture, Dr. Krumbacher has acted wisely in not treating his subject under centuries or periods, with a general survey of the productions of each, but in taking the different branches of study one by one, and tracing them in their development or decline from their earliest to their latest stage. The thoroughness with which this difficult and laborious task has been accomplished, and the sound judgment shown in the criticism of the different writers, deserve the highest commendation; while the clearness of Dr. Krumbacher's method, and the liveliness of his style, impart an interest to what might otherwise be a ponderous subject. Not the least valuable part of the work consists in the elaborate apparatus of authorities and sources of information, which is appended to each section. The author tells us that he devoted six months to ransacking the back numbers of all the periodicals of Europe—philological, archaeological, theological, and historical—which have been published during a period extending from fifteen to thirty years from the present date, in order to discover contributions to the study of his subject. The results of this are placed before the reader in the most instructive manner; for the authorities are not merely named, but the exact points on which they throw light are indicated, and an estimate of their merit is frequently appended. These summaries by themselves form an admirable repertory of information for the special student.

It is not easy within a limited space to give an account of so comprehensive a book as this, but we will endeavour to describe the manner in which some of its various branches have been treated. To the historical writers the first place is by right accorded, and they are dealt with in separate groups according as they were historians or annalists; that is, according as, on the one hand, they recorded contemporary events and other facts about which they could obtain evidence at first hand, and wrote with a certain conception of history as a work of art, requiring care and completeness, or, on the other, summarised the history of the world in the form of a chronicle, for the benefit of a half-educated public and in popular language. The latter of these two classes exercised by far the more extensive influence at the time when they wrote, while to us they are chiefly of value from the extracts that they give, or the information that they have derived, from earlier authors. Dr. Krumbacher tells us what is known of each writer, and, after giving an account of the contents of his work, estimates his capacity, fairness, and acquaintance with the facts which he narrates, and compares his style with that of other historians. By bringing to light in this manner the individuality of the several authors, he disproves the existence of that uniformity in style and treatment which has often been imputed to them. Much had, no doubt, been accomplished in this direction for particular historians by other scholars in separate treatises and in magazine articles. The merit of the present work consists in its bringing all this criticism to a

focus, and so enabling us to form a general estimate of these authorities. The importance of this portion of the literature will be increasingly felt, in proportion as the greatness of the part which was played by the Byzantine empire in the history of the world is more fully recognised; but, in addition to this, the subsidiary aid which these historical treatises furnish to other branches of study can hardly be overrated. A marked proof of their value in furthering the science of geography has recently been afforded by Prof. Ramsay's great work, *The Historical Geography of Asia Minor*, the discoveries contained in which are based in no slight degree on facts and intimations derived from that source. We may remark, in passing, that the great need of a new edition of the Byzantine historians is strongly impressed on us by the condemnatory language in which Dr. Krumbacher speaks of the Bonn edition, especially in respect of the almost complete neglect of the revision of the text which those who took part in it displayed.

The sections of the work which are devoted to Byzantine philological literature and its representatives are of especial interest. Here we find a full account of the studies of that extraordinary genius, the Patriarch Photius—a man whose attainments would have been conspicuous in any age, but who, appearing suddenly, as he does, at the end of the darkest period of the middle ages, the seventh and eighth centuries, is altogether a literary phenomenon. Not only were his mental activity and the extent of his researches prodigious—we hear of him as studying whole nights, and collecting books from every quarter—but he was not less distinguished by the acuteness of his criticism and the independence and clearness of his judgment. His productiveness as a writer and his enthusiasm as a teacher were equally remarkable, and his house became the resort of enquiring students. There are interesting sketches also of Michael Psellus, the "prince of philosophers" in the eleventh century, who, notwithstanding marked faults of character, was the first literary man of his time, and ushered in the revival of letters which took place under the Comneni; and of Eustathius, who combined the pursuit of scholarship with activity in other directions, for he was eminent as a politician and a reformer of the Church, and both his philanthropy and his capacity for meeting an emergency were proved at the time of the capture of Thessalonica, of which city he was archbishop, by the invading Normans. Very valuable also is the information which Dr. Krumbacher gives concerning the dictionaries of the Byzantine period, such as those of Suidas and the various Etymologica; in the case of the former of these the discussion of the sources which were used in its compilation is conspicuously thorough. It may be a consolation to scholars to learn that he doubts whether the Byzantines from the ninth century onwards possessed more of the classics than we do at the present day.

In treating of the subject of Byzantine poetry the author commences by quoting the judgment of Bernhardt, that "the Byzantines had no acquaintance with poetry in the proper sense of the term, and it never

existed among them." The explanation of this harsh criticism, which he undertakes to refute, lies, he says, in the fact that the real Byzantine poetry has been almost entirely discovered, or at least revealed to the literary world, since Bernhardt wrote. Of this, in its two branches of Christian hymnology and popular poetry in the vulgar tongue, an ample account is given in the present work. Dr. Krumbacher has an especial right to speak on the former of these, the sacred poetry of the Byzantines, because he has made it a subject of careful study; and we learn from the present work that he is engaged in editing the hitherto unpublished hymns, which he has copied from a MS. in the library at Patmos, by Romanus, whom he regards as the greatest master of this species of composition. That the hymnology of the Eastern Church deserves the praise which Dr. Krumbacher bestows on it, and may claim a distinguished place in literature, few persons will deny who are acquainted with the specimens contained in Christ and Parankas' selection; and the metrical, or rather rhythmical, principles by which these poems are regulated deserve the serious attention of students. The clear exposition of these principles which is here given is all the more valuable, because of the great differences of opinion concerning them that existed until lately, and are only now giving way to the true explanation, which was originally propounded by Pitra. It is, to say the least, an important chapter in the history of the poetic art; and along with the discussion of it will be found an interesting sketch of acrostich verse-writing, which was generally employed by the Byzantines to give the name of the writer of a poem, and thus possesses an historic value.

The other branch of Byzantine poetry, that which was composed in the vulgar tongue, is also very completely dealt with in the present volume. Dr. Krumbacher's summary of the subject is all the more valuable, because, though numerous poems or groups of poems of this class have been carefully edited, no account of them as a whole has yet appeared. Here we find analyses of the various poems, estimates of their merits, accounts of the different forms, original or expanded, in which they are found, discussions of their probable dates, where these are not certainly known, and notices of the principal criticisms that have been passed on them. The relation of these Greek romances to Western poems on similar subjects had already been elaborately discussed by M. Gidel in his *Études sur la Littérature grecque moderne*; but this writer, in Dr. Krumbacher's opinion, has over-estimated the influence of French prototypes in their formation. Foremost among the metrical tales of native growth is the mediæval epic of Digenes Akritas, which resembles in its general features, though it is totally unconnected with, the stories of Roland and of the Cid. The hero of this, whose history falls in the middle of the tenth century, is called Digenes because of his parentage, as being the son of a Mahometan father and a Greek mother; and Akritas from his exploits in defending the boundaries of the

empire towards the south-east, in the region of Cappadocia and the neighbourhood of the Euphrates. An especial interest attaches to this story because of its extraordinarily wide circulation among Slavonic and other races, and because fragments of it are found in many of the ballads of the Greek peasantry at the present day. Others of these metrical romances turn either on characters and events in earlier Greek history, or on heroes and heroines of Western chivalry, or on incidents arising from the Crusades, in which there is a mixture of Frankish culture with Greek and Oriental life. Discursive as these poems are, they still deserve study as a characteristic product of their time, which must have exercised a considerable influence on the popular mind.

Enough has now been said to give the reader some idea of the wide field over which Dr. Krumbacher's volume ranges. It will be found to be a mine of information, both by persons who wish to study the subject as a whole, and by those who are in search of materials to illustrate other branches of knowledge.

H. F. TOZER.

CORRESPONDENCE.

SANSKRIT "AS'VA" "WATER."

Indian Institute, Oxford: Oct. 15, 1891.

Since Skt. *as'va* (Iran. *aspa*) is the equivalent of Lat. *equus*, Goth. *aikva*, O. Sax. *chu-*, the equivalent of Lat. *agna*, Goth. *ahva*, O. Sax. *aha* must be Skt. *as'vā* (Iran. *aspa*). The evidence for the existence of the two latter words is as follows:

1. Certain Sanskrit names of rivers contain the word *as'vā*, (*as'va*) evidently meaning "water, river"—e.g., *As'va-vati* (*cf.* *Saras-vati*), *As'va-vati As'va-nadi* (a redundant form), *As'va-parvā* (*cf.* *parvasā*, "N. pr. verschiedener Flüsse," P.W., s.v.), *As'va-rathā* (*ratha* occurs in the names of several rivers—e.g., *rathacitrā*, *ratha-prā*, &c.), *As'va-sakrit* (where *sak-* is possibly a transposition of *kas-*, *cf.* *saka* for *kasā*, "water," P.W., s.v.). Further, *As'vā-vati* occurs in the Rig Veda (x. 97. 7) as the name of a medicinal herb, and no doubt means the "watery" or juicy plant *par excellence*. Roth (Geldner u. Kaegi, 70 Lieder d. R.V., p. 174, note 3) suggests *apūvatim* as the correct reading; but there is no necessity for altering the received text, if *as'vā* is taken in the sense of "water."

2. Greek forms of Persian names of rivers show the corresponding form *asp* (Iran. *aspa*) e.g., *Hyd-asp-ēs* (*Bid-asp-ēs*), *Zari-asp-ēs*, *Cho-asp-ēs*, **Ari-asp-ēs* (?), *Eu-asp-la*. In tracing the connexion between the Sanskrit river-name *Vitastā* and the Greek form *Hydaspes*, it should be noticed that the first change in the name was made by the Persians—viz., **Vitaspa* (on the model of river-names in *-aspa*), and this the Greeks further altered to *Bidaspes*, *Hydaspes*.

It would, of course, be possible to extend this list, but I have quoted only those instances where there appears to be some degree of certainty as to etymology.

E. SIBREE.

PHILOLOGY NOTES.

BABU HARAPRASAD SASTRI, of Calcutta, has issued in pamphlet form a paper which he read before the Cumbuliatola Reading Club upon "The Vernacular Literature of Bengal before the Introduction of English Education." It

appears that the study of early Bengali literature received a stimulus from an address delivered by Sir W. W. Hunter some little while ago to the Calcutta University. Much more of it has been found to exist in MS. than might have been expected; and several works have been printed. The most interesting feature about it—which it shares, indeed, with the vernacular literature of other parts of India—is that it is closely associated with religious sectarianism, and that it represents a reaction against the exclusive devotion of the Brahmans to Sanskrit. Chaitanya, the great religious reformer of the first half of the sixteenth century, and the founder of the Vaishnav (Boishtob) sect, is the source, directly or indirectly, of the greater part of early Bengali literature, his life and teaching being the subject of numerous biographies. Some information may be learnt from these about topography; but of historical works proper there seems to be no trace.

We hope that a translator may be found for an able little book on the "Relations between Grammar and Logic" (*Raporturile între Gramatică și Logică*), which has just been published by Prof. Lazar Săineanu at Bucharest (Socecu & Co.). It is very lucidly and methodically written, and the author is well acquainted with the latest results of linguistic science. His remarks on the theory of stratification in language are especially suggestive. The second part of the book is occupied with an admirable sketch of the nature and growth of the various parts of speech, illustrated from numerous families of language; and the work is furnished with an excellent index. It may be regarded as one more proof of an increasing interest in the study of the psychological side of language, and of a reaction against a too exclusive devotion to Indo-European phonology.

MEETINGS OF SOCIETIES.

HELLENIC SOCIETY.—(Monday, Oct. 19.)

PROF. JEMM, president, in the chair.—Mr. Penrose read a paper on the "Old Hecatompedon at Athens," designed to show, on carefully worked-out architectural evidence, that this earlier temple occupied the same site as the later Parthenon, and that to it, and not, as Dr. Dörpfeld maintains, to the archaic temple which stood between the Parthenon and the Erechtheum, belonged the drums and other architectural fragments which have been built into the north wall of the Acropolis. Mr. Penrose further thought it probable that the very remarkable groups of archaic sculpture which were found on the Acropolis a few years ago had occupied the pediments of the Hecatompedon on his theory of restoration. The paper, which was illustrated with plans and diagrams, will appear in the next number of the *Journal of Hellenic Studies*.—Mr. Louis Dyer read a paper, also illustrated by numerous diagrams, upon the Vitruvian account of the Greek stage, in which he laid special stress upon the edition of the text published in the sixteenth century by Fra Giocondo, who was not only a learned antiquary and scholar, but also an architect of great eminence. Mr. Dyer maintained that more was to be learned as to the real meaning of Vitruvius from the work of this mediaeval editor than from most of the treatises and editions of modern scholars, especially in Germany, who lacked any practical acquaintance with architectural principles.

NEW SHAKSPEARE SOCIETY.—(Friday, Oct. 23.)

DR. FURNIVALL, director, in the chair.—Mr. P. Z. Round read two papers: (I.) "Analogues of the Thaisa Story in 'Pericles.'" (1) The "Historia del rey Canamor y del infante Turian su hijo," published at Seville in 1528, tells how Turian was sailing home with the Princess Floreta, whom he had carried off by stealth from the castle where she was kept in guard, when a great storm over-

took them. The ship-master counselled that Floreta must be thrown overboard: at last, however, she was landed on a desolate island, and found shelter there with a solitary nun. Turian, cutting himself off from his fellow adventurers, sailed again and recovered Floreta. The carrying-off belongs to a class of tales such as the wooing of Hild for Iagen in the "Lay of Gudrun," or "Faithful John" in Grimm's folk-tales. The rest of Floreta's story K. Hofmann makes out to be a derivative, like Pericles, of the story of Apollonius; but the combination has resulted in a confusion of motive. A storm may demand a human victim either (a) arbitrarily, as in "Hysmine and Hysminias" of Eustathius or "Thorkill's Voyage" of Saxo, or (b) for wrong-doing, as in the ballad of Brown Robyn's Confession (see the analogues quoted by Prof. Child). In Jourdain de Blaivies, a mediaeval adaptation of Apollonius, there is a similar confusion: the reason given for the casting-away of Oriabel after child-birth is that the sea will not endure a person who is wounded or injured: but the lady herself, like Floreta and the seamen, believes her sin raised the storm. (2) Bonnie Annie in the ballad (Child, No. 24), having fallen in child-birth in a storm, is, by the captain's direction, thrown overboard. She seems to have been chosen by lot, but the incident may have been merely parasitic. The rejection of the adventures before Apollonius (=Pericles) comes to the land where he wins his bride is common to each of these stories, and suggests that the tale originally did not possess the former part. (II.) "The Lear-story in Celtic Mythology." Creiddylad or Creundilad, says Prof. Rhys, was daughter to King Lludd of the Silver Hand, whose equivalent in Irish is Neada of the Silver Hand, king of the tribes of the goddess Danu. The name in its earliest form is Nodens, who is found, from inscriptions, to have been the god of the Romano-British temple at Lydney. Creiddylad, beloved by Gwyn ab Nudd and Gwythur ab Greiddawl (representatives of darkness and the sun), who yearly fight for her hand, is a Persephone, spending her time alternately with the dark and bright deities. Nuada, disabled in fighting the Fir Bolg, had to give up the kingship; Lludd, in Welsh story, is one of the Paramount Prisoners of the Isle of Britain; and Merddin or Merlin Emrys, who is another impersonation of the same deity, has to go into the Glass House in Bardsey, or is imprisoned in a sepulchre or enchanted cloud. The legend embodies the myth that the god of light lies helpless or dethroned during the winter season. Sometimes the captivity of Lludd is told not of him but of the sea-god Llyr, a confusion into which Geoffrey of Monmouth fell. Creiddylad, in Welsh legend, is called the loyal maiden, the noblest maiden of the three isles; but, from the relation in Rhys's Celtic Heathendom, it would seem that Geoffrey alone preserves the tale of Cordeilla's rejection, the ingratitude of the other sisters, and the restoration of Leir by Cordeilla's assistance. The paper was intended only to state Prof. Rhys's conclusions.

ENGLISH GOETHE SOCIETY.—(Monday, Oct. 26.)

ALFRED NUTT, Esq., in the chair.—Mr. R. G. Alford read a paper on "English Critics of Goethe." He pointed out that Goethe began to be criticised in England at an earlier date than was commonly supposed, as far back, indeed, as the year 1790, when William Taylor, of Norwich, whose name was now almost forgotten, commenced writing articles on Goethe in the *Monthly Review*. At a later date *Blackwood's*, under Lockhart and Wilson, did much to clear away the misrepresentations contained in Jeffrey's articles in the *Edinburgh*. When Carlyle appeared on the scene he encountered considerable opposition in his championship of Goethe, notably from De Quincey in the *London Magazine*. Quotations from several reviews now forgotten caused some amusement at the ignorance and prejudice they exhibited. Carlyle formed his own theory of Goethe, and got many to share it; but it could not be final, nor did he think it could.—A discussion followed, in which Mr. Nutt, Dr. Oswald, and Mr. Kirby took part. Mr. Nutt remarked that it was curious to notice the Tory *Blackwood's* showing a greater readiness to recognise new lights in literature than the Whig *Edinburgh*.

FINE ART.

THE GEOGRAPHY OF ANCIENT EGYPT.
Géographie Ancienne de la Basse-Egypte. Par
Le Vte. Jacques de Rougé. (Paris: Rothschild.)

NEW books on subjects of research may generally be set down as either essential, useful, or pernicious. And there is no doubt that this outline, of 176 pages, will enter among the essentials of all who study Ancient Egypt. The aim of it plainly is stated to be the adjustment of the discoveries made under the Egypt Exploration Fund during recent years, and other recent researches, treated in an impartial view along with the earlier and more literary study of the Delta geography. It is only to be regretted that a fuller study of this region was not carried out, to include all the known sites, beside those of official importance. A Græco-Copto-Arabic list of bishoprics, found by M. Revillout at Oxford, and here published for the first time, gives an original value to this work, and places the author in a better position than that of previous writers. Details would be merely technical, but we may indicate here the main results accepted on important points. Andropolis=*Kharbata* in the new list, to the west of Salamun. The Nikiu-Prosopis question is left unsettled. Tell el-Maskhutah is accepted as being Pithom, and in the Heroopolite nome. Kynopolis in the new list=Bana, south of Abusir, and Leontopolis comes to Saharagit. Târ is fixed to Tanis, in accord with Brugsch; while it is admitted that "the fortress of Târ" is a frontier place, the relation to Sele is not acknowledged. The new list gives Sethron=Bazarut, which it is proposed to fix at Bazartin near Menzaleh. No objection is made to Bouto being at Tell Ferain. Thmuis and Mendes are recognised in the immense double-site of Tmey-el-Amdid. Nebesheh is accepted as Amt of Amt-pelhu; and the eastern worship of Uat is recognised as distinct from that of the nome of Buto. Supt is identified with Saft-el-Henneh; but the Phakusa and Fakus question stands over for further excavations to clear it up. In this subject, as in the history of the arts, the literature, and the ethnology, more excavation is imperatively needed. Money is forthcoming, but excavators are the main trouble to find. Some arrangement for training archaeological terriers and pointers is the first movement now needed towards opening up a wider view. The present volume makes us feel our deficiencies even more than our successes.

W. M. F. P.

CORRESPONDENCE.

AN ANCIENT TOMBSTONE AT INISHOWEN.

London: Oct. 26, 1891.

In the *Proceedings* of the Royal Irish Academy for August, 1891, there is an account (p. 110) of an inscribed tombstone found within the walls of the old church of Clonca. The stone is well preserved. From end to end extends a Latin cross with the upper limb terminating in "serpents' heads"; while the base is beautifully developed into lilies. On the right of the cross is "a double-handed sculptured sword, full sized, with ornamental pommel and recurved guard." Alongside the sword is outlined a *camán* and *naggy*, or the club and ball used in hurley. On the other side of the cross is a carved stem, with a series of ornamental leaves on one side, and corresponding lilies on the other. The decoration is decidedly Gothic-looking, and the letters of the inscription are Gothic Majuscules. Dr. George Sigerson has made out the inscriptions, which are on each of the upper limb of the cross, to be as follows:

FERGUS MAC ALIAN DO RIN IN CLAGH SA,
i.e., Fergus Mac Alian made this stone; and

MAGNUS MAC ORRISTIN IA FO TRI SEO,
i.e., Magnus Mac Orristin of the Isles under this Mound (*trialh*).

This mound covered one of the Norsemen of the Isles; since both of his names are clearly Scandinavian, and the time of his burial was during the period in which the Norsemen held the Sudreyar (Sodor) or South Islands. The name *Magnús* first appears in Norse history as the appellation of Magnús the Good (died 1024), as the "Olafs Saga Helga" (ch. iii.) shows; and it is there derived from Karla-Magnúsi (Charlemagne). From Magnús the Good "the name afterwards spread to all countries in which Norsemen settled" (Icelandic Dict. Cleasby and Vigfusson *sub voce*).

The *Orristin* is for the Norse Thorsteinn, which, following the Celtic *Mac*, loses its initial *Th*. Compare McCorkle and McCorkquodale, which are respectively for McThorkell and McThorketel. The name still occurs in Scotland: the Carse of McOrriston appears in the place-names of Perthshire, and it is probable that the Scotch surname Croston is its modern representative, cf. McIsaac and Kissack, &c. It may also give the key to the Manx "Christian," which has nothing to do with the Norse feminine name Kristin. In the genealogies of the chiefs of the Highland clans we find the name appearing. In that of the McNicols we have (*Collect. de Rebus Albanicis, circa A.D. 1150*) "Eoin Mc Eogan ic (for Vic, genitive of Mac) Eoin ic Nicaíl . . . ic Gillemare ic Seailb, ic Toircill (Thorkell) ic Totin (? Tosti), ic Torstain (Thorsteinn)," &c.

In the "Olafs Saga Tryggvasonar" (*Flateyjarbok*, vol. i. p. 418), a Magnus, son of Thorsteinn, is mentioned. He was grandfather of Bishop Magnus, who died 1149. No particulars of his career are there given; but the probable date of his death—the end of the eleventh or the beginning of the twelfth century—would, perhaps, be a little too early to correspond with the indications furnished by the lettering and ornaments on the tombstone. I can find no record of another Magnus, son of Thorstain, in the *Corpus Poeticum Boreale* or in the "Sturlunga Saga." Perhaps some of your readers may be able to throw further light upon this Norse sea-rover, whose "exquisite and unique monument" on the lonely promontory of Inishowen points him out as a Jarl of some distinction.

EDMUND McCLURE.

P.S.—Magnus Barfod, King of Norway, was slain in Ulster in 1103, but he was son of Olaf.

THE IRQANAT OF SHALMANESER II.

Weston-super-Mare: Oct. 9, 1891.

In the monolith inscription of Shalmaneser II., among the contingents of the Syrian alliance, we find the men of Irqanat to the number of 10,000, with ten chariots (*Records of the Past*, New Series, vol. iv. p. 70), in the array at the great battle of Qarqar.

I have often wondered where we should find Irqanat; for I cannot think it is Arqa, which occurs elsewhere under its proper name, although it is true that the next name is Arvad, the second after that Siana, which I take for Sahiun in the mountains eastward of Arvad, and the intermediate name is Usanat, which may be Uzanieh, south of Sahiun, rather than Us'û far away—"not far from Acre"—for just before we read of troops from Egypt, from Qûc, from Israel, Hamath, and Damascus.

It had occurred to me that possibly Irqanat may be Urganah, west of Antioch (Ourganah, *Rey*); but the other day, in reading over some notes of my friend Dr. Gwyther's interesting journey to M'arash, I came on a name which startled me as being identical with Irqanat—namely, Yargonat (as he spells it). I wrote to Dr. Gwyther for more information, which he has kindly supplied.

Yargonat is about five hours from Missis, and eight hours from Osmanieh (a town at the foot of the Amanus mountains, just at the point where the road leads up to the Devrishli pass—the same that still higher up is known as the Bagtché pass). Yargonat is on the great plain, so fruitful and abundantly watered by the river Jeihan and its tributaries, and dotted with artificial mounds. "I saw no mound adjacent to the modern village," writes Dr. Gwyther, "nor did I hear of any ruins or antiquities having been discovered thereabouts; but that probably, is because they have not yet been looked for." Dr. Gwyther was impressed with the feeling that the ancient inhabitants of that great and fertile Kilikian plain must have played no unimportant part in history.

Now looking at this region with regard to Assyrian lore, we see that on passing through the Amanus range (modern Giaour Dagh) at the Bagtsché pass, on the east side we should come on the very place that the German explorers have identified with the Sama'la of the Annals (see my letter in the ACADEMY of September 26, p. 266)—namely, Senjerli; and if the Yargonat of the plain to the west be Irqanat, it would either have been subject to the kingdom of Qûc or contiguous to it on the north. I leave this suggestion in the hands of Assyriologists and explorers, and shall be very glad to know whether it has any value. At all events it seems to me worth placing on record.

HENRY GEORGE TOMKINS.

THE CHESTER PIGS OF LEAD.

Lancing College, Shoreham: Nov. 2, 1891.

In the last number of the ACADEMY (p. 390) Prof. Rhys prints his view of two pigs of Roman lead found at Chester (*C. I. L.* vii. 1204; *Ephem.* vii. 1121). Instead of DECEANGI he reads DECEANGI, and connects this with Tegeingl, the district between Cheshire and the Clwyd. This district contains Roman lead workings, and Prof. Rhys conjectures for it an ancient name *Deceanglia*.

I do not like to contradict Prof. Rhys; but I must confess that, when I overhauled the two pigs to discover the L, I could only see an I. There is on each pig one or two marks which might be traces of a worn L—in one case much less probably than in the other. But there are similar marks elsewhere on the surfaces. As it stands, each letter is an I. It may have been L; but before we can say that it was, we must find another pig with L, or prove that *Deceanglia* is a true and proper form, while *Deceangi* and *Ceangi* are impossible. In his *Celtic Britain* (ed. i. p. 287) Prof. Rhys seems to take no objection to the latter forms, and suggests that *Deceangi* is connected with Tegeingl, as if the L were due to some other cause.

Meanwhile, the older DECEANGI is capable of interpretation. *De Ceangi* (s), the usual interpretation, is quite defensible. We have *de Britanniis* on another pig (*C. I. L.* vii. 1201); and the omission of the s is exactly paralleled by the *De britanni* on gold and silver coins of Claudius (Cohen No. 16 and elsewhere). *Deceangi* in one word, which others prefer, is an easy abbreviation of *Deceangium*. Tacitus (*Ann.* xii. 32) is not conclusive, as Mr. Furneaux points out. The spacing of the letters on the pigs and on other pigs, where the name occurs even more shortly put (DECEA, &c.), does not prove one thing or another. The evidence, finally, which is quoted by some writers (Evans, *British Coins*, p. 493; Vaillant, *Saumon de plomb*)—viz., an inscription EX KIAN or EX CEANGIS—appears to have arisen from a mistaken interpretation of another lead pig (*C. I. L.* vii. 1203), where EXKIAN stands for *ex kalendis Januariis*.

It appears, therefore, that we must wait for further evidence.

F. HAVERFIELD

NOTES ON ART AND ARCHAEOLOGY.

SIR NOEL PATON has just completed a singularly impressive cabinet-sized picture, which derives its subject from the "Vision of the Valley of Dry Bones" of the Prophet Ezekiel. On an upright canvas he has depicted a lonely rocky plain, seen under the livid glare of a fiery sunset. In the foreground, and stretching away into the distance, are strewn the human skeletons, bleached and dry, from which life has long departed; and over them stands the nobly impassioned form of the Prophet, his hands held aloft invoking the potent energy of the heavens—their palms wide open as though to receive the divine gift, when it descends—and his countenance full of such life and vivid inspiration as might well "create a soul beneath the ribs of Death." Though the work, as we have indicated, is small in size, we believe it will rank as one of the most imaginative and successful of the painter's productions. Sir Noel is now engaged upon a large gallery picture, designed for exhibition, and to be engraved: one of those important religious and symbolical subjects that have almost exclusively engaged his brush during recent years.

MESSRS. DOWDESWELL will have on view next week, at their galleries in New Bond-street, Mr. Herbert Schmalz's large painting of "The Return from Calvary," to which reference has before been made in the ACADEMY. There will also be exhibited a series of smaller pictures by the same artist, illustrating a tour in Palestine from Jerusalem to Damascus.

MESSRS. CHAPMAN & HALL announce English translations of two more volumes of the monumental work on ancient art upon which MM. Perrot and Chipiez have been so long engaged. One will deal with Persia; the other with Phrygia, Lydia, Caria, and Lycia. Both will be abundantly illustrated.

A "Society of Scottish Artists" has been started in Edinburgh, under the presidency of Lord Justice General Robertson, and with Sir James D. Linton, Mr. John Pettie, and Mr. W. Q. Orchardson as vice-presidents. The society has been "formed with the view of holding an annual art exhibition in Edinburgh, to give inducement to the younger artists to produce more important and original works, by providing hanging space for such works"; and for this purpose the Board of Manufactures have, during April and May next, granted the use of the rooms in the National Gallery, in which the Royal Scottish Academy yearly exhibit. A special feature of the society's exhibitions is to be important loan examples of both British and foreign art; and we understand that several very rich private collections have been placed at the disposal of the council, which is composed, in nearly equal numbers, of painters and laymen.

WE hear that Sir F. Leighton has sent a donation to the rector, the Rev. J. R. Broughton, towards the restoration of the interesting little church of Oake, West Somerset.

THE STAGE.

WE are deprived of the satisfaction of seeing the Daly Company in the "School for Scandal"—the somewhat less classical comedy of "The Last Word" having been found so attractive. The performances of the company in London for the present will conclude with certain representations of "As You Like It," in which the Rosalind of Miss Rehan is recognised, not perhaps as essentially poetic, but as full of vitality and interest. The company is unlikely to appear again in London for eighteen months

or thereabouts. It is in the spring of 1893, we understand, that Mr. Daly proposes to open the new theatre in the neighbourhood of Leicester-square, of which the foundation stone was "well and truly laid" by Miss Rehan a few days ago.

At the Prince of Wales's Theatre a farcical comedy called "The Planter"—which, as its very name will suggest to those familiar with the stage of France, has been adapted from the French—has been produced with success. The interest of the piece is, however, very unequally divided. The first act contains little that one may enjoy, except the spectacle of a vessel's deck, the like of which—it might be observed—had already afforded the public some gratification in "Pinafore" and in "The Overland Route." But when the "plantation" is reached, interest and amusement increase. There is negro and other melody, and negro and other humour. Mr. Yardley has so adapted the French piece that, while it is unquestionably inoffensive, it is presumably entertaining to the public. On the first night that excellent and serious actor, Mr. Warren, seemed a little out of place. Mr. Charles Groves attested, as heretofore, his brightness and skill in eccentric comedy, and Miss Helen Forsyth was included in the cast.

"HUMPTY DUMPTY" is the subject of the pantomime which Sir Augustus Harris will produce at Drury-lane on Boxing Night.

A REVIVAL of "Aunt Jack" promptly succeeds the unsuccessful production of Mr. C. Fitch's piece at the Court Theatre. "Aunt Jack" is, at all events, a satisfactory stop-gap, and a stop-gap was urgently required. We may hereafter have "The Magistrate," as we hinted last week. But Mr. Arthur Cecil is engaged for the present.

WE are glad to believe that Mr. Henry James's "American" has now definitely "caught on"—as the ugly phrase goes—at the Opera Comique. The piece, of course, has both serious and comic qualities of a high order, and the interpretation, by a cast of remarkable capacity upon the whole, has gained in finish and force. Mr. Compton, however, does not rest upon his oars; and while "The American" holds the evening bill, there is a *matinée* every Wednesday, at which "The Liar" and a new little piece of serious aim are performed, as we hear, admirably.

THE Shakspeare Reading Society—of which Mr. Henry Irving is the president, and of which that distinguished and admirable Shaksperian student, Mr. William Poel, is the instructor—announces what is, we believe, a novelty in their annals, a "Costume Recital," which will be given on the ample stage of a somewhat remote suburban hall (the Ladbroke Hall, at Notting-hill) on November 18. It is now some six months, as we understand, since the piece, which is to be recited on the present occasion, was put into rehearsal; and all has proceeded with care. The piece is "Measure for Measure." "We have some novel conditions," writes one who is interested in the proceedings: "novel in so far that we are trying to act the play as far as possible on the lines on which it was run in Shakspeare's time. To be as severely classical as we can it is proposed to give no names of the performers, that the whole attention of actor and audience may be concentrated upon the fulfilment of the requirements of the play." It may be added that the production is in other respects less sternly anonymous; for Mr. William S. Vinning, it is announced, has composed expressly for this occasion the music of the song. The evening is certain to be one of real intellectual interest.

MUSIC.

THE AUTUMN OPERA SEASON.

M. BRUNEAU's opera, "Le Rêve," was produced last Thursday week at Covent Garden. The libretto by M. Louis Gallet is based on M. Zola's novel of the same name. The story of the loves of Angélique and Félicien, the maiden's ecstasies supply, the one a human, the other a mystic element, two of the most powerful factors in opera. The very title of the work would prevent one from expecting anything very dramatic in character; it bears in fact the title of *drame lyrique*. It will not be necessary to describe the plot in detail; the novel, one of the masterpieces of modern literature, is sufficiently familiar. M. Bruneau's music is modern, and in some respects ultra-modern, in character. The voice is French, but the hands are German; the music recalls Gounod and Massenet, but the workmanship Wagner. This is neither praise nor blame; it simply means that the composer has been influenced by his surroundings, and that, like some of his contemporaries, he has not been able to escape the epidemic of representative themes. Of the latter he makes prominent use, and in so doing enlists the sympathy of those who believe that what was good for Wagner must also be good for composers who come after him. But by following this course he challenges direct comparison. The thematic web leads one at times to imagine that the composer worked from the head, rather than the heart; but then comes the meeting of the lovers, or the powerful scene in the cathedral when Monseigneur Jean, in reply to Angélique's appeal, utters the merciless "jamais," and one feels that M. Bruneau has really something to say. There are, in fact, some very powerful moments; and such moments not only make one forget much that seems dull or extravagant, but also make one extremely careful in pronouncing judgment on what, at first hearing, does not convey a favourable impression. There is one striking feature about "Le Rêve": the stage often attracts attention, so that the music is almost forgotten. Is it because tone and word are so happily blended together, or because the music lacks meaning? This, again, cannot be decided by a first hearing. The opera certainly excited interest, which, had the death scene been carried out as indicated in the score, would have been fully maintained until the close. The end on Thursday suggested Italian opera rather than music-drama. It will be seen by the above remarks that caution is the order of the day. It is easy to run down a work and call it eccentric; it is easy to praise up a work for the very same reason. It is far more difficult to determine whether the cloak of eccentricity conceals true merit within its folds, and whether the moments of apparent inspiration are mere reflections, or the outbursts of genius. The merits of "Le Rêve" seem far to outweigh its faults; and the better it becomes known, the more, I believe, will it be appreciated. Mlle. Simonnet as Angélique was admirable, and M. Bouvet as Jean d'Haute-cœur acted and sang with wonderful dignity. Mme. Deschamps-Jehin and M. Lorrin played their rôles (Hubertine and Hubert) effectively. M. Engel was an earnest Félicien. M. Leon Jehin conducted with marked ability.

M. MESSENGER's opera, "La Basoche," was produced at Mr. D'Oyley Carte's Theatre on Tuesday evening. The composer has written operas before, but this, apparently, is the first one of any note. The libretto, by M. Albert Carré, is amusing. An English Princess mistakes the mock student-king "La Basoche" for the real king of France to whom she has been married by proxy; and Colette, the peasant girl, the wife of "La Basoche," finds herself taken

to court in place of the Princess. Further, the scenes at the inn of the Pewter Platter are full not only of fun but of mystery, for each of the two women is anxious to conceal her identity; while in the last act their appearance at the court of the French monarch, both decked out in queenly attire, adds to the merriment and confusion. It is, in fact, a comedy of errors. To describe the plot in detail would only spoil the enjoyment of any readers who may go to see it. Much of the success of the piece depends upon the story, for the work is not an opera, but an *opéra comique*—i.e., with spoken dialogue. M. Messenger's music is bright, tuneful, and scored with great ability. But it is neither deep nor elaborate, and thus forms a striking contrast to a French work heard quite recently at Covent Garden. Its great merit, however, is its appropriateness; it fits the words, as the French say, *comme un gant*. The composer is at his best when the jollity is at its highest. In some of the songs the matter may be commonplace; but this is scarcely noticed, owing to the skilful and refined manner in which the music is presented. The graceful dance at the opening of the third act deserves special mention. The performance on Tuesday evening was, on the whole, an exceedingly good one. Miss Lucile Hill, as Colette, achieved a legitimate success; and Mr. David Bispham, who impersonated the Duc de Longueville, sang and acted with marked ability. To these two, indeed, the audience were chiefly indebted for their amusement. Mr. Ben Davies was an effective mock king; Miss Esther Palliser was a showy princess, but evidently found her high part trying. Mr. John Le Hay, the host of the "Pewter Platter" was, as became his rôle, funny. M. F. Cellier conducted in an efficient manner. The mounting of the piece is admirable, but this one expects from Mr. D'Oyley Carte. Quite apart from the music, the charming stage pictures will draw the public. But the piece wants cutting down. There are moments in which the interest flags, and this can easily be avoided. Also, the long wait between the second and third acts ought, if possible, to be reduced. It is a great advantage for light pieces of this kind to be put before the public in a concise and lively manner. At the conclusion of the piece, actors, conductor, composer, stage manager, and manager were called before the footlights.

J. S. SHEDLOCK.

MUSIC NOTES.

A CHORAL setting of Robert Browning's "Women and Roses" was the novelty last week at the Crystal Palace. The words scarcely yearn for music, still less for choral music; but the composer, Mr. C. A. Lidgley, has displayed judgment in the form, skill in the workmanship, and taste in the orchestral coloring. The setting is, indeed, exceedingly effective. Mr. Lidgley was summoned to the platform at the close, and loudly applauded. The programme opened with Mendelssohn's "Walpurgis Night," in which the choir was heard to advantage. The solo vocalists were Mrs. Hutchinson, Miss Dora Bernard, and Messrs. Iver MacKay and Ludwig. Miss Bernard, notwithstanding her nervousness, made a favourable debut. Mr. Ludwig's sympathetic bass voice was scarcely under proper control. Mendelssohn's fine work was followed by a still finer—Schubert's Incidental Music to "Rosamunde," or rather an important selection from it. Mrs. Hutchinson sang the "Romance" with feeling, and Mr. Manns and his band rendered full justice to the lovely instrumental movements.

THE opening Popular Concert on Monday evening drew a large audience. The familiar quartet party was only represented by Messrs. Ries and Straus; Mr. Willy Hess was leader,

while Mr. Whitehouse appeared in place of Signor Piatti. Beethoven's Quartet in F (Op. 59, No. 1) was performed extremely well, though scarcely with the usual intensity. M. Paderewski was the pianist, and played Chopin's "Funeral March" Sonata. With the exception of one or two *al caprandum* effects, the reading was a fine one; the weird and difficult *finale*, was a technical triumph. A showy and attractive Liszt Etude was given by way of encore. Mr. Norman Salmond sang Handel's "Tyrannic Love," with much taste and feeling. The programme included M. Paderewski's Sonata for pianoforte and violin (Op. 13).

This popular pianist gave his last "farewell" recital at St. James's Hall on Tuesday afternoon. There was a large audience and the usual enthusiasm. He gave an interesting rendering of Mendelssohn's "Variations Sérieuses." His reading of the thirteenth variation deserves mention; the notes for the right hand were really played staccato; most pianists take it at so fast a rate that the effect intended by the composer is lost. The principal piece of the afternoon was Beethoven's Sonata in F minor. M. Paderewski was quite in earnest, and though the reading of the slow movement at times lacked calm and dignity, the performance generally was one of great power. In his Schumann pieces the pianist, as usual, seemed to infuse too much of his own personality into the music. In solos by Chopin, Rubinstein, and other modern composers, he was most successful, and at the close of the recital, in response to the enthusiastic applause, he played two additional Chopin solos.

MR. GEORGE GROSSMITH gave a "humorous and musical" recital at St. James's Hall on Monday afternoon. In his new sketch, "Is

Music a Failure?" he gave some droll illustrations of music in society and out of it; and in another new sketch, "Playacting," he introduced funny examples of the artificiality of the stage. For nearly two hours he kept his audience thoroughly amused.

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LITERATURE.

Il Principe. By Niccolò Machiavelli. Edited by L. Arthur Burd, with an Introduction by Lord Acton. (Oxford: Clarendon Press.)

DURING the last fifty years the Italian Renaissance of the fourteenth century may be said to have become again renescent in European literature. All its leaders, political as well as literary, have been subjected to an investigation so comprehensive in scope and so minute in detail that it is hard to see what doubtful issues can be left for future historians to solve. Among the rest, Machiavelli has been resuscitated and re-investigated. His old self-painted portrait, so to speak, black with the incrustations of centuries, no less than with the atramentous hues of his own brush and palette, has been cleaned and re-hung in a new light—if not with any perceptible effect in reducing the blackness, at least rendering the strange and rare chiaroscuro intelligible and consistent as a whole.

For ordinary Englishmen, even for those who claim to be educated, Machiavelli remains where Lord Macaulay's brilliant Essay left him. But for those who have cared to penetrate further, Prof. Villari's *Life* and Mr. Symonds's volumes on the Renaissance, together with his *Life of Machiavelli* in the last edition of the *Encyclopaedia Britannica*, have given all the information they can possibly need; while for professed students and scholars, who may have occasion for something like an exhaustive knowledge of the man and his times, the researches of modern historians and biographers have supplied materials which, in bulk and value, are positively bewildering. The reader who desires to see this proved is referred to Mr. Burd's bibliography—one of the many excellent adventitious features which give his *Il Principe* a foremost place in Machiavellian literature.

But in supplying a text copiously annotated with excellent notes, Mr. Burd has conferred on the English student of Machiavelli a new service of the greatest possible importance; for of all the writers of the Italian Renaissance, Machiavelli is probably the one whose works are most unknown to Englishmen at first hand. For this, two reasons may be assigned: (1) Englishmen, as a rule, have little interest in political methods, theories, and policies out of touch with their own mode of government. A despot, such as that limned in Machiavelli's Prince—cunning, astute, ruthless, and absolutely unscrupulous—has become too much a personage of ancient history, even if he ever existed in this

country, to excite the susceptibilities of present-day Englishmen. (2) Notwithstanding various processes of white-washing to which Machiavelli has been subjected, his name continues to be one of the most execrated in English literature. Popularly he is regarded as the type of the wholly immoral politician: a man who, in the execution of his purposes, is restrained by no consideration of justice or humanity, to say nothing of the sanctions of religion: a political theorist, whose practical outcome and embodiment is represented by the infamous Caesar Borgia, of whom, indeed—so long as his political schemes were successful—he is content to be the almost unconditional panegyrist, and, so far as he was able, his humble and servile imitator and disciple.

The result has been that, like his alleged namesake "Old Nick," Machiavelli has been the victim of a denigration beyond the actual needs or justice of the case; and this has been followed by a supercilious neglect, altogether unjustifiable by all well-wishers to English culture and historical knowledge. This edition of Machiavelli's most important and most Machiavellian work must therefore be welcomed with all possible cordiality. Now Englishmen may ascertain, if they will, from the *ipsissima verba* of the man himself—not from expurgated or Bowdlerised translations—what Machiavelli was, what his political teachings were, and why his memory has become, more especially to Englishmen, an embodiment of detestation and obloquy. In order to make such an inference more legitimate, as based on the widest generalisation, Mr. Burd has not contented himself with giving the text of *Il Principe* with illustrative notes; he has added infinitely to the value of his work by adducing corresponding passages from the other works of Machiavelli, more especially from the *Discorsi*. The result of this is to give the English reader a general conspectus of the views of the author, gathered from all his best-known writings, and supplemented also sometimes from his correspondence. The elucidatory light which this method imparts to *Il Principe* is very great, and renders this edition—no pun is intended—*facile princeps* among all other editions of the book. One incidental outcome of this full presentation of Machiavelli's political opinions is to prove that the views set forth in *Il Principe* were the genuine matured conclusions of the man himself: that the political doctrines therein enunciated were not the product of any peculiar or accidental set of circumstances, as some have suggested. Henceforth the doubt which Macaulay expresses in the following sentences may be regarded as converted into approximate certainty:—

"We doubt whether it would be possible to find in all the many volumes of his compositions a single expression indicating that dissimulation and treachery had ever struck him as discreditable."

What effect this re-cast of Machiavelli's *Il Principe* may have on future English estimates of his character it is not easy to foresee. Not improbably it will revive one theory respecting him, which most men solicitous of the honour of human nature will wish were true, but which, nevertheless,

is undeniably false—viz., that Machiavelli merely threw into the form of a didactic treatise, for satirical purposes, the maxims and political procedures in common use among the despots of the time. As Tommasini has put it, in the most exhaustive treatment of the question that has yet appeared: "Machiavellianism existed before Machiavelli." What he did was merely to transcribe its methods from his own intimate knowledge of contemporary and previous history. This is no doubt true, and its truth is conclusively demonstrated by Mr. Burd's notes to this edition; but though it has been alleged for the purpose, yet as a defence of the immorality of the Prince it is no more than saying, *e.g.*, that vice existed before M. Zola, and that all that writer has done is to record its most repulsive features in the most cold-blooded and realistic manner possible. Doubtless, from the satirist's point of view, this might conceivably be done with the praiseworthy object of making vice more detestable, in harmony with Pope's dictum:

"Vice is a monster of so frightful mien
As to be hated needs but to be seen."

But it is certain that neither Machiavelli nor M. Zola could have had such ethical purpose in view. They were merely intent—like a painter who chooses a repulsive or gruesome subject—on the visual representation of a hideous actuality. Indeed, Machiavelli certainly—of M. Zola perhaps an analogous judgment may be pronounced less certainly—intended his presentation of extreme political turpitude to have a didactic and even hortatory influence.

At all events, the theory thus mentioned is retrospective. If the Italian states in their mutual relations had been hitherto guided by no other principles than selfish greed and aggrandisement; if the despots of mediaeval Italy were accustomed to contend like beasts in the arena with all the callousness, ruthlessness, and ferocity of their wild nature, it is clear that there must have been some reasons precedent which accounted for such a condition of inhuman savagery. Those reasons are not far to find. As Settembrini and others have pointed out, chiefest among them is the fact that mediaeval Romanism had become, so far as civilising and ethical influences were concerned, a miserable failure. Not only had the corrupt teaching and example of the Papacy decreed a virtual divorce between morality and religion; but, by means of its temporal pretensions and actual sovereignty, the Papal power had itself become one of the savage beasts in the political arena, as ferocious and bloodthirsty as the rest. The methods of *Il Principe*, with all their diabolical turpitude, were but the transference to secular politics of the motives and procedures which had long held sway in ecclesiastical administration. As Lord Acton has well remarked in his learned Introduction (p. xxiii.):

"The divines who held these doctrines [viz., that heresy was punishable by death] received them through their own channels straight from the Middle Ages. The germ theory that the wages of heresy is death was so expanded as to include the rebel, the usurper, the heterodox or rebellious man; and it continued long after the time of Machiavelli."

And it is just this that gives us a clue to the theory of the Prince which is most accepted by the best Machiavellian students and scholars of our time, and which may be roughly distinguished as the Patriotic theory. In common with all the political theorists and practical men of his day, Machiavelli had long been indoctrinated with the teaching that the welfare and prosperity of the Church was the supreme standard of all human conduct and opinion. But it was a teaching which the disinterested patriot, no less than the selfish despot, found applicable to himself: either might say "Salus populi suprema lex," and in order to secure that salvation and repress every tendency to sedition which might seem to render it less attainable, might advocate or put in practice measures of every extreme degree of cruelty and unscrupulousness. Whatever steps conduced to order, stability, and firm rule were to be adopted without hesitation or flinching, no matter at what price of secret treachery or open violence. That Machiavelli did not dream of a United Italy, such as our own time has happily seen achieved, may be taken for granted. But his sympathies were republican and so far inclined to freedom; and *Il Principe* we may accept as an intimation of the terrible ruthlessness with which he would pursue any scheme which promised order, justice, and stability to an Italian state.

There are, however, questions connected with *Il Principe* which my diminishing space will not permit me adequately to discuss, and for a fair and enlightened consideration of which I must refer my readers to Mr. Burd's volume.

First, there is the critical question how far Machiavelli's political methods, with their cynical contempt for the rudiments of morality, may, under given circumstances, be considered needful to the smooth working of political institutions. On this point both Lord Acton and Mr. Burd have much to say. The former has brought together a number of quotations from modern political philosophers, generally favouring the standpoint of Machiavelli, and pleading that states, unlike individuals, are not amenable to the requirements of straightforwardness and honesty. Lord Acton concludes in a passage which I had better quote, as its allusive and indirect utterances do not easily lend themselves to a definitive conclusion:

"He [Machiavelli] is the earliest conscious and articulate exponent of certain living forces in the present world. Religion, progressive enlightenment, the perpetual vigilance of public opinion, have not reduced his empire or disproved the justice of his conception of mankind. He obtains a new lease of authority from causes that are still prevailing, and from doctrines that are apparent in politics, philosophy, and science. Without sparing censure, or employing for comparison the proper symptoms of the age, we find him near our common level, and perceive that he is not a vanishing type, but a constant and contemporary influence. When it is impossible to praise, to defend, to excuse, the burden of blame may yet be lightened by adjustment and distribution; and he is more rationally intelligible when illustrated by lights falling not only from the century he wrote in, but from our own, which has seen the course

of its history twenty-five times diverted by actual or attempted crime."

I had intended setting side by side with Lord Acton's partial palliation of Machiavellianism the more frank and outspoken utterances of Mr. Burd, especially in his notes to the notorious eighteenth chapter; but the needed quotations would have encroached too much on my space. I can only commend my readers to turn to the volume themselves, with the assurance that they will find in Mr. Burd a guide in Machiavellian exegetics whose stress upon the eternal principles of morality is not likely to be biassed or weakened by a too partial or tender regard for the brilliant qualities of Machiavelli himself.

Before I conclude I may point out as a test of Mr. Burd's careful editing, and his determination not to leave any source unexplored that might throw light on the political and literary history of *Il Principe*, that he devotes some space to the alleged plagiarism which Niphus or Nifo made of Machiavelli's work in 1523. M. Nourisson made this the subject of an interesting communication to the Académie des Sciences Morales et Politiques, and expended a good deal of indignation on the audacity of the plagiarism. On this point, MM. Deschamps and G. Brunet, in their supplement to the *Manuel du Libraire*, say that—

"M. Nourisson reste confondu de tant d'audace; nous sommes bien autrement surpris de l'impunité dont a joui le plagiaire, le caractère fier et jaloux du grand Florentin étant notoirement connu."

Now I cannot help avowing my suspicion that this alleged plagiarism is not quite what we mean by the term, and that the subject of Nifo's relation to Machiavelli needs further investigation. It is quite clear that Nifo did not appropriate Machiavelli's teachings as his own, but merely gave a synopsis of *Il Principe* as the commonly accredited political creed of the time, with the object of refuting it. This seems further shown by the fact that Nifo not only wrote the *De Regnandi Peritia*—the supposed plagiarism—in 1523, but published in 1521 a similar work entitled *De Principe Libellus*, in which he aims at making the typical ruler the embodiment not of all the vices, but of all the virtues of humanity, dwelling particularly on the Prince's obligations to clemency, to generosity, and to magnanimity. I hope I may be excused entering a little into this subject, as I happen to have both these exceedingly rare tracts of Nifo in my library, and also because I had some years ago to investigate the matter in reference to another question. If one lived in France, one might draw up, like M. Nourisson, a communication on the subject to the Académie des Sciences Morales et Politiques; but in England a few lines in a literary journal is all that is permitted to the bibliophile who takes a scholar's interest in such out of the way questions.

JOHN OWEN.

A Vision of Life. Semblance and Reality.
By William Gifford Palgrave. (Macmillans.)

SELDOM, surely, has English literature suffered a loss so painful and pathetic, as by the incompleteness of this wonderful book. Far greater poets have left imperfect far greater works, but not their one masterpiece. Mourn as we may over "Hyperion," we have the Odes; lament as we must for "Christabel," we have the "Ancient Mariner." But the late Gifford Palgrave, summing up in one great poem the experience of an unique and various life, and dying before he could accomplish it, commands our truest compassion.

"Ulysses, much-experienced man,
Whose eyes have known this globe of ours,
Her tribes of men, and trees, and flowers,
From Corrientes to Japan."

So Lord Tennyson addressed him, rightly enough.

Mr. Palgrave, son and brother of distinguished scholars, was educated at Charterhouse and at Oxford. Leaving Oxford with honours in classics and in mathematics, he received a commission in the Indian Army. An early enthusiasm for missionary work among the Arabs proved too strong for him, and he left the service to be received into the Catholic Church and into the Society of Jesus. For years he laboured in India, studied in Rome, lived a missionary life in Syria and Palestine, preaching and writing in Arabic, with a perfect knowledge of the Mahometan East. Upon the dispersion of his mission, owing to the Druse persecution, he undertook his great travels through Central and Eastern Arabia; and, returning after dangers and adventures of no common kind, quitted the Jesuits and the Church, to enter the diplomatic service. He was British Consul at Trebizond, at Manila, in Bulgaria, in Uruguay, and elsewhere. In the latter country he died, having been first married and afterwards reconciled to the Church. He wrote some five books of travel or of narrative, or of studies upon Oriental questions. He died at the age of sixty-two, leaving unfinished the *Vision of Life*.

Such a man's vision of life is worth the telling; and from the imperfect structure of his poem, we can see well what must have been the excellence of his unrealised design. The first book is, we have reason to conclude, preserved in its final form; but the other two are full of grievous gaps, conjectural readings, and outlines in prose of what was never accomplished in verse. Yet enough remains to show the beauty and the truth of Mr. Palgrave's poetry, and with what strength of vision he looked back in meditation upon his life, and forward in aspiration toward its last goal. Alike in spirit and in form, the poem is a *Divina Commedia* of modern times; and, as is but natural in modern times, both form and spirit are somewhat less lucid and less severe than their early model. Yet Mr. Palgrave handles the *terza rima* with a success at least equal to that of any other English poet: Shelley, Byron, Mrs. Browning, Mr. William Morris, Canon Dixon, in their diverse manners, have not more truly

caught the moving measure of Dante. Canon Dixon, indeed, in the preface to his fine reflected poem *Mano*, writes :

“ This poem, in the Italian’s measure made,
Commended he, if it some deal observe
The law which on his verse the master laid,
From which the most do in our language
swerve,
Who have put forth the triple rhyme to essay
(Many of greater name than I deserve):
That round the stanza still the structure play,
At end arrested somewhat: this his law,
Who gave such wondrous music to his lay.”

Mr. Palgrave does not constantly observe that law; and it may be thought, that, essential as it is to Italian, in English it procures stateliness and precision somewhat at the expense of ease. Perhaps it is hardly possible to discuss the technical execution of a poem so fragmentary: it will be enough to give, as an example, a passage of some length, fairly representative of the whole:

“ O life of death compact, O priceless gold
Deep-veined in granite doom, O diamond
heaven,
Marred by dull earth and darkness manifold!
As who through formless clouds by tempest
riven,
Of phantom lights and shades, up-gazing sees
The untroubled splendour of the circling
Severn,
Nor the mad railings of the storm, nor seas
Dashed in tumultuous spray, nor hail-blent
rain,
May stain the brightness of that starry peace;
So the great calm of Love’s all circling reign
Showed ’mid the phantom whirl, the shadowy
war
Of flickering light and shades, that pass and
stain;
And then beyond, a luminous point, a star
Shone in the measureless depths, vivid and
lone,
Centre and being of all things that are:
Semblance all else, or dark, or light; it shone
Absolute light, keen, insupportable.”

I may add, that in shorter passages, Mr. Palgrave has lines of a concentrated strength, not unworthy to remind us of Dante and of Milton. For example, the description of Nero:

“ Th’ unnatured Mime, who, crowned with poison
flowers,
Trophied his own disgrace, twice matricide,
By Baiæ’s shore, and Rome’s fire-wasted
towers.”

Dr. Farrar, in some seven hundred pages, has not come near that.

It is usual to praise the marvellous precision of Dante’s work: his definite description, his firm outline, his unshrinking exactitude of detail. True as all that is, it is also true that Dante can be, as Coleridge said of Persius, not obscure, yet hard. His astronomical ways of stating time and season are instances of that hardness; and Mr. Palgrave, in his zealous reverence for the Florentine, has not cared to make the progress of his vision very clear in such points. He is hard to follow, hard to disentangle; and the moral beauty of effect, which his vision of life produces, suffers some eclipse and loss. Yet the great plan is plain: it is, briefly told, the progress of nations and of men through the stages or “kingdoms” of ambition, of art, of religion, of literature, of physical science, of sensual love, and of heavenly love. In each kingdom, nations and men rise or fall, working out their fates; and the twin powers of life and death preside over that evolution. The

final salvation is to be found only in the perfect love; and the name of love closes each canto, as each canto of Dante closes with the stars. The spirit of the poem is melancholy, austere, tragic, and piteous; the poet seems to have held with strong conviction a belief in the disastrous revolutions of national and personal life, their inevitable degradation and decay, till through pain and struggle they emerge once more into the light, and under the guidance, of divine love. That power, in the earlier portion of the poem, is hardly to be identified; in the later portion, love is the name and image of God incarnate. Among Mr. Palgrave’s firmest convictions is his conviction of the evil nature of material progress: mechanical labour, scientific absorption, democratic ignobility, he denounces with all the passion of Carlyle, but with an aristocratic austerity of his own. To him, a spiritual hope and influence is inseparable from all greatness or truth of character; and modern life is merely debased to the level of mortality. There is a strain of oriental detachment from sensuous comfort, a reliance upon nature in her simplest manifestations, by which Mr. Palgrave recalls to us certain other Englishmen of fame: the late General Gordon, Mr. Browning, and Mr. Oliphant. The eastern poems of Mr. Browning are full of a strange largeness and magnanimity, a freedom from pettiness and triviality: a sense of majesty in the open spaces of heaven, a Chaldean sense. To certain minds, the East, be it Arabian or Japanese, Persian or Hindu, is a magnet. Mr. Palgrave, deeply feeling that attraction, seems at times to pass from our western life into an oriental mysticism: or, like Blake, to view western life through spiritual counterparts. And the power of his revered faith is fully seen when, in place of a love that is intangible, he turns to a love that gives a profound meaning to personality, and a meaning finer than any mystic quietism. Arnold asks:

“ What bard,
At the height of his vision, can deem
(Of God, of the world, of the soul,
With a plainness as near,
As flashing, as Moses felt,
When he lay in the night by his flock
On the starlit Arabian waste?
Can rise and obey
The beck of the Spirit like him?”

None: but the writer of this great imperfect poem felt not a little of that plainness, and gave not a little of that obedience.

LIONEL JOHNSON.

Seas and Lands. By Sir Edwin Arnold.
(Longmans.)

THE series of letters from America and Japan which Sir Edwin Arnold contributed to the *Daily Telegraph*, and which are now published in book form, are pleasant reading. The earlier letters from Canada and America give us the “impressions de voyage” of an enthusiastic play-pilgrim, but there is nothing of the guide book or diary in *Seas and Lands*; the chapters as they succeed one another are lively and full of information, and are embellished with descriptions of the places seen and the

people visited, which are charming and delightful.

The first twelve chapters take us from the Gulf of St. Lawrence to Montreal and Toronto, across to Niagara and then through the States. Those who have watched the waters of Niagara and felt the fascination of the sight will recognise that Sir Edwin has well described the sensation they impart when he says, “Niagara appears not terrible, but divinely, deliciously graceful, glad and lovely.” In the New England States, and during his visit to the shrines and homes of American worthies, Sir Edwin spent an agreeable sojourn, for among the literary and intellectual world of Boston the author of *The Light of Asia* was an honoured guest.

A visit to Walt Whitman in New Jersey deserves quotation, as a specimen of Sir Edwin’s more sober style:

“ Soon he descended the stairs, clad in a light holland coat, with open shirt ruffled in the neck, walking very lamely with the help of a stick, but certainly one of the most beautiful old men ever beheld, with his clear, keen eyes, sculptured profile, flowing silver hair and beard, and mien of lofty content and independence. . . . I told him how he was honoured and comprehended by many and many an Englishman, who knew how to distinguish great work from little, in ancient and modern tongues. The handsome youth fetched down the *Leaves of Grass* from upstairs, and we read together some of the lines most in mind, the book lying upon the old poet’s knee, his large and shapely hand resting in mine. The sweet-voiced woman dropped her darning needle to join in the lyrical and amicable chat; a big setter laid his soft muzzle on the master’s arm, and the afternoon grew to evening in pleasant interchange of thoughts and feelings.”

A pretty picture, the Poet of Buddha and the Poet of Drum Taps meeting under an American roof-tree to foregather in sympathetic talk.

Sir Edwin’s experience of American travel must have been extremely fortunate, for he says he accomplished the journey across the continent in five days without fatigue or discomfort. To the ordinary traveller this is a hard saying. The ingenuity of man has invented and placed in American cars an arrangement of seats called a section. At night, by shifting and pulling, the seats and their backs form a bed. In front are hung heavy curtains; above this pew a part of the roof is let down to make the upper berth. The space below is then about 4 feet high by 6 feet long by 3 feet 6 inches wide, and in that space you must undress and sleep. I affirm that for an ordinary sized man to strip himself while lying down in so small a cubic space, is a gymnastic exercise of great danger; but even when that is accomplished, the want of air, the closeness of the curtains, and the frowsiness of the cars murder sleep. If the double windows are opened, in itself a difficult task, the fine impalpable dust and the cinders from the engine cover you thickly in a few minutes. You may, and in fact do, get accustomed to the rocking motion and the jarring of the train caused by the badly laid permanent way, but the night brings anguish and discomfort to most travellers.

The story of the year in Japan occupies from chapter xii. to the end of the book,

and a more appreciative sketch of Japan and the Japanese I have not before read. Every page seems to sparkle with delight at the cheery, gay little people, at their dainty ways and picturesque home life. From the first Sir Edwin fell a willing victim to the charms of the Musumô, the Japanese handmaiden, the little waitress whose pretty courtesies and willing service lighten the tiresome sequence of courses in a dinner lasting sometimes for five hours.

Throughout the succeeding chapters, when at home at Azabu, when describing the daily life, the Japanese hearth, Saké, and tea, the little maid is always foremost in the author's thoughts. She flits through the page with flowered *kimono* and dazzling *obi*, now kneeling at your feet, now prettily prostrate, now falling on her knees and knocking her nice little flat nose on the floor, or chattering a good-bye and good wishes as she hands her honourable guest to the door. She does play a great part in the pleasure of living in the East; but Sir Edwin was fortunate enough never to meet the handmaidens whose natural good manners has been corrupted by intercourse with the coarser Western life, and whose importunity and inquisitiveness have become near akin to impudence.

Sir Edwin intermingled with the best and highest of Japanese society; he enjoyed the intimacy of the foremost scholars and statesmen of the country; he had the great privilege of attending an afternoon party given by the Mikado; he was present at the opening of the new parliament by the Emperor in person; he lectured before the Japanese Educational Society; is it then wonderful that in these gay and chatty letters life in Japan should be all sunshine, the women sweetly submissive but always charming, the men artistic, resourceful, and patient, and the land the land of the lotus, the lily, the chrysanthemum? The chapter on Japan and Foreign Powers and on Treaty revision from a Japanese point of view, will repay perusal; but there is much to be said on the other side by the foreign merchant.

No work on Japan is complete without some account of her arts, and Sir Edwin devotes an interesting chapter to that subject. All who have seen or studied Japanese works of art must agree that for taste, colour, the grotesque, the humorous, the minute, the Eastern artist is surpassed by no other nation and rarely equalled. Every traveller passes through the same stage of development: first the scoffer, next the collector, and then the authority, and the last phase is the worst. From the purchase of one single *netsuke*, one bearing the maker's name and signature and that has been actually worn, you grow insensibly into the collector; the one becomes fifty, the fifty a hundred; and before you leave the shores of Japan boxes and boxes of ivory carvings, of screens, of *Kakimonos*, of sword guards, of *Cloisonné*, of *Satsuma* by *Meizan*, of grotesque wooden figures, lie piled up to be sent home by the P. and O. Company.

Twice only in his year's sojourn did the author feel slight shocks of an earthquake, but the recent news from Japan shows what a real and ever impending danger hangs over

that earthly Paradise. When you walk over the burning sulphur-springs past O Jigoku, "The Great Hell," on the way to Hakoné from Miyanoshta, the nearness of the danger of a mighty explosion forces itself upon you. A friend of mine, a great authority on geology, told me, as the result of a tour of inspection of the volcanoes of Japan, that he had come to three conclusions. Firstly, that if anything happened to O Shima, the safety valve of the South East, the coast line would be frightfully shaken; secondly, that the place we were walking over would certainly one day blow up; and thirdly, that the newly-formed lake at Bandai san would at some time or other force its way headlong to the sea. His prophecies have unhappily come true in part; though I know not whether O Shima, the little island off Yokohama, had ought to do with the recent catastrophe, or whether "Fuji san did but heave her flanks and utter the sigh of a sleeping mountain goddess."

I have one fault to find with the author. He has not chosen the prettiest story from Mr. Mitford's classic *Tales of Old Japan*. Gompachi was but a swashbuckler, and Ko Murasaki not the most estimable of lady loves. He might have given us "How the Hatamoto loved the Eta Maiden," or the tale of the Barber Foxes.

On the whole, however, I can say that I have not found a dull page in the book. Sir Edwin is at his brightest and gayest when chatting with the little Musumô, or writing sonnets from the top of Fuji to the eyes of O Yoshi San, or at home at Azabu, or describing the soft solemnity of the filling of the little cup of tea. But the book is delightful from beginning to end, and must inspire in the heart a yearning to spend one year in Arcadia.

S. McCALMONT HILL.

"GREAT WRITERS."—*Life of Miguel de Cervantes*. By Henry Edward Watts. (Walter Scott.)

MR. WATTS has done real service to the public in re-writing on a smaller scale, and in a more popular shape, that *Life of Cervantes* which forms the first volume of his noble translation of *Don Quixote*. Of *Lives of Cervantes* in English, of some kind or other, there are plenty; but they are of very various merit. Some are mere translations, or *résumés*, of the biography prefixed to foreign editions of his works; others have been written almost wholly from French or German sources, and make us suspect that their authors knew not one word of the language which Cervantes spoke. Of late years this has been changed: Duffield and Gibson, a most unequal pair, led the way to better things; Mr. Ormsby followed; and Mr. Watts closes the list of those who have written, and written well, on Cervantes and his works.

Like others, and notably like Mr. Gibson, who began with the study of Cervantes' writings, Mr. Watts has passed from appreciation of the writer to enthusiastic admiration for the man. And, indeed, it is difficult to resist the attraction of Cervantes' character: we cannot help being indulgent to

his frailties. He is so free from cant and from all hypocrisy, his tolerance is so wide, his wit so quick and keen, yet with a humour so kindly as to sympathise with all, and to find something to admire almost everywhere; his high and cheerful courage, never depressed by the ill fortune which would have crushed almost every other man, his delight in deeds of daring, his lofty patriotism, his chivalrous feeling and deep respect for women of every nation, religion, or rank in life. His keen perception of the mischiefs of the exaggeration, and the noxious folly, of the romances of chivalry did not make Cervantes lose sight of, or decry for one moment, what was really true and noble in the ideal of chivalry. He has the most thorough-going common sense, joined with an equal appreciation of all that is beautiful and exalted in poetry and in literature.

Mr. Watts has well depicted this, and has also given us full details and criticisms of all his writings. This book should be for the general reader *the Life of Cervantes*. We have little criticism to offer. On p. 38 the conduct of Philip II. towards the Moors of Algiers, and the Moriscos in Spain, may perhaps be explained, as by Danvila (*La Expulsion de los Moriscos Españoles*, p. 156 seq., Madrid, 1889), by the fact that Philip's detestation of Protestant heresy had so pre-occupied his mind as to exclude any very active hatred of the Moors. On pp. 43, 44, enough is hardly allowed for the usual exaggeration of testimonials of all kinds, and especially for Spanish exaggeration; still the bare facts do sufficient honour to Cervantes. We cannot agree with the censure of the inclusion of Avellaneda's *El Quijote* in Rivadeneyra's "Biblioteca de Autores Españoles." This apocryphal history is necessary to every student of Spanish literature, if only for a full comprehension of the second part of the genuine history.

These are very trifling matters; if we should make any sharper stricture, it would be only on the slightly too antagonistic tone towards Mr. Ormsby. Mr. Watts gives full and merited praise to Mr. Gibson's labours; but if we, like others, prefer his own translation of *Don Quixote* to that of Mr. Ormsby, it is always with the feeling that there might be two opinions on the subject. This is all we should wish altered.

It remains only to say that the book has an excellent index, and a most useful bibliography of editions, biographies, criticisms, and articles in the chief languages of Europe. It is extensive—exhaustive it cannot be, any more than a like bibliography of Shakspeare could be exhaustive. But nearly every reader will be grateful for it, in so small a compass: it will make him lay down the book with additional feelings of thankfulness to Mr. Watts, and he will keep it with greater care upon his shelves for future reference.

WENTWORTH WEBSTER.

Ten Years of Upper Canada in Peace and War, 1805-1815; being the Ridout Letters, with Annotations, by Matilda Edgar; also an Appendix of the Narrative of the Captivity among the Shawanese Indians, in 1788, of Thos. Ridout, afterwards Surveyor-General of Upper Canada; and a Vocabulary compiled by him of the Shawanese Language. (Fisher Unwin.)

THIS contribution to the history of the first two decades of the century now drawing to a close is of Canadian birth; the type, plates, and maps betray it, though, with the exception of the latter—which are very rough—the Dominion has no reason to be ashamed of its latest literary output.

Thomas Ridout, to whom or by whom most of the letters were written, was in his day a considerable personage in Upper Canada, and his numerous descendants still play a leading part in the province of Ontario. A native of Dorsetshire, he went to Maryland in 1774, where his brother had settled in the old colonial times. The story of the Revolution, which he was in the thick of, forms an interesting portion of Mr. Ridout's reminiscences. Tea riots were in full swing when he arrived, the obnoxious duty being still unrepealed; and for ten years the brothers, who were engaged in trade with the West Indies and France, shipped their goods at the imminent risk of having them seized by the privateers which swarmed everywhere. In 1787 a still more remarkable adventure befel the younger of the two. Provided with letters from General Washington—and it appears from the facsimile of one of them that the First Gentleman of Virginia, like many other gentlemen, spelt indifferently—he set out on a journey to what were then the Far Western settlements of Kentucky. On the way, however, he and his party were captured by the Shawanese Indians of the Ohio; and though most of his companions were burnt or beaten to death, his life was spared, mainly, it is believed, owing to the letter from Washington which he carried. After a detention of four months among the savages, he was brought to Detroit, then an English garrison, and, returning to Canada, finally settled at Toronto, a town then known as York. Beginning life afresh in the Commissariat Department, he filled numerous offices of honour and trust up to the date of his death in the year 1829. His sons were equally honoured by their country. Two of them served in the war of 1812 with the United States, and one, Thomas Gibbs Ridout, died in Toronto within the memory of the present writer.

It is the early, the almost schoolboy, letters of that gentleman which form the chief materials of interest in Mrs. Edgar's volume. For though she seems to place more moment upon her father's notes on the campaigns of the period when Canada was a battle field, and the whole land from St. Clair to Quebec in peril, readers—on this side of the Atlantic, at all events—will turn with more curiosity to the curious glimpses of English life in 1811, when Thomas Gibbs Ridout visited the "old country" in the hope of eventually settling here. The war letters require local knowledge; and even then we

fear only the Dominion-born will regard Stoney Creek and Lundy's Lane as possessed of "a deeper significance than the contemporary triumphs of Salamanca and Waterloo." For the young Canadian was in London in the days of the Regency, when Napoleon ruled Europe and Wellington was reaping the laurels of the Peninsula, when Mrs. Siddons was still the Queen of Tragedy and Byron a familiar figure in Albemarle Street. Now and then, we light, in the letters of the Toronto lad, upon the names of the great folks of the time. He was at Vauxhall when the Gardens were lighted up "with ten thousand additional lamps" in honour of the Duke of Clarence's birthday, and, as likely as not, Jos Sedley and William Dobbin were there also. The little Princess Charlotte was among the "much good company" whom he saw in Kensington Gardens one Sunday afternoon; and, to the youth whose horizon had hitherto been bounded by a Canadian town, the Lord Mayor's Show and a Mansion House ball seemed like glimpses of Fairyland. We are told, too—for the boy was keenly intelligent—of the famine and distress which came in the train of those famous victories which were being won almost weekly beyond the seas, of the Continental Decrees by which Napoleon ought to starve England into neutrality, and of the scarcely-smothered discontent at the ministry of the day, whose policy the people thought had caused all the trouble. It was a great thing in those times to have crossed the Atlantic without a convoy, as the elder Ridout did in 1809, and on the way from Plymouth to London to have escaped the press-gang as young Ridout narrowly did, perhaps owing to his colonial "clothes and boots" being of so very different a cut from those of fashionable England. Passing Exeter Change, he heard the wild beasts roaring, and notes—in 1811—that

"the king is very ill, and is expected to die every day. There are six of Dr. Willis's men who are appointed to beat him, but they are not allowed to see anyone. He is entirely deranged, and talked the other day for twenty-two hours without ceasing."

The Prince Regent, he adds, "is in great favour with the people," though by-and-by the Toronto family circle is informed that the First Gentleman in Europe was more than "half a fool." Lord Grosvenor in that year had, in company "with another nobleman and several gentlemen," to fly for his life, "being connected with the infamous Vere Street gang."

"Three men were hung at Newgate yesterday morning; every day two or three robbers or forgers are taken up. One of the clerks of the Bank of England was hung the other day for forgery. Henry Boulton has lost his watch already."

Brandy was from forty-five to fifty shillings per gallon, and at the sale rooms not one lot in six could be disposed of, while even smuggling (which "Boney" punished with death) had ceased. The elder Ridout was, before the American Revolution ended, a warm loyalist, though his introductions from Washington and "Light Horse Harry"—General Robert Lee's father—with similar courtesies from

Lafayette, show that he was, at least earlier in life, not regarded as a "Tory." But his sons were always strong Canadians.

"The French privateers now dash by dozens into every fleet, and make prizes in sight of the farmers of England. The other day a company of twenty actors, who sailed from Barbadoes, were taken off Scilly, and came into France, which afforded a laugh here. This afternoon, as I passed the Mansion House, a great mob was collected... reading two bills posted up, giving an account of the capture of the *Batavia* and *Java*, with the number of French killed and prisoners."

Yet the "Corsican Usurper's" new crown was made in London, "and the jewels set by a famous goldsmith in Ludgate-hill." At Woolwich he is introduced to some famous military engineers, and he notices convicts chained to the wheelbarrows, prison ships, sheer hulks, and tenders in the river. At Bruton, Mr. Ridout walks round the tomb of Alexander Selkirk, though he was misinformed that this wayward mariner was a native of that town: he was born at Largo, where his relatives still reside. At Fonthill, he tells his father, "not a gentleman in England" will visit Mr. Beckford, "on account of his crimes, although he is one of the cleverest and most learned men in the country. Neither will he allow a stranger to see his abbey, and he amuses himself by driving a coach and six over his grounds." In 1812 Bath was in its glory:

"Crowds of ladies and gentlemen were lounging through the streets; some were invalids, rolled upon little waggons; some flying in sedan chairs, up and down, to and fro. The gentlemen dressed in breeches, stockings, and cocked hats; the ladies in the most superb manner—pelisses laced with gold cords and hussar's hats, having three circles of gold cord round them, with two great tassels of gold upon the left side; what is called a reticule, which contains their pocket handkerchief and work, is hanging by a gold chain to the arm, and is fringed with gold."

On the road he passed crowds of French prisoners, very ragged, very dirty, and very cheerful. The latter characteristic seems also to have been applicable to the Englishmen detained in France. At Verdun their extravagances had raised the price of everything.

"They have balls, feasts, horse-racing, and hunting within their limits, building villas and laying out gardens, to the admiration of the French, who respect John Bull above all other prisoners."

Before leaving London, Mr. Ridout saw Bellingham executed at Newgate for the murder of Mr. Percival, "and his body afterwards at the dissecting-room, Bartholomew's Hospital." Bellingham is described as

"a great tall, raw-boned fellow, and dressed like a gentleman. He walked with a quick and firm step upon the platform. On his appearance the immense mob, which extended from Fleet-street into Smithfield and the streets leading thereto, took their hats off and gave a great shout, crying out 'God bless you.' Every precaution had been taken against a rescue. He looked quickly round him, when two men pulled a muslin cap over his face and tied his eyes round with his neckcloth. He prayed about a minute, and as St. Sepulchre's tolled eight he sank down in the midst of the shouts

of thousands and tens of thousands, who cried 'God bless you.' Every man had his hat off."

This sympathy of a mob with an assassin, simply because his victim was one of an unpopular ministry, seems the echo of a far away time: yet Mr. Percival's daughter died only a few weeks ago. A more interesting person is the Princess Charlotte.

"She is not handsome, nor tall, but looks a good deal like her father and the old king. Her mother, the Princess of Wales, drove past a little while after in a coach and four. She is a great fat Dutch woman."

We have left little space in which to criticise Mrs. Edgar's commentary on the war which began in 1812. But this is less novel, and, to anyone but a Canadian, less interesting, than the earlier and later portions of her book. One statement is, however, worth noticing. This is, that General Smythe offered a reward of forty dollars for each Indian scalp, and threatened death to every Canadian found fighting beside a savage warrior—though it does not appear that this piece of truculence was ever carried into effect.

This, and a host of similar notes, might be culled from Mrs. Edgar's useful volume, which is a veritable contribution not only to Canadian history but to the social manners of the years over which the *Ridout Letters* extend. If there are many such batches of old Canadian correspondence extant, we trust that the deserved success of the present instalment may induce the owners to give them a wider circulation.

ROBERT BROWN.

NEW NOVELS.

Dumaresq's Daughter. By Grant Allen. In 3 vols. (Chatto & Windus.)

Godiva Durlough. By Sarah Doudney. In 3 vols. (Sampson Low.)

At Sundry Times and in Divers Manners. By Mary Eleanor Benson. In 2 vols. (Kegan Paul & Co.)

After Touch of Wedded Hands. By Hannah B. Mackenzie. (Oliphant, Anderson & Ferrier.)

A King of Tyre. By James M. Ludlow. (Osgood, MacIlvaine & Co.)

Fourteen to One. By Elizabeth Stuart Phelps. (Cassell.)

THE materials which Mr. Grant Allen has brought together in *Dumaresq's Daughter* are so entirely to his own liking that they cannot be otherwise than agreeable to his readers. He likes to give play to his dislikes; he delights in inconsistencies; and nothing is pleasanter to him than to make his characters talk or illustrate his pet theories. What in most men are weaknesses are perhaps points of strength in Mr. Grant Allen; and though one may not personally sympathise with his foibles, one would not for the world have him abandon them. Girton exists to provide him on all convenient occasions with a ready-made *bête noir*. Here is a Girton girl whom he has deliberately introduced by way of foil to the natural charms, the instinctive grace, the home-bred accomplish-

ments of a delicate pink-and-white beauty whom he calls Psyche. With classic appropriateness the Girton girl is named Ida. Her husband, poor man, is "only a painter"; and when she "got upon *a priori* and *a posteriori*," he "knew his place too well to answer her back in the same dialect." But Psyche, country-bred though she was, had a spirit which refused to be snubbed by Girtonian flippancy. One day, indeed, after a small passage of arms with Ida, she thought to herself: "The worst of this cut-and-dried modern higher education is that it educates women beyond their natural powers, and tries to raise them into planes of thought for which nature and descent have never equipped them beforehand." But "the worst of" this little speech, which Psyche thought to herself, is that it is as grandiloquently flippant as anything that Girton was ever responsible for. Psyche, in fact, though she had not been to Girton, and though her cheeks still bore the peach-bloom of a healthy rustic life, was a very learned young person. And naturally so, for she was Haviland Dumaresq's daughter, and Haviland Dumaresq was the world-renowned author of *The Encyclopaedic Philosophy*. Mr. Grant Allen is fond of encyclopaedic philosophers, but in this instance he has taken a mischievous delight in showing that high philosophy and low sordidness are not wholly incompatible things. He intends to impress his readers with admiring awe of the great philosopher; but most of them will probably agree with Ida Mansel, who, "Girton-bred as she was, yet believed by long experience it was possible to have too much of poor dear old Dumaresq." Psyche inherits her father's force of character, without his sordidness. She could and did keep a promise that she made to him, though it all but broke her heart, and drove her lover to what seemed his death. But not all her father's authority could exact more from her than the bare fulfilment. She was her lover's all the time, and her constancy was finely vindicated in the end. Meanwhile the poor stupid lover, who, if he had not been as ridiculously blind as such men generally are, would never have doubted Psyche's complete devotion, went out to Khartoum, and got shut in there with Gordon. How he was killed and not killed, how he escaped from the perils of massacre to encounter those of the desert, the reader must find out for himself. These episodes in the plot, though at first they have the appearance of padding, are vigorous and striking. So, too, are the last scenes, which are laid in Algiers, and in which a family of Americans are brought into the story. It is a way of Mr. Grant Allen's to prepare you for liking people very much by making you dislike them extremely. These Americans are positively odious, but by degrees they win their way into your affections; and when at last they glide with everybody else out of the book, you miss them even more than you do the hero and heroine whose fortunes you have been following. But there are no superfluous people in the story. All the characters have necessary parts and fill them well—inso-much that one will want to renew one's acquaintance with them by a second reading.

The notice on the title-page of *Godiva Durlough*, that it is "a novel for girls," seems to remove it from the category of regulation three-volumes. Nor does it belong to that category, though the story would perhaps be more life-like and readable if it did. The aim of the book is excellent, but there is an amount of exaggeration about it which makes it inartistic. The bad people are too bad; the mean are too mean; the good are a little too plausibly good. One is less incredulous, however, of the virtues exemplified in the story than of their opposites. It is to be hoped that Hugh Durlough's daughters are not drawn from any actual type of modern young woman. Miss Doudney is too experienced a writer to fail in giving interest to what she writes. The love passages are told with a good deal of skill, and sympathetic readers will find plenty of excitement in the ups and downs of which they consist. The two old-lady aunts, and their old-fashioned garden, are very pleasantly described, and there are other parts of the story which have a merit of their own. It should be acknowledged, too, that the influence of the book cannot be anything but a wholesome one.

Wholesome in influence, touching by its pathos, and noteworthy for other reasons is Miss Benson's *At Sundry Times and in Divers Manners*. The tale is the work of a writer who, if she had lived, would undoubtedly have produced novels of greater mark. The affecting memoir which is prefixed to the story presents a character in which great gifts were allied with high virtues. Young as she was, Miss Benson had acquired the power of understanding and analysing character. Her knowledge of the habits and lives of the really poor could only have been obtained by close contact with them. Her people are living specimens of their class. They talk after their own manner, and their lives and surroundings are as real in Miss Benson's pages as out of them. There are marks of inexperience in some of the details of plot and construction; but there is so much good sense and sound judgment, and the pathos and humour are so real, that, while the book seems a promise of much that cannot now be attained, it is of itself a performance to be esteemed.

After Touch of Wedded Hands is undoubtedly clever, but it is also sad; and one almost recoils from so prolonged a struggle between orthodoxy and heterodoxy, between love and no love, as the story contains. Husband and wife marry, with the declaration on her part that she does not love her affianced husband, but is willing to carry out an implied obligation; with the hope on his that all will come right after marriage. But after marriage the relations between them grow colder and more divided. The wife has no religious belief; the husband is a devout minister of the Scotch Church; and their differences on what he feels to be vital questions aggravate the domestic position. Ultimately they separate. Then the wife has an illness; the husband goes to see her; and the inevitable reconciliation comes about. For the purposes of the

story it is necessary that it should, but one feels that the wife's capitulation to her husband's theology is in some degree the result of her bodily weakness. They had both grown wiser, however, and he had grown broader, and—what was of more consequence to their happiness—they found that they were each dear and necessary to the other.

Biblical and semi-biblical stories are seldom effective, because it is extremely difficult to make them seem real. There is no lack of actuality, however, about *A King of Tyre*. King Hiram, Mr. Ludlow's hero, bears an historic name, and if it were not that history knows of no King Hiram so enlightened as he in the fifth century B.C., there is nothing in the book which the credulous reader might not accept as true. As a romance, it has almost every quality that gives charm to a story. It is picturesque from beginning to end. There are many exciting incidents in it, including escapes from fire, water, and pursuit; while the grotesque worship of Baal makes a very striking feature. Of love-making there is much, and the damsels are of the queenly Phœnician type, which almost united what was best in the Syrian and the Greek. The reader has, therefore, a good treat before him in this very pleasant book.

The author of *Fourteen to One* could hardly produce an uninteresting story if she tried. Here there are fourteen short tales, the first of which gives its name to the volume, and all of them are marked by the extraordinary skill in portraiture and description which characterises this writer's works.

GEORGE COTTERELL.

SOME BOOKS FOR THE COUNTRY.

British Edible Fungi: How to Distinguish and How to Cook Them. By M. C. Cooke. (Kegan Paul & Co.) A popular and reliable handbook for fungus-eaters has long been a desideratum. Many attempts have been made to supply the demand; but they have all had so many shortcomings that they inspired little faith, and brought no peace. At last our highest living authority on fungi has turned his pen and pencil, which he wields with rare skill, to the desired end; and it is a pleasure to welcome his successful effort. The book ought to be in the possession of every one who cares about its subject. The study of fungi involves the remembrance of so many uncouth Latin names, that many people are deterred from pursuing it from this simple cause, although, to the expert, the exertion is a trivial one. Dr. Cooke has removed much of this reproach by a very successful introduction of English names wherever this could be accomplished in an unstrained way. By his choice in this direction, indeed, he shows how competent he is to guide the uninitiated in his favourite study. Others have made a similar effort and have failed disastrously. He combines the accuracy of a scientific writer with the lucidity of the popular exponent in a high degree. Any careful student of the present book might easily find, in any country place, an astonishing number of common fungi which he can cook and eat with relish, as well as with impunity. Dr. Cooke describes in untechnical language nearly a hundred species of esculent fungi, most of them common within sight of our doors—unless we live in a town; and on his twelve picturesquely coloured plates he gives us ex-

quisite and accurate figures of no less than forty-four of the most estimable kinds. A list at the end of the book enumerates nearly two hundred British fungi which he knows to be good for food. His countless receipts, given under each species, would have exhausted the ingenuity of a Soyer. And yet, to supplement them, a whole chapter is devoted to the making of mushroom ketchup, as well as another to drying fungi for winter use. The few fungi known to be poisonous are not described, for excellent reasons given. All cases, however, of possible confusion, through false identification, are carefully noted. Furthermore, like the wise botanist he is, Dr. Cooke shows clearly how it is that there can be no rule of thumb by which edible fungi can be distinguished from poisonous or even from suspected species. It is not safe to experiment upon any fungus gastronomically unless you can make yourself sure of its identity and familiar with its characteristics. His remarks on this point are particularly worthy of notice; he is no advocate of recklessness. The hints on fungus-hunting show the skill of a past-master in the art. Indeed, the book is to be recommended in every respect; it will be long before a rival supersedes it. The plates alone are well worth the three half-crowns at which the publishers value their production.

The Birds of our Rambles. By Charles Dixon. (Chapman & Hall.) This book does not differ much, save in arrangement, from several others written by that enthusiastic bird-lover, Mr. Dixon. It purports to be "a handy book about British birds," so arranged that they may readily be identified in their ordinary haunts. A chapter is devoted to the different rambles which a student of birds may take; and the remainder perform the duty of mentor to him on the moors or Highland mountains, on the lawn or in the shrubberies, by the shore or at the homestead, and the like. Of course, this device involves some cross-division; the distribution of birds cannot be laid down with exact boundaries, so that the author is occasionally hampered. He might have bethought himself of an index, which would form a very useful addition. Marginal notes give more particular information on each bird's locality; and at the end of each chapter is a brief summary of the species described in it, giving the particular colours and the call or alarm notes. This is, perhaps, the least satisfactory feature of the book. Thus, the bullfinch's note is expressed as a "clear piping *du*," while the nightingale's is "a plaintive *weet*; alarm note, harsh croak." Not much romance is left to the Attic bird by this method of transliterating its notes. The illustrations of Mr. Elmes are disappointing. We dare not say more, as Mr. Dixon resents "the supremely ignorant remark of a still more supremely ignorant reviewer" of a former book of his, and is very wrath at the "arrant nonsense" of another "stay-at-home-know-everything critic."

Mayhew's Illustrated Horse Doctor. Revised and improved by James J. Lupton. (Griffith, Farran & Co.) No nervous master of horses should consult this book; for its four hundred illustrations represent the equine frame as racked, contorted, deformed, convulsed, and agonised with every form of disease to which the horse is liable. Such an one will undoubtedly imagine, should one of his horses be out of health, that it is suffering from some or many of these direful maladies. On the other hand, every sensible owner of a horse will be thankful for this portly volume. It details the symptoms of each disease succinctly (the above-mentioned plates are to aid in its identification), and gives the mode of treatment, together with the medicines to be used. A most commendable feature of the book is that it invariably

recommends the gentlest and kindest treatment. Deserved contempt is poured on ignorant, unfeeling grooms; and the folly of trusting them to manage horses if seriously ailing is pointed out. The book is invaluable for every dweller in the country or the colonies. It does not profess, like some manuals, to teach every man to be his own infallible horse-doctor; but it does put him in the way of finding out what is amiss with his animal, and what treatment is required. In any anxious or doubtful case it very sensibly enjoins the services of the veterinary surgeon. All that was antiquated in Mayhew's edition is here eliminated and replaced by modern remedies. Firing and blood-letting, the nostrums of our fathers, are condemned; while all the resources of sanitary science, the use of anaesthetics, and the need of kindness and humanity to keep a horse cheerful and in good health are earnestly recommended. It is superfluous to praise so useful a manual, written in such a kindly spirit.

Poultry Keeping as an Industry for Farmers and Cottagers. By E. Brown. (Fanciers' Gazette Office.) While cordially accepting the undoubted fact that poultry-farms pure and simple cannot be made to pay, the object of this book is to show that for cottagers and farmers poultry-keeping as a subsidiary industry is a source of considerable profit. By selecting a good kind of fowl, with personal supervision and a watchful eye on what the market demands, success is to be achieved. The Minorca breed is shown to be the best for egg-laying, and fresh eggs are everywhere required. There are sensible chapters on the housing, feeding, and managing of fowls. To be really profitable, chickens must be hatched early in the year, and no old birds kept save for sitters. Incubators, if intelligently managed, dispense even with them. After fowls, Mr. Brown treats in a similarly common-sense fashion of turkeys, ducks, and geese. The chief varieties of poultry are well illustrated by Ludlow, and those who do not disdain to pay attention to small but certain profits will find much in this book to assist them. It contains just the information needed by the inexperienced.

Something about Guns and Shooting. By "Purple Heather." (Alexander & Shephard.) During the last sixty years various kinds of guns have been fashionable, and of these the author treats in order. Flint and steel guns (with one of which, by the way, that keen sportsman, the late Sir R. Sutton, always shot), muzzle-loaders, breech-loaders, and choke-bores, are considered, with their respective advantages and faults. "Purple Heather" sensibly advises a person buying so important a thing as a gun, always to give a good price for it. If this be fitted to his shoulder and grip by means of a "Try-gun," and a safety bolt be fitted to it, it will be the beginner's own fault should he ever miss his game, or shoot himself or his friends. It may be as well to hint to the writer of this useful manual that there are no "tigers" at the Cape, though leopards may be so called locally.

Those other Animals. By G. A. Henty. (Henry.) Although belonging to the "White-chapel Library of Wit and Humour," this little book contains no wit, and but forced attempts at humour. Some familiar animal is taken as a text for a chapter; its traits are commented on in a more or less "smart" manner, and frequently compared with human likes and dislikes. It does not appear very ludicrous to remark that a pig's upper notes are "as clear and no more unpleasant than the corresponding ones of an operatic soprano, while the lower ones would be the envy of a basso profundo." Nor is it amusing to compare geese with "the gallant corps of marines, who always distinguish them-

selves equally by land and sea." The style is verbose, and not seldom flippant; milk becomes, after the fashion of superfine newspaper English, "the lacteal fluid;" while being attacked by a shark is converted into "the tyrant of the sea seeking to make a man's acquaintance." Mr. Henty's fame will not be enhanced by these essays.

NOTES AND NEWS.

MR. E. W. B. NICHOLSON, Bodley's librarian, is about to issue, through Mr. Quaritch in London and the Clarendon Press Depository in Oxford, the first two of his "Bodleian Facsimile Series," which is to consist of faithful reproductions of some of the rarest printed works in the Bodleian. Instead of pursuing the usual course of issuing limited editions at the highest price at which a comparatively small number of people will buy, he intends to issue unlimited editions at the lowest prices which will allow a moderate profit: if they cannot be sold at a profit, he is still ready to go on with them so long as they do not involve absolute loss.

ONE of the two first issues is a photolithograph of the unique and perfect "Ars Moriendi: that is to saye the craft for to deye for the helthe of mannes sowle," printed about 1491 by either Caxton or Wynken de Worde. The original would probably sell for some hundreds of pounds: the facsimile, with a bibliographical introduction, will be published at eighteen pence. The other facsimile is a photolithograph of a remarkable historical tract, printed at Rome in 1572, the year of the Massacre of St. Bartholomew's Day. The title is "Ordine della solennissima processione fatta dal Sommo Pontifice nell' alma citta di Roma, per la felicissima noua della destruttione della setta Vgonotana." The Bodleian copy is the only one mentioned by Brunet, or, so far as is known, by any one else; and the facsimile will be published at a shilling.

THE Cambridge University Press has nearly ready for publication a traveller's narrative written to illustrate the Episode of the Báb: *Makála-i-shakhsí sayyáh ki dar kaziyya-i-Báb navishtaaft*, Persian text, edited, translated and annotated, in two volumes, by Mr. Edward G. Browne, Lecturer in Persian at Cambridge. This work, composed in Persian by order of Behá' u' llah, the present chief of the Bábis, comprises a history of that sect from its origin till the present day, together with a statement of its doctrines and principles. Vol. I. contains the facsimile of the original MS.; Vol. II. gives an English translation, illustrated by numerous critical and historical notes, based for the most part on hitherto unpublished documents. The volumes will be sold separately.

THE Americans are assuredly indefatigable in bibliography. Only last week we received from Messrs. Lippincott the Supplement to Allibone, covering the years from 1850 to 1888, and consisting of two volumes of more than 1500 pages. Now we hear that Mr. R. R. Bowker, well known as the compiler of the Supplements to Leypold's *American Catalogue*, has undertaken to prepare an American Bibliography of the Nineteenth Century, which will give the title, with some details, of every book published in America from 1800 to 1890. Mr. Bowker stipulates for a subscription of five hundred copies, at 100 dollars (£20 each). The preliminary work will be put in hand at once; but it is estimated that, with all possible haste, the volumes can hardly be ready for issue until some years of the twentieth century have passed.

THE new volume of the "Adventure Series"—*Kolokotronis: Klepht and Warrior*—will be published immediately. M. Gennadius, the Greek

Minister in London, has written an introduction to the translation by Mrs. Edmond.

THE series of articles on "Russian Characteristics," which have been appearing in the *Fortnightly Review* over the signature of E. B. Lanin, will shortly be published in a volume, with revisions, by Messrs. Chapman & Hall.

The House of Cromwell: a Genealogical History of the Descendants of the Protector, by Mr. James Waylen, is announced for early publication by Mr. Elliot Stock.

MR. D. J. O'DONOGHUE has sent to press the first part of a work entitled *The Poets of Ireland: a Biographical Dictionary, with Bibliographical Particulars from the Earliest Times to the Present Day*. This part contains over seven hundred names and a large amount of unpublished and uncollected matter. The work will be in three parts, and will contain over 2000 poets. It is published by the author himself, at 49, Little Cadogan-place, S.W.

MESSRS. GAY & BIRD announce a volume on Florence, past and present, entitled *The Lily of the Arno*, by Virginia W. Johnson. The work will be illustrated with twenty-five photogravures.

THE same firm have nearly ready a handsome edition of three of Dr. Oliver Wendell Holmes's most popular poems—the "One Hoss Shay," "How the old Horse won the Bet," and "The Broomstick Train," illustrated by Mr. Howard Pyle; and also J. R. Lowell's *Sir Launfal*, illustrated by Mr. E. H. Garrett, with a portrait of the author in 1842 with long curls and deep white collar.

THE new edition of Dr. Henry Van Dyke's *Poetry of Tennyson*, which Mr. Elkin Mathews announces to appear immediately, will contain some additional chapters, as well as an expanded "Chronology." The Laureate has himself given valuable aid in correcting various details.

MR. F. W. BOURDILLON'S poem, *A Lost God*, with illustrations by Mr. H. J. Ford, will be published by Mr. Mathews at the same time.

THE first number of a new sixpenny monthly, to be called the *Victorian Magazine*, will be issued about November 25 by Messrs. Hutchinson & Co. The magazine will be illustrated, but its special purpose is to supply high-class literature. The first number will include the opening chapters of serial stories by Mrs. Oliphant and Sarah Doudney; contributions by Prof. Church, Sir Noel Paton, Ernst Pauer, Charles G. Leland, H. A. Page, Isabella Fyvie Mayo, C. F. Gordon-Cumming, Mary Brotherton; and an essay (now first published) on the French Revolution, by De Quincey. An engraving of an early portrait of the Queen will be presented with the first number.

THE first edition of Canon Driver's *Introduction to the Literature of the Old Testament* was exhausted within six weeks of publication. A second edition is in the press, and Messrs. T. & T. Clark hope to publish it before the end of this month.

MESSRS. CASSELL & Co. have arranged to issue a popular edition of the *Doré Don Quixote*, in halfpenny weekly numbers and threepenny monthly parts. The first number will be issued on November 18, and Part I. on November 26. The work contains about 400 illustrations.

MESSRS. FREDERICK WARNE & Co., having recently purchased the copyright of Charles Knight's *History of England*, have had it brought down to the year of Her Majesty's Jubilee by the Rev. J. Sanderson, and now propose issuing it in a cheap edition.

MR. T. FISHER UNWIN announces a popular edition of Mrs. Brightwen's *Wild Nature Won by Kindness*.

AT the annual festival of the Quatuor Coronati Lodge of Freemasons, held on Monday last, Mr. W. H. Rylands (secretary of the Society of Biblical Archaeology) was duly installed as Master for the ensuing twelve months. The Wardens are Dr. Wynn Westcott and the Rev. J. C. Ball; the Treasurer, who has served in that capacity from the establishment of the Lodge, is Mr. Walter Besant. The Quatuor Coronati Lodge was formed to promote the association of artists and men of letters who are members of the mystic tie; and its success has been so assured, that there are now between twelve and thirteen hundred subscribers to its printed *Transactions*.

THE winter season at the London Institution will be opened next Monday, November 16, at 5 p.m., with an address by Sir Mountstuart E. Grant Duff, entitled "Some of our Debts to the East." The Christmas course for young persons will be delivered by Prof. C. V. Boys, who has chosen for his subject "Time." Among the other arrangements are: "Ibsen and his Critics," by Mr. Edmund Gosse; "The Saga of Hamlet," by Mr. Israel Gollancz; "Spinoza, the Man and his System," by Prof. W. Knight; "Social Pictorial Satire," by Mr. G. du Maurier; "Recent Information as to the Lower Races of Man," by Dr. E. B. Tylor; "Spiders, their Work and their Wisdom," by the Rev. Dr. Dallinger; "The Spread of Commerce in Europe in Prehistoric Times," by Prof. Boyd Dawkins; "Popular Superstitions and Traditions," by Mr. G. L. Gomme; "The Tower of Babel and Confusion of Tongues," by Mr. Th. G. Pinches; "Illuminating Flames," by Prof. Vivian Lewes; and "Experimental Meteorology," by Mr. Shelford Bidwell.

DURING the first four days of next week, Messrs. Sotheby will be engaged in selling the library of the late Dr. H. R. Luard, registry of Cambridge University. Though not including those modern first editions and illustrated books which are now so popular, the collection contains many rarities dear to a former generation of bibliophiles, and is otherwise characteristic of its deceased owner. We may specially mention the fine series of editions of the classics, from the first printed Homer (2 vols. folio, Florence, 1488), and several of the choicest Aldines, to a large paper edition of the Oxford Lucretius (1737), Wells's Xenophon, Bentley's Lucretius, and several of Gaisford's texts. There is also a copy of the rarest edition of Napier's Logarithms, many of T. Hearne's works in large paper, a complete set of the Rolls Series with autograph letters from the editors inserted, and many books of interest relating to Oxford and Cambridge.

A TALE of English country life, entitled "My Sister Cecilia," by Mr. F. T. Palgrave, was begun in the October number of a shilling magazine, *the Grove*, recently started at Lyme, Dorset.

THE *Gloucester Journal* of November 7 contains some interesting reminiscences of the late Prince L.-L. Bonaparte, contributed by Mr. John Bellows, who had been his companion in some of his dialect-hunts in the West of England.

UNIVERSITY JOTTINGS.

THE Senate at Cambridge have adopted a report of the council, to the effect that Mr. W. J. Harvey be granted the exclusive privilege for seven years of transcribing and printing the Matriculation and Graduate Books of the University. It is Mr. Harvey's intention to apply to the several colleges for similar permission with regard to their Admission Registers, Lists of Fellows and Scholars, and to incorporate the results with those derived from the University Registers. Mr. Harvey's

general scheme is of a twofold character. He proposes to print: (1) a list of all Cambridge graduates up to the year 1660; and (2) a series of volumes, one for each college separately indexed, containing the information available about every member—which seems to be practically identical with that contained in Foster's *Alumni Oxonienses*, except that at Cambridge there is a special entry for, "Where previously educated, under whom, and for what period." Mr. Harvey undertakes to print the work at his own expense. Though now residing in London, he is a member of the Society of Antiquaries of Scotland and of Ireland; and he is stated to have examined for historical purposes a very large number of Parish Registers in different parts of England. We may add that Dr. Venn, who published a few years ago the first instalment of a similar list for Gonville and Caius College, strongly supports the acceptance of Mr. Harvey's offer, and has expressed his willingness to stop his own work in the form in which it was first undertaken.

THE Cambridge University Press, following the precedent of the Clarendon Press, announces that it is prepared to take photographic negatives from MSS., printed books, &c., belonging to the University Library, or deposited there; and to supply prints—either silver, platinum, carbon, or photo-lithographed—at a certain low rate of charges.

THE Aristotelian Society will meet at Oxford on Monday next, November 16, in the common-room of Jesus College. The subject for discussion is "The Origin of the Perception of an External World"; and papers will be read by Messrs. Shadworth H. Hodgson (the president of the society), B. Bosanquet, and D. G. Ritchie—who are all, we may add, Oxford men.

MR. HUBERT HERKOMER, Slade professor of fine art at Oxford, will deliver four lectures during next week—three on "Etching," and one on "Mezzotint Engraving." The lectures will be given twice—in the morning to a general audience, and in the afternoon to members of the university only.

THE Rev. C. Pritchard, Savilian professor of astronomy at Oxford, is delivering a course of lectures on "The First Three Sections of Newton's *Principia*."

AT the meeting of the Royal Historical Society, on Thursday next, November 19, Mr. C. W. C. Oman, of All Souls' College, Oxford, will read a paper, entitled "Some Points in the Πολιτεία τῶν Ἀθηναίων."

MR. R. A. SAMPSON, of St. John's College, has been elected to an Isaac Newton studentship at Cambridge, of £200 a year, and tenable for three years. Another studentship on the same foundation will be filled up next term. It is the duty of these students to devote themselves to research in some branch of astronomy or physical optics, according to a course proposed by themselves and approved by the electors.

THE teachers' training syndicate at Cambridge has made the following appointments for the Day Training College, which has been established by a grace of the Senate, and recognised by the Education Department: director, Mr. Oscar Browning; master of method, Mr. J. W. Iliffe, head master of the Paradise-street School. We understand that the college has opened with three students.

A PORTRAIT of Dean Kitchin, by Mr. H. M. Paget, has been placed in the library of the Non-Collegiate Students' Delegacy, to commemorate his services as the first censor.

Ritae Oxonienses is the title of a book by Mr. S. F. Hulston, which Mr. Blackwell of Oxford

has in the press. It deals with the battles of the nations, town and gown rows, and political riots of older Oxford; and it will be illustrated with views of buildings, now demolished, taken from Skelton's well-known work. Messrs. Methuen are the London publishers.

WE may mention here that the first number of the *Educational Review* contains two articles of special academical interest: "Oxford Prospects," by Mr. R. W. Macan; and "Problems of the Day at Cambridge," by Mr. Oscar Browning. Prof. Skeat also writes forcibly on "The Educational Value of English."

MR. R. W. STEWART, of Aberystwyth and Owens College, has been appointed assistant-lecturer and demonstrator in physics at the University College of North Wales, Bangor.

THE inaugural lecture delivered by Prof. Andrew Seth, on succeeding to the chair of logic and metaphysics at Edinburgh, has been published as a pamphlet (Blackwoods). The title is "The Present Position of the Philosophical Sciences." After an eloquent expression of gratitude to his predecessor, Emeritus Professor Campbell Fraser, who was among his audience, the new professor dealt with the three subjects traditionally associated with his chair—logic, psychology, and metaphysics. While giving a brief summary of the present position of each (in which special mention was made of America as well as Germany), he did not conceal his own opinions. In particular, he insisted upon the necessity, in metaphysics, of a teleological and humanistic view of the universe. Incidentally, he suggested the appointment of a lecturer or assistant-professor, specially charged with the teaching of psychology in its more recent developments. The entire lecture must be regarded, even by those who may disagree with some of the professor's views, as an admirable piece of clear and thoughtful exposition.

ORIGINAL VERSE.

THE INDIAN SUMMER.

BRIGHT autumn days, the dying year's last gift,
Like ripe fruit garnered up by careful hands,
O stay! nor, like impatient swallows, lift
Your wings to bear you to soft southern lands.

These fallen leaves I tread with scarce a pang,
Remembering all their kindly summer shade,
(How here the music of the thrushes rang)
Though leaves may wither, memories will not fade.

These rocks, so cold and bare to other eyes,
Are written o'er and o'er; and, as I read,
Old scenes, old friends on either hand arise,
And bid me on my onward course God speed.

For onward still through autumn days I toil,
Though storms may break on homesteads white
with snow;

Though wintry Death should lay me in the soil,
My soul, a migrant bird, would heavenward go.

BEATRIX L. TOLLEMACHE.

MAGAZINES AND REVIEWS.

THE *Expositor* for November opens with Prof. Sanday's first lecture on the present position of the Johannine Question. The tendency of recent criticism, more especially since Keim's *Jesu von Nazara*, vol. i. (1867), is set forth with admirable clearness, and the concluding words on the misleading use of the word "concessions" will commend themselves to all fair-minded students. We notice that the consideration of "partition and derivation" theories is reserved for Lecture vi.; we shall then probably get some reference to Weizsäcker's very able *Untersuchungen über die evangelische Geschichte* (1864), which are, no doubt, even more necessary for the due estimate of the author's later views than

Prof. Sanday's early work on the Fourth Gospel (described by himself with excessive modesty) is for a comprehending judgment of his present position. Prof. McCurdy gives a useful Assyriological argument in favour of the accuracy of the Chronicler's account of Uzziah. Prof. J. T. Marshall continues on "the Aramaic Gospel." From the late Prof. Elmslie we have a striking popular lecture on Samson. Mr. Peyton discourses eloquently on the latent ideas of the account of our Lord's Third Temptation. Dr. Marcus Dods, on the Roman reckoning of the day, and Prof. Cheyne on certain critical and exegetical points, conclude the number. We have pleasure in adding that Weizsäcker's *Untersuchungen* mentioned above has—at last—appeared in a second edition.

THE *Jewish Quarterly Review* for October (David Nutt), opens with a last contribution from the unwearied pen of the late Prof. Grätz (Isaiah xxxv. is placed by him between Isaiah li., 3 and 4). Dr. Neubauer takes occasion, from Dr. Fürst's Graeco-Hebraic Glossary, to write on the non-Hebrew languages used by Jews. Dr. Kaufmann describes his very interesting discovery of the ancient English-Hebrew ritual. Dr. Chotzner gives a sketch of Immanuel de Romi, Dante's Jewish friend, already known to many readers by Dr. Paur's essay in the Dante Society's *Jahrbuch*. Mr. Schechter gives descriptive notes on Hebrew MSS., in the Cambridge University Library. Prof. Cheyne concludes his re-examination of the critical problems of the second part of Isaiah. Next to this paper comes Mr. Montefiore's long and friendly notice of the same scholar's Bampton Lectures. The writer specially asks the attention of Jewish readers to the three opening paragraphs of the 7th Lecture, and promises to return himself, if possible, to the great questions raised therein. Mr. J. Harris notices a French work on the Jews of Russia; Mr. Abrahams, Guttman's book on Thomas Aquinas and Judaism; and Dr. Neubauer two monographs by Epstein on Moses bad-Darshan, and an edition of a Hebrew commentary on a part of the Midrash on the Psalms. Dr. Neubauer also sends a note on Hebrew sentences in Ecclesiasticus.

THE *Theologisch Tijdschrift* for November contains an elaborate paper by Dr. Brandt on *δνομα* and the baptismal formula; and, among other articles, a not altogether favourable review of Prof. Max Müller's *Physical Religion*, by A. B.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DRESCHER, C. Studien zu Hans Sachs. Neue Folge. Marburg: Elwert. 4 M.
KOHLE, H. Fürst Bismarck. Regesten zu e. wissenschaftl. Biographie d. ersten deutschen Reichskanzlers. 1. Bd. 1815–1871. Leipzig: Renger. 18 M.
MÉZIERES, A. Vie de Mirabeau. Paris: Hachette. 3 fr. 50 c.
PONTMARTIN, A. de. Derniers Samedis. 2e Série. Paris: Calmann Lévy. 3 fr. 50 c.
ROUGÉ, le Vicomte Jacques de. Géographie ancienne de la Basse Egypte. Paris: Rothschild. 20 fr.
VILLE, LÉON. La Lutte française. Paris: Breton. 3 fr.
WILBERT, J. E. Cycles christologiques Gemälde aus der Katakomben der Heiligen Petrus u. Marcellinus. Freiburg: Herder. 8 M.

THEOLOGY.

- DÖLLINGER, J. v. Das Papstthum. Neubearbeitung v. Janus "Der Papst u. das Concil" im Auftrag d. inzwischen heimgegangenen Verfassers v. J. Freidrich. München: Beck. 8 M.

HISTORY.

- CORRESPONDENZ, politische, Friedrichs d. Grossen. 18. Bd. 2. Hälfte. Berlin: Duncker. 10 M.
DUNCKER, H. Anhalts Bekenntnissstand während der Vereinigung der Fürstentümer unter Joachim Ernst u. Johann Georg (1570–1606). Dessau: Baumann. 4 M. 50 Pf.
GÉRAUD, E., Un Témoin des deux Restaurations: fragments de journal intime, p. p. Ch. Bigot. Paris: Flammarion. 3 fr. 50 c.
HOFER, C. R. v. Die Aera der Bastarden am Schlusse d. Mittelalters. Prag: Rivnac. 2 M. 40 Pf.
KOHLE, J., u. F. E. PRISER. Aus dem babylonischen Rechtsleben. II. Leipzig: Pfeiffer. 5 M.
PUBLICATIONEN aus den k. preussischen Staatsarchiven. 49. Bd. Leipzig: Hirzel. 20 M.

RYSSSEL, V. Georgs d. Amberbischofs Gedichte u. Briefe. Aus dem Syr. übers. u. erläutert. Leipzig: Hirzel. 7 M.
 WÜSTENFELD, F. Der Inam el-Schadî f u. seine Anhänger. 3. Abth. Die Geldruten Schadîten d. V. Jahrh. d. H. Göttingen: Dieterich. 7 M.
 ZEISSBERG, H. R. v. Zwei Jahre belgischer Geschichte (1791—1792). 2. Thl. Leipzig: Freytag. 5 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

BALFF, B. Les Eaux de l'Arve. Geneva: Stapelmohr. 4 fr.
 CLAUS, C. Die Halocyprien d. atlantischen Oceans u. Mittelmeeres. Wien: Holder. 50 M.
 FESTSCHRIEF, Rudolf Virchow zu seinem 71. Geburtstage gewidmet v. den früheren u. jetzigen Assistenten d. Berliner patholog. Instituts. Berlin: Reimer. 36 M.
 GALLWITZ, H. Das Problem der Ethik in der Gegenwart. Göttingen: Vandenhoeck. 5 M.
 HANSKIRCH, A. Allogologische u. bacteriologische Mittheilungen. Prag: Rivnac. 1 M. 20 Pf.
 WIGAND, A. Flora v. Hessen u. Nassau. 2. Thl. Marburg: Elwert. 7 M.

PHILOLOGY.

EUTING, J. Sinsitische Inschriften. Berlin: Reimer. 24 M.
 GOETZ, G. Der Liber glossarum. Leipzig: Hirzel. 3 M.
 GOMPERT, Th. Die Schrift vom Staatswesen der Athener u. ihr neuester Beurtheiler. Wien: Holder. 1 M. 20 Pf.
 LUDWIG, A. Die Genesis der grammatischen Formen d. Sanskrit u. die zeitliche Reihenfolge in der Selbständig-
 werdung der indoeuropäischen Sprachen. Prag: Rivnac. 4 M. 50 Pf.
 MERINGER, E. Beiträge zur Geschichte der indogermanischen Declination. Leipzig: Freytag. 1 M.

CORRESPONDENCE.

THE BALLADE ADDRESSED BY EUSTACHE
 DESCHAMPS TO GEOFFREY CHAUCER.

Stanhoe Grange, Norfolk.

This Ballade has several times been printed in England. It was originally communicated to Mr. Thomas Wright by M. Paulin Paris. By Mr. Wright it was sent to Sir Harris Nicolas, who printed it, very incorrectly and evidently without much understanding what he was printing, in his *Life of Chaucer* (see Aldine edition of Chaucer, vol. i., p. 82). Mr. Wright subsequently himself printed it in his *Anecdota Literaria* (p. 13). Mr. Henry Morley prints a portion of it in a note in his *English Writers* (vol. v., p. 116).

In not one of these instances is the text printed so as to be intelligible.

In France the Ballade has been thrice printed: by Tarbé (*Œuvres inédites de Eustache Deschamps*, vol. i., p. 123); by Sandras (*Étude sur G. Chaucer*, p. 261); and lastly by the late Marquis de Queux de Saint-Hilaire in the edition of Deschamps published by the *Société des anciens textes français* (vol. ii., p. 138). The Ballade exists, so far as is at present known, in one MS. only (No. 840 fonds français, fol. 62b-62c, in the Bibliothèque Nationale in Paris), which was executed after the death of Deschamps, probably before 1425. This MS., forming a huge quarto volume of nearly 300 folios with the text in double columns, has been described by Crapelet at the beginning of his edition of Deschamps (Paris, 1832), as well as by M. Paulin Paris in his *Manuscrits Français* (vol. vi., pp. 419-437).

This Ballade of Deschamps is of great interest from several points of view. It is not only an important testimony to Chaucer's reputation abroad during his lifetime; it also contains independent evidence of the fact that he made a translation (of the whole or part) of the *Roman de la Rose*—a translation which is unfortunately now lost,* though, as Prof. Skeat has more than once pointed out (see *ACADEMY*, September 8, 1888), various fragments of it have been preserved by Chaucer himself, owing

* It is possible, however, that a portion of the existing English version was actually written by Chaucer. Dr. Max Kaluza has shown (see *ACADEMY*, July 5, 1890, p. 11), that the "Romaunt of the Rose" consists of three distinct fragments, two of which (vv. 1-1704, and vv. 5814-7694) he claims to be Chaucer's work. Prof. Skeat, however, while disposed to admit this claim as regards vv. 1-1704, is strongly of opinion that the last fragment is not by Chaucer (see *ACADEMY*, July 19, 1890).

to his fondness for borrowing from his own compositions.

So far as I am aware, there is no record of any serious attempt to get at the actual meaning of the Ballade, which happens to be the reverse of easy in places. The following attempt, therefore, may perhaps be welcome to students of Chaucer. It must be borne in mind, however, that it professes to be nothing more than an attempt, made with the object of, if possible, getting more light thrown on the subject by some one better qualified than myself.

I print the French text (with a few slight alterations) after that given by the Marquis de Queux de Saint-Hilaire, and I append a literal translation with such notes as are necessary to render it intelligible.

Ballade adressée à Geoffroy Chaucer, en lui envoyant ses ouvrages.

"O Socrates plains de philosophie,
 Seneque en meurs et Anglax en pratique,
 Ovides grans en ta poeterie,
 Bries en parler, saiges en rhetorique,
 Aigles treshaulz, qui par ta theorique
 Eulumes le regne d'Eneas,
 L'Isle aux Geans, ceuls de Bruth, et qui as
 Semé les fleurs et planté le rosier
 Aux ignorans de la langue Pandras,
 Grand translateur, noble Geoffroy Chaucier. 10

"Tu es d'amours mondains Dieux en Albie:
 Et de la Rose, en la terre Angeliq
 (Qui d'Angela saxonne est puis flourie
 Angleterre, d'elle ce nom s'applique
 Le derrenier en l'ethimologique),
 En bon anglès le livre translatas;
 Et un vergier ou du plant demandas
 De ceuls qui font pour eulx auctorisier,
 A ja longtemps que tu edifiâs
 Grand translateur, noble Geoffroy Chaucier. 20

"A toy, pour ce, de la fontaine Helye
 Requier avoir un buvrage autentique,
 Dont la doys est du tout en ta baillie,
 Pour rafrener d'elle ma soif ethique,
 Qui en Gaule seray paralitique
 Jusques a ce que tu m'abuveras.
 Eustaces sui, qui de mon plant aras;
 Mais pran en gré les euvres d'escolier
 Que par Clifford de moy avoir pourras,
 Grand translateur, noble Geoffroy Chaucier. 30

L'Envoy.

"Poete hault, loenge destruye (?),
 En ton jardin ne seroye qu'ortie,
 Consideré ce que j'ay dit premier,
 Ton noble plant, ta douce melodie.
 Mais pour scavoir, de rescripre te prie,
 Grant translateur, noble Geoffroy Chaucier." 36

"O Socrates, full of philosophy, Seneca in morals,
 and English in practice, great Ovid in thy poetry,
 brief in speech, wise in eloquence, most lotty eagle,
 who by thy philosophy dost illumine the kingdom
 of Aeneas, the Island of the Giants (those Brutus
 slew), and who hast sown the flowers and planted
 the rose-bush for those who are ignorant of the
 tongue of Pandrasus, great translator, noble
 Geoffroy Chaucer.

"Thou art in Albion the god of worldly love;
 and into good English thou didst translate the
 book of the Rose, in the Angelic land which from
 the Saxon Angela did afterwards blossom as
 "Angle-land" (in the etymology this name, the
 last, is taken from her): and long since hast thou
 set up an orchard, for which thou didst demand
 plants from those who make [i.e., are "makers,"
 poets] in order to be considered authorities [i.e.,
 in order to get a reputation].* great translator, &c.

"From thee therefore I require a genuine
 draught of the fountain of Helicon, whose source
 is wholly in thy keeping, in order that I therewith
 may abate my hetic † thirst, I who shall be
 palsied in Gaul until thou shalt have given me to
 drink. Eustace am I [that write to thee] ‡ who
 shalt have plants of mine: but look kindly upon
 the works of a scholar [i.e., tyro] which thou

* See note 18.

† Perhaps "ethic thirst"—i.e., "thirst for philosophy."

‡ See note 27.

mayest have from me by the hand of Clifford,
 great translator, &c.

"Lotty poet (praise not beyond thy deserts)* in
 thy garden I should be but a nettle, considering (as
 I have said before) thy noble plant, thy sweet
 melody. But that I may know, I pray thee write
 back, great translator, noble Geoffroy Chaucer."

Vv. 6, 7. These are names of Britain, taken
 from Wace's *Brut*.

8. *Planté le rosier*, probably a reference to
 Chaucer's translation of the *Roman de la Rose*.

9. *La langue Pandras*. Saint-Hilaire prints
pandras; Tarbé reads *apprendras*, an evident
 shirking of the difficulty. Pandras, † or
 Pandrasus, was a king of Greece who held in
 slavery a number of exiled Trojans. When
 Brutus (the legendary first king of Britain), after
 accidentally killing his father, fled from Troy, his
 native land, he came to Greece, put himself at
 the head of the Trojan captives, and overthrew
 Pandrasus. He then sailed from Greece with
 the victorious Trojans, and eventually landed
 in Albion, where he founded the kingdom of
 Britain (see Wace, *Brut*, vv. 157 ff.). The
 language spoken by the inhabitants of Britain,
 of whom Chaucer is one, was first called
 "Trojan," then "British"—i.e., the tongue of
 Brutus (cf. *Brut*, vv. 1221-4). The language
 of Brutus, then, being *English*, the "language
 of Pandrasus," the foe of Brutus, must obviously
 be *French*, the language of the hereditary foes
 of England. Chaucer, as is well known, did
 translate into English portions of the works of
 several French authors, besides the *Roman de la
 Rose*.

12, 16. *Le livre de la Rose*—i.e., the *Roman de
 la Rose*.

13. This derivation of "Angleterre" from
 "Angela" seems to be a theory of Deschamps'
 own. He mentions it again elsewhere; but
 there is no record of "Angela" in the *Brut*.

18. *Ceuls qui font*, this exactly corresponds
 to Chaucer's expression, "them that make," in
 the so-called "Complaynt of Venus" (see
ACADEMY, May 9, 1891), where he speaks of
 Oton de Graunson as the "flour of hem that
 make in Fraunce." *Faiseor* and *faitor* were
 both used in Old French in the sense of
 "maker"—i.e., poet; and Deschamps him-
 self (in his Ballade on the death of Machant)
 uses *faitire* in that sense. *Pour eulx auctorisier*
 may perhaps mean "in order to authorise
 them"—i.e., you, Chaucer, have asked for
 "plants" from them in order thereby to give
 them reputation, such a request from you being
 in itself a title to fame. The interpretation
 given above, however, seems the simpler.

25. *Qui*, the antecedent must be supplied
 from *ma* in the previous line. There is probably
 intended to be a play upon the words *Gaule* and
gole, "mouth," "throat," here.

27. *Qui . . . aras*, here again the antecedent
 must be supplied by the introduction of some
 such parenthesis as that given above.

29. *Clifford*, the name of this friend occurs
 again in another ballade, where Deschamps
 calls him "l'amoureux Clifford."

31. It is difficult to get any satisfactory sense
 out of the reading *loenge destruye*. Prof. W. P.
 Ker, to whom I am indebted for the key to
 the difficult passage in line 9, as well as for
 several other valuable hints, suggests that the
 true reading may be *deservye*. This is tame,
 but, at any rate, makes sense; and it only
 requires the alteration of a single letter of the
 MS. reading (if, indeed, *destruye* be such);
 Nicolas, Wright, and Sandras read *destinye*,
 which is equally unintelligible, but shows that

* Reading *deservye* instead of *destruye*, the reading
 of the *Anciens Textes* ed., which makes no sense.
 See note 31.

† In the so-called "Munich Brut" this king is
 always called *Pandras*, except in one passage (v. 607)
 where the form *Pandrasus* (used by Wace) occurs.

there was some doubt about the MS. reading) for *destruye* read *deseruye*.

33. *Consideré*, St.-Hilaire prints *considere*; the former seems to make the better sense.

I have not yet been able to obtain a collation of the original text from the MS.; it might clear up the difficulty in line 31.

PAGET TOYNBEE.

P.S.—Since the above was written, I have heard from M. Gaston Raynaud, of the Bibliothèque Nationale, that the actual MS. reading in l. 31 is undoubtedly *destruye*. M. Raynaud, who has undertaken to complete for the Société des Anciens Textes Françaises the edition of Deschamps commenced by the late Marquis de Queux de Saint-Hilaire, has most obligingly compared the MS. text with that of the printed edition for me. He reports that, with the exception of two trifling variations (*longtemps* for MS. *long temps* in l. 19, and *seroye* for MS. *seroie* in l. 32), the printed text is identical with that of the MS. He adds that he considers the proposed correction *deseruye* ought to be adopted. T.

A CORRECTION.

Trinity College, Cambridge: Nov. 8, 1891.

An Oxford friend, to whom students of these subjects are under obligations, has courteously pointed out to me that in my book, *The Golden Bough*, I have seriously misunderstood and mistranslated a passage in Pliny. As the passage, so misunderstood and mistranslated, is one on which I built a considerable structure of hypothesis, I hope that, in justice to the readers of *The Golden Bough*, you will allow me to correct my mistake in the ACADEMY, and to indicate in a few words the consequences to the main arguments of my book.

The passage in question is part of the famous one in which Pliny describes the cutting of the mistletoe by the Druids. As printed in Detlefsen's edition, which I used, it runs thus (*Nat. Hist.* xvi., § 250):

"Est autem id [*scil.* viscum] rarum admodum inventu et repertum magna religione petitur et ante omnia sexta luna, quae principia mensum annorumque his facit, et saeculi post tricesimum annum, quia jam virium abunde habeat nec sit sui dimidia."

Here, as my correspondent has pointed out to me, *sexta luna* means "the sixth day of the moon," as is proved by passages like Pliny (*Nat. Hist.* xviii., § 347), and Columella II. 10. Indeed, Pliny's own words in the present passage, *quia jam virium*, &c., which I had wholly misunderstood, plainly indicate that *sexta luna* must refer to the crescent moon. I, however, took *sexta luna* to mean "the sixth month," i.e., June; and as it is still a rule of folk-lore that mistletoe and other magic plants should be culled on Midsummer Eve (June 23), I inferred that the Druids also gathered the mistletoe on Midsummer Eve. In point of fact, Pliny, rightly understood, asserts no more than that the Druids cut the mistletoe by preference on the sixth day of the moon. Hence my inference that they cut it at Midsummer not only cannot be drawn from Pliny's statement, but is actually opposed to it, since the sixth day of the moon would coincide only by accident and at long intervals with Midsummer Eve. There is thus no ancient evidence whatever to show that the Druids cut the mistletoe at Midsummer. And as the supposition that they did so, combined with their human sacrifices, which there are some grounds for believing to have taken place at Midsummer, supplied the main link in the connexion which I sought to establish between the Balder myth and the rule of the Arician priesthood, it is clear that the discovery of my mistake leaves a serious breach in this part of my argument. J. G. FRAZER.

NOTES ON HERO[N]DAS.

Trinity College, Dublin: Nov. 9, 1891.

I was unfortunately unable to see a proof of my last Notes on Herodas, or I should have corrected some misprints; I should also have omitted some conjectures which Mr. Kenyon had informed me were not consistent with the MS., and cancelled others which, I had found since forwarding my note, had been anticipated by others. The most important of these is *πρωῶν*, II. 80, published by Mr. Hardie some weeks since, although he did not give quite the same basis for the conjecture as I did; *ἀστῆ*, IV. 42, has been anticipated by Dr. Jackson; *χέκρημόρους* in l. 81, should be attributed to Mr. Hicks as well as Mr. Nicholson, and has been confirmed by the MS.; and *νηῖν*, as Mr. Kenyon's last letter tells us, is the reading of the in MS. II. 3.

A. PALMER.

[At the meeting of the Cambridge Philological Society, held on Thursday, November 12, Dr. Jackson was to read a paper on "Herodas, V."]

"CONTENT," "CONTENTS."

We have received from Dr. Murray an interesting report upon the answers elicited by his inquiry about the accentuation of this word, which we hope to print next week. There have been received up to date exact particulars of the pronunciation of 319 persons, yielding not two only, but at least thirteen varieties of current usage as to the four test sentences. The replies also show in a most striking way that people in ordinary circumstances hear only their own pronunciation, and believe it to be that of "all educated men"; if special circumstances force another upon their attention, they are apt to set it down as American, Irish, provincial, or "half-educated."

APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Nov. 15, 4 p.m. Sunday Lecture Society: "Our English Trees," by Prof. H. Marshall Ward.
4 p.m. South Place Institute: "Chile," by Major Martin A. S. Hume.
7.30 p.m. Ethical: "Pleasure and Pain in Education," by Miss M. S. Gilliland.
MONDAY, Nov. 16, 6 p.m. London Institution: "Some of our Debts to the East," by Sir M. E. Grant Duff.
8 p.m. Royal Academy: Demonstration, "The Lower Extremity," II., by Prof. W. Anderson.
8 p.m. Aristotelian (at Oxford): Symposium, "The Origin of the Perception of an External World," by Messrs. Shadworth H. Hodgson, B. Bosanquet, and D. G. Ritchie.
TUESDAY, Nov. 17, 7 p.m. Statistical: Inaugural Address by the President, Dr. F. J. Mouat.
8 p.m. Civil Engineers: "Portland Cement," by Messrs. H. K. Bamber, A. E. Carey, and W. Smith.
8.30 p.m. Zoological: "A Synopsis of the Tadpoles of the European Batrachians," by Mr. G. A. Boulenger; "New Species of Shells from New South Wales, New Guinea, the Caroline and Solomon Islands," by Mr. Edgar A. Smith; "The Spiders of the Island of St. Vincent," by M. E. Simon; "The Importance of an Experimental Zoological Station in the Tropics," by Mr. H. Nevill.
WEDNESDAY, Nov. 18, 8 p.m. Society of Arts: Opening Address by Sir Richard Webster, Chairman of Council.
8 p.m. Microscopical: Special Meeting to consider New Bye-Laws; "Fresh-water Algae of South-west Surrey," by Mr. A. W. Bennett.
THURSDAY, Nov. 19, 6 p.m. London Institution: "Spiders, their Work and their Wisdom" (illustrated), by the Rev. Dr. Dallinger.
8 p.m. Royal Academy: Demonstration, "The Lower Extremity," III., by Prof. W. Anderson.
8 p.m. Linnæan: "Notes on the Original Portraits of Linnæus made during a Recent Visit to Sweden," by Mr. W. Carruthers; "A New Fossil Plant from the Lower Coal Measures," by Mr. Thos. Flock.
8 p.m. Chemical: "Colour Photometry," by Capt. W. de W. Abney.
8.30 p.m. Historical: "Some Points in the Πολιτεία τῶν Ἀθηναίων," by Mr. C. W. C. Oman.
FRIDAY, Nov. 20, 5 p.m. Physical: "A New Theory concerning the Constitution of Matter," by Mr. C. V. Burton.

SCIENCE.

A NEW TRANSLATION OF HAFIZ.

The Divan-i-Hafiz. Translated for the first time out of the Persian into English Prose, with Critical and Explanatory Remarks, with an Introductory Preface, a Note on Sūfi-ism, and a Life of the Author, by Lieut.-Col. H. Wilberforce Clarke. In 2 vols. (Calcutta.)

THERE is hardly any Eastern poet whose name is more familiar in Europe than Shemseddin Mohammed Hafiz, the bard of love and wine. His songs became accessible nearly two hundred years ago to the general public; but his muse has met with the most diversified explanations, as the dispute whether the sense of his verses be really full of mysticism, or whether he was inspired by the frolic nature of a man given to wordly pleasures, still remains unsettled. In the East, Hafiz very naturally enjoys far greater reputation. In Persia his Divan is not only the household companion of the better classes, but I have frequently met in caravans simple mule-drivers, who, while rattling the chain-whip to incite their heavy-loaden beasts, are wont to sing whole Ghazels out of Hafiz, which re-echoed far in the still autumnal night under the starry canopy of Southern Persia. To the Persians Hafiz is more than a poet; he is a saint who is invoked in the hour of need, and whose book is used like the Koran for the purpose of reading the future. On such occasions they open at random his Divan and piously recite the following verses:

"Ei Hafizi Shirazi
Ber men nazr endazi
Men talibi yek falem
Tu kashfi her razi."

(Oh Hafiz of Shiraz, cast one look upon me: of thee I wish to learn my future fate, for thou art the discoverer of all secrets.)

Hafiz enjoys the same veneration also among the Mohammedan nations who do not speak Persian; for his Divan is appreciated and studied, not only by the Tajiks in Central Asia, but also by the Turks in Eastern Turkestan, by the Hindustanis, and by learned Musalmans as far west as Morocco.

If, in spite of this extraordinary and widespread popularity, the Persian Anacreon cannot be understood without explanatory comment, we shall find the reason to be that Hafiz is something more than an Anacreon; for he is looked upon as the poet of the Sufi school, who presented the deeply hidden sense of mysterious allusions in the garb of voluptuous enjoyments, whose wine is the pure love of God, and whose enchanting maiden is the never fading glory of Creation. To understand him you must dive into the depths of the sea to fetch the pearl of the sublimity of sense; and it is only after perforating this precious pearl with the sharp weapon of intellect, that you will succeed in adorning your mind with the full comprehension of his Ghazels. No wonder, therefore, that many commentators have come forward to assist the reader. In Persia every age has produced its commentators; in Turkey, Sudi, Shem'i, and Sururi are reckoned the

best; while among the Central Asian commentators, Abdul-Hakk of Mergulan and Shem'i of Bokhara have acquired the greatest reputations. There are even numbers of proverbs current in Mohammedan Asia which have been taken from his verses, such as: *Kesra vukuf nistki endjam kiar tchist* = "nobody can know the ultimate end of his doings"; *Djur ez habib khushter kiz mud'ri riayet* = "better the wrong of a friend than the flattery of an enemy"; *Hev suhan vakti ve her nokta mekani dared* = "every word has its time, and every point its place"; &c.

Of course, with us Europeans the difficulty of understanding and of fully realising the value of the poetry of Hafiz is still greater. Our mode of thinking, our views of life and its multifarious vicissitudes, our religion and ethics, are so utterly different from those of Mohammedan Orientals, that it is absolutely impossible to catch at once the meaning of a genuine Eastern poem, especially of the magnificent and highly refined verses of Hafiz, which abound in recondite play of words, in strange epithets and in significations often totally at variance with the apparent meaning of the word. Considering the hitherto published translations of Hafiz from this point of view, we can fairly say that hardly any translator—of whom Lieut.-Col. Clarke gives a nearly full list in his Preface—was capable of doing full justice to the poetical beauty of the Persian poet; for either they gave only a reflex and faint shadow of the original, or they were too literal, and so became incomprehensible. Col. Clarke has, therefore, done a useful work in combining the literal sense and the deeper—*i.e.*, Sufistic—meaning of the Divan of Hafiz; for although partial paraphrases have already appeared in Western literature, nobody has taken the trouble to shed the necessary light over the entire Divan. Nor could this have been achieved except by a scholar thoroughly conversant with the spirit of the Persian language and with the mystic sense and secret allusions which characterise the poems of Hafiz. To accomplish this it was necessary to provide the translation with bracketed interpolations, and also with ample footnotes, which constitute more than half of the beautifully-printed and luxurious volumes before us. Allowing that some Orientalists may be found to disagree with certain of the explanations given, yet, on the whole, it must be admitted that no previous commentator on Hafiz has furnished so much valuable material for the thorough comprehension of the Divan, and that none has succeeded in presenting us with the key to that treasury of Persian literature with so much skill and grace as Col. Clarke.

It would lead too far to enter here into details concerning the accuracy of the whole translation and the sufficiency of the explanatory notes. Having before me the Turkish Commentary of Sudi, which is regarded as the best in that language, I will compare at random a Ghazel of Col. Clarke's with the translation of the Turkish scholar; and the reader will be able to judge which of the two versions is more expressive, and, at the same time, a more faithful rendering of the original. Let us take Ghazel 53.

Col. Clarke's Literal Translation.

- "1. Oh, Lord! that candle (the beloved) night illuminating (by her resplendent beauty) from the house of whom is?
Our soul has consumed. Ask ye saying:—
'She the beloved of whom is?'
- "2. Now, the upsetter of my heart and of my religion she is:
Let us see, she the fellow sleeper—of whom is; the fellow-lodger of whom is?
- "3. The ruby-wine of her lip—from my lip far be it not!
The wine of the soul of whom is? The cup-giver of the cup of whom is?
- "4. For (to win) her, every one deviseth a great spell. Yet known it is not—
Her tender heart inclined to the tale (of love), of whom is?
- "5. That ruby-wine (the beloved) that, though undrunk, has made me drunk and ruined. The associate of whom; and, the boon-companion, and the cup, of whom is?
- "6. Oh, Lord! that one, king-like, moon of face, Venus of forehead,
The inestimable pearl—of whom, and the incomparable jewel of whom is?
- "7. The fortune of society of that candle of happy ray,
Again, for God's sake, ask ye saying—
'For the moth of whom is?'
- "8. (To the beloved) I said—'Without thee, sigh (cometh) comes from the distraught heart of Hafiz.
Under the lips (covertly) laughing, she spake, saying Hafiz distraught of whom is?'

Sudi's Summary Translation.

- "1. Oh, Lord! From whose house does come that heart-enflaming candle (whose offspring is it)?
It has consumed our soul, ask ye, 'The beloved of whom is it?'
- "2. This heart-consuming candle is still destroying the house of my soul and religion.
Strange! of whom is it the fellow-sleeper and fellow-lodger?
- "3. The ruby-wine of her lips be not far from my lips
To whose soul clings her soul, under whose engagements is she obliged?
- "4. Everybody lends spell to this heart-consuming candle.
But it is not known, her tender heart to whom does incline?
- "5. [This verse is omitted in Sudi's Commentary.]
- "6. Of this Venus of forehead, moon of face, kinglike,
Who is the solitary pearl and the incomparable jewel?
- "7. The fortune of the society of this glorious splendour (light)
Ask, for God's sake, for the moth of whom is?
- "8. I said to the beloved: 'Alas! for Hafiz who is distraught in love for thee,'
Smiling under her lips she said: 'Of whom is he distraught?'

The comparison of the two versions will show that Sudi, although an Oriental and writing for Orientals, recurs to more detailed paraphrases, and keeps further from the original than Col. Clarke, whose English version must seem strange and forcible to the uninitiated, but is, nevertheless, the only means of conveying an accurate idea of what Hafiz wrote and intended to express. With the aid of the present English version, it will be possible for one possessing a *vena poetica* to give a faithful poetical translation of the greatest lyric poet of the East; while on

the other hand the student will have the best guide to the thorough understanding of the most difficult and at the same time the most beautiful poetry of Persia.

A. VAMBÉRY.

CORRESPONDENCE.

THE INTRODUCTION OF BUDDHISM INTO CHINA.

Temby: Oct. 19, 1891.

After carefully weighing M. Terrien de Lacouperie's letter in the ACADEMY of October 3, and comparing it with his paper in the *Babylonian and Oriental Record*, it appears that there are some inconsistencies, which can only be adjusted by the rejection of the whole history of China prior to the establishment of the Han dynasty as a forgery, like the rest of the Chinese classics and early records.

M. de Lacouperie points out that there could have been no Buddhist settlement at Lintao earlier than 158 B.C., because that was the date when Buddhism was introduced into Chinese Turkestan, and because the early missionaries must have reached Lintao by that route, or by way of Thibet, where Buddhism was introduced 365 years later, for he says they could not have come by the alternative south-west route through Dachiemo (in Thibet) and Szechuan "as there was no road as yet from there." He thinks, however, that they did come by the latter route into China two years later, *viz.*, in 219 B.C., although one would suppose that the same arguments would militate against that view. He observes that "it seems strange that they should have appeared in the north-east instead of the west or centre, and this two years at least before their arrival at Loh yang in the centre of the country." Szema tsien (Sheki K. 6, f. 13) speaks of the empire of Shehuangti extending in 221 B.C. westward as far as Lintao in the Kiang or Thibetan country; but if all this region "was hardly known and unexplored until the expedition of Chang Kien in 122 B.C.," one cannot put much faith in this.

Passing on to a statement of M. de Lacouperie's, to the effect that Tzekao was the name of the Shaman whom the emperor sent for in 219 B.C., and the reference (Sheki K. 28, f. 11) which he gives to prove it, I am sorry to say that I cannot see how the name is connected with the event at all. I translate the passage, which is a remarkable one, as follows:

"From the time of the Kings Wei and Siuen of the T'si state (378-313 B.C.) Tsou-tze's disciples argued and wrote treatises on cosmogony, and the revolution of the influences of the five ruling elements, which came to the notice of the T'sin emperor, and a man of the T'si state having addressed him in a memorial, the emperor selected and made use of some of them. Now Sung-wuki, Ch'eng-po-K'iao, Ch'ungshang, and the Shaman Tzekao, who came long after, all of whom were men of the Yen state, were skilled in the immortal path (or path of the Ilishis) divested themselves of their bodily frames, were dissolved and transformed, and relied on the worship of saints and genii. Tsou-yen presented his work on the grand revolutions of the Yin and Yang to the rulers of the states, and the priests on the sea-coasts of Yen and T'si states preached these doctrines, but they did not spread."

If it were not for the anachronism as to the date of Tsou-yen, which of course militates against the view that Buddhism entered China in 219 B.C., M. de Lacouperie would perhaps admit that the doctrines here referred to were Buddhist doctrines. He seems to hint as much, if I understand aright his observation about the passage, which is not very clear. He says (*Babylonian and Oriental Record*, May, 1891, p. 98):

"Szema-tsien, or the original documents he has

made use of . . . refers apparently to the Nirvana, as being the principal mover of all these men's (Tsouyen, Lieh-yü-K'ou, &c.) conduct. His statement looks like a garbled notion of the mental condition of the Buddhist ascetics thus transformed into a physical fact. We have perhaps here the indication of a successful Buddhistic preaching of the Shaman Tzekao among disciples prepared somewhat to receive it by the teachings of Tsou-yen of older times."

To revert to the expedition of 219 B.C., the Sheki (K. 6, f. 18) states distinctly that it was undertaken by Hsüfu, a man of the Ts'i state, who, having memorialized the emperor to the effect that on the three sacred islands of Peng-lai, Fangchang, and Yingchow, off the Shantung coast, holy men resided, was despatched with thousands of youths and maidens to fetch them. The names of the holy men are not given, and I cannot find any evidence that either of them was called Tzekao or Lifang, nor do we find that Tzekao or Lifang were ever on the sacred isles. There seems to be some confusion about these names, for M. de Lacouperie says, "The probabilities are in favour of Tzekao and Lifang belonging to one and the same mission;" and again, "The mission was under the leadership of Tzekao and Lifang (should these two appellatives not indicate one and the same Shaman)." Again I say, "cut the Gordian knot" by rejecting the whole account.

Once more: M. de Lacouperie talks of the writings of Liehtzu, or Lieh-yü-K'ou, who is supposed to have lived about 330 B.C., and thinks this individual

"may have received some information about Buddha, because his statement 'the men of the west possess a saint,' is supposed to refer to Gautama Sakyamuni."

He also observes that:

"Chinese critics, while recognising the foreign (or Buddhistic) character of some notions in Lieh-tzu's writings, were unable to understand how they could have reached China in his time, and have attributed them to later additions."

Mr. Giles (*Chuangtzu*, p. 423), on the other hand, says:

"It is extremely doubtful if such a man [as Liehtzu] ever lived. His record is not given by the historian Szema-t sien, and he may well have been no more than an allegorical personage created by Chuangtzu for purposes of illustration. His works supplied under the Han dynasty are generally regarded as a forgery."

One might quote Chuangtzu's work, and show the Buddhistic character of his ideas, and the numerous anachronisms it contains; but enough has been said.

I am convinced that there is no other way of explaining the numerous inconsistencies, anachronisms, and prophecies which we constantly meet with in the Chinese classics and early records than by concluding that they were written about the close of the second or the beginning of the first century B.C., after rewards were offered for the "discovery" of ancient books. This would account naturally for the hidden references to Buddhism, the names of ancient worthies corresponding with the names of people or tribes who came to the front at the time when Szema-t sien wrote his history, and many otherwise inexplicable facts, as, for instance, the great similarity between the incidents of She-huangti's supposed reign and those of the reign of Wuti of the Han dynasty (B.C. 140-87). Of course, we shall have to throw over the whole of the Chinese classics, which are full of Buddhistic ideas, and must have been written after the advent of Buddhist missionaries into China and the promulgation of their views; but this, although now opposed, must infallibly come to pass.

HERBERT J. ALLEN.

SCIENCE NOTES.

THE following is the list of names recommended by the president and council of the Royal Society for election into the council for the year 1892, at the anniversary meeting on November 30:—president, Sir William Thomson; treasurer, John Evans; secretaries, Prof. Michael Foster and Lord Rayleigh; foreign secretary, Sir Archibald Geikie; other members of the council, Capt. William de W. Abney, William Thomas Blanford, Prof. Alexander Crum Brown, Prof. George Carey Foster, James Whitbread Lee Glaisher, Frederick Ducane Godman, John Hopkinson, Prof. George Downing Liveing, Prof. Joseph Norman Lockyer, Prof. Arthur Milnes Marshall, Dr. Philip Henry Pyc-Smith, William Chandler Roberts-Austen, Prof. Edward Albert Schäfer, Sir George Gabriel Stokes, Prof. Sydney Howard Vines, Gen. James Thomas Walker.

At the last meeting of the Linnean society a portrait of Sir John Lubbock, by Mr. Leslie Ward, was presented to the society, and ordered to be hung in their room in Burlington House. At the meeting of the same society on Thursday next, November 19, Dr. William Carruthers, of the British Museum, will read some notes on original portraits of Linnaeus, made by him during a recent visit to Sweden.

THE Christmas lectures to the young at the Royal Institution will this year be on "Life in Motion; or, the Animal Machine" (experimentally illustrated), and will be delivered by Prof. John G. McKendrick, of Glasgow.

At a recent meeting of the Académie des Inscriptions, M. Aristide Marre read a paper upon the names of the months among the Malagasis. In a former communication he had argued that the Malay immigration into Madagascar dates from before the introduction of Hinduism into Java and Sumatra. He now supported the same conclusion by showing that the provincial Malagasis apply to the months names different to those of Arab origin which are used by the Hovas; and that these local names belong to a peculiar calendar, analogous to that of the ancient Javanese.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, Oct. 26.)

PROF. E. C. CLARK, president, in the chair. The president, on assuming the chair, made some practical remarks on "The Methods and Means of Archaeological Study," of which the following is an abstract:—The object of our society is to encourage the study of History, Architecture, and Antiquities: and as History is the great and ultimate object, so it is the prime means of any intelligent archaeological inquiry. As a mere help to observation, it is of first-rate importance that we should know generally what to look for. Again, for understanding the different objects which we observe, and connecting them with one another, history is simply indispensable. In spite of the specialising tendency of the present day, I think that a general outline is rather what is wanted, at any rate for purposes of reference, by the archaeological student. But I want to mention a practical desideratum for the archaeologist—a good chronology. I pass to Architecture—by far the most attractive branch of archaeology. As to general literature on this subject, there are now several good handbooks. There is still needed a general statement, in a handy form, of the plan of buildings usually adopted by this or that order of monastic or other religious persons in the middle ages. Again, the working out of some possible mechanical contrivance, by which workmen call the "templet" of a series of mouldings could be rapidly taken down on paper, would be a great boon. Under the general subject of Antiquities I have one word on inscriptions. The time is past when vague settings down of the observer's inter-

pretation can suffice. We must have each letter, each space where a letter might have been, and the relative position of each mark or blank, recorded. And here is another desideratum for the practical archaeologist. Wanted, a portable material which will adapt itself readily to the surface of an inscribed stone, which will retain the impression when detached, and become fairly rigid in a moderately short time. Casts are a matter of considerable time, and should only be made by a skilled artisan. As to the means of saving from destruction a threatened monument not yet included in General Pitt-Rivers's list, the owner should be bought or flattered—and perhaps this is best done through the intervention of the Society of Antiquaries, but not hectoring or told that he is a trustee. To avert the artistic tastes of 'Arry; when possible and proper, the removal of the monument into a church seems far the best measure. When you can only have the temple of nature, a very ingenious method was suggested to me indirectly by a recent address of the Bishop of Carlisle. Put up a new monument like the old one—but, of course, better—and 'Arry will generally expend his energies upon that. Two last practical hints:—Let no collector, private or public, even omit to record, by label, where the object comes from. Probably its whole historical value turns on the preservation of that fact. This need not be "in plain figures," but the fact should be preserved in some ascertainable private note. As to public collections, the labelling being assumed, the arrangement is everything. That we have far too little space was told you by your late president; but we shall shortly have much less, on account of the valuable bequest recently made us by Mr. Foster. Yet want of room may be in part remedied by a good catalogue, and a catalogue is now nearly completed by Baron von Hügel.—Mr. J. W. Clark read a paper on some chained libraries, of the existence of which he had become aware since he wrote his *Essay on College Libraries in the Architectural History of the University and Colleges of Cambridge* (vol. iii., pp. 387–471). After an introduction on the system of chaining in general, illustrated by a model, he described the following libraries. (1) At Cesena in North Italy there is a library built by Domenico Malatesta Novello in 1452. It is 139 feet long, by 35 feet broad, divided into three aisles by two rows of ten fluted columns. There are twenty-nine bookcases on each side of the room. In their general arrangement they resemble those in the Biblioteca Laurenziana at Florence, designed 73 years later by Michael Angelo; but they are much plainer. Each is about 10 feet long by 4 feet high, and 3 feet wide. All the books are chained, but on a system slightly different from that at Florence. There the bar to which the chains are attached is hidden away beneath the desk. At Cesena it is in full view, carried on massive iron rings screwed into the end of the bookcase. The bar is locked by means of a hasp attached to the middle upright, which divides the case in half. As at Florence the books, when not in use, are laid on their sides on a shelf about a foot below the desk. The chains are of an unusual form, each link (about 2½ in. long) consisting of a solid central portion with a ring at each end. The paper was illustrated with some beautiful photographs taken by Dr. Hardcastle. (2) The existence of a number of chained books in the Grammar School, Guildford, has lately been made known by Mr. G. C. Williamson. A letter addressed by him to *The West Surrey Times*, December 27, 1890, gives a history of the library. It was founded by John Purkhurst, Bishop of Norwich 1560–1575, who bequeathed certain books to the school. He died in 1575; but the books did not reach Guildford for some years, and the library was not arranged until 1586. The books were then chained. During the seventeenth century the library was increased by gifts from various persons, especially from Archbishop Abbott. A New Testament, printed at Paris in 1632, given by him, still bears its chain. In the course of the last century the books were little cared for, and removed from the room in which they had been placed at first. Finally the very existence of the few that remained was forgotten, until they came to light in the course of some recent alterations. A chain was exhibited. It is of hammered iron, 42 in. long, composed of 18 links, with the swivel at one end. The links are longer than those at Hereford

(figured *Arch. Hist. ut supra*, p. 422), and the swivel quite different in design. (3) At Wells Cathedral the library occupies part of a room over the east walk of the cloister, entered by a circular staircase from the south transept. There is a tradition that it was fitted up as a library in 1472. Passages were quoted from the MS. Catalogue to show that the library was arranged as we see it now by Robert Creighton, Dean of Wells 1660—1670, and Bishop of Bath and Wells 1670—1672, with the assistance of Dr. Richard Busby and Dr. Ralph Bathurst, President of Trinity College, Oxford, who succeeded Creighton as Dean. There are eight bookcases, of plain unpainted deal, standing at right angles to the wall between the windows; and between each pair of these, under the windows, are seats of the same material. The cases have desks, and the whole apparatus for chaining is complete. They resemble exactly those in the library of Corpus Christi College, Oxford (figured *Arch. Hist. ut supra*, p. 413). A good many chains are lying about in the library; but the books show few signs of having ever been chained. It was suggested that the chains may belong to the library of 1472, and that Dr. Bathurst, to whom the particular type of bookcase used may be attributed, intended to have the gifts of himself and his friends chained, but that the work was never carried out.

ARISTOTELIAN SOCIETY.—(Monday, Nov. 2.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—The president delivered his inaugural address on "Matter." Though the present subject is "Matter" as it is understood by the plain man and the physicist, as well as by the philosopher, the treatment of it must on this occasion be philosophical, not simply scientific. If real matter is at one pole of the *orbis philosophis notus*, consciousness is at the other. Of the reality of matter there is no doubt, except such as may be thrown upon it by assuming the reality of mind. But without entering on this question, the reality of matter is here taken for granted, in the ordinary sense above mentioned. Approaching it from the side of consciousness, that is, from what we know of it, we find that, in the first instance, matter is a percept, something perceived, or belonging as a part to consciousness as a whole. This we may call Percept-Matter. From this we infer, by processes which cannot now be described in detail, the reality of the matter which is so perceived, that is, of real matter in the ordinary sense. Each of these two aspects of matter has its own analysis. Percept-Matter is analysable into perceptions of sight and touch, and consists of their combination. Real-Matter is analysable, in the way indicated by Newton in the definitions of the *Principia*, into coherent and resistant occupancy of space, involving the existence of *vis insita* or *vis inertiae* in every portion, however minute, of the space so occupied. It may accordingly be defined as *adverse and active occupancy of space*. Passing over one main branch of the subject—namely, matter considered as the real condition upon which consciousness depends for its existence in individuals, under which head would fall the distinction between its so-called primary and secondary qualities—we come to the great question of the genesis of matter, including those of its eternity and infinity. From the fact that we discern a duality, or plurality, of parts of space, in that space-occupancy which we call matter, we infer (1) that it requires a finite minimum, or finite minima, of space in order to exist at all; (2) that there must be some real though unknown conditions of the coherence *ad intra* of every one of those minima; and (3) that there was a time when no real matter existed, but only some real conditions of it, the nature of which we have no means of positively ascertaining. It may also be inferred from these and other considerations that matter is not infinite in extension, does not occupy infinite space. When we conceive it as generated, we must conceive it as generated in some particular form, since otherwise it would be an unformed *hyle*, not corresponding to the physicist's conception of it as a reality. On the other hand, there is nothing to show that it will not exist through infinite time, or be eternal so far as the future is concerned, always supposing that no unknown real conditions, such as those to which it owes its genesis, should operate to limit its duration.

FINE ART.

A SUMMARY OF RECENT ARCHAEOLOGICAL RESEARCH IN ANCIENT GREECE.

Chroniques d'Orient; documents sur les fouilles et découvertes dans l'Orient Hellénique. Par Salomon Reinach. (Paris: Firmin-Didot.)

ALL students of Greek antiquity should be familiar with the *Chroniques* which M. Reinach has, during the last eight years, contributed to the *Revue Archéologique*. Should anyone be unacquainted with them, he might be misled by the title of this work; he will look in vain for "Chine" in the Index between "chion" and "Chios," and he will find only one reference to Babylonia. The *Chroniques* deal exclusively with the Hellenic East. M. Reinach has not been content to feel and deplore the limits imposed on study by the enormous and ever increasing mass of unarranged and undigested material. He has, on the one hand, in his manuals (*Manuel de Philologie Classique*, 1883-4, *Traité d'Épigraphie Grecque*, 1885), and in his admirable *Bibliothèque des Monuments Figurés*, set himself the task of codifying the old material. As an author of handbooks, perhaps still more as an independent enquirer, he has felt (what those who use even the best handbooks should always feel) that they are in as constant need of revision as almanacs or directories. Frequent new editions of archaeological handbooks are unfortunately prohibited by the smallness of their circulation as compared with that of physiological or medical works. Such a work as this is the next best thing. It has been M. Reinach's chief object to give in each of the *Chroniques* that he here collects a summary of the published results of research in, and in regard to, every part of the Greek world. He has done all he could, and no one could have done more, to make his survey complete; and the present publication of the *Chroniques* for the last eight very eventful years, with an admirable index, is therefore a necessary book of reference for the classical scholar. Unless he has made a private *Chronique* of his own, he will not otherwise be able to keep up to date such standard works as Löwy's *Inchriften der Gr. Bildhauer*, Kirchhoff's *Griechische Alphabet*, or Reinach's own *Traité d'Épigraphie*. How much amendment the last would have to undergo may be seen by a reference to "Alphabet," "Décrets," "Calendrier," &c., in this index.

The *Chroniques*, thus viewed as a summary of published results, are distinguished from other competitors by their wide range, by many free and very welcome gifts (such as bibliographies of Greek islands, and extracts from almost unknown books of travel), and by a lively and individual presentment, wonderfully constant considering the diversity of subjects. M. Reinach, in originally starting them, had however, a different ideal in view, an ideal which may still be realised. He desired to make them a centre to which immediate reports of discoveries might be sent from all the Greek world. He had personal relations with the leading Turkish authorities in matters of antiquity, and he hoped that

these relations might be developed and extended. We find here a certain amount of valuable personally communicated information—Prof. Ramsay's letters, always perhaps containing something which has not yet found its place elsewhere; numerous new inscriptions from Thasos, and some from other parts. But there is only enough to make us want more. Greece can look after itself. We have there the Greek Archaeological Society and its monthly *Δελτίον*, which is admirably conducted, and may be trusted, I hope, to index itself like the Roman municipal *Bulletino*. We have the vigilant schools of four nations. In Turkey things are widely different. The passion for antiquity which rages in Greece has infected the Turkish Greeks also. There are in every Greek island and village interested and observant persons. The progress of chance discovery goes on. But Athenian archaeologists shut their eyes to the Greece beyond the frontier, and the foreign schools in Athens have never conceived the idea of establishing an international branch in Smyrna which could sell old lamps for new. Thus much of value is inevitably lost. It is beyond the power of any one man to put himself in contact with local antiquaries all over European and Asiatic Turkey; but, nevertheless, I hope to see this feature of the *Chroniques* further developed. English visitors to the Turkish coasts should certainly assist by communicating to M. Reinach any information that reaches them.

One suggestion I would make. Perhaps where we receive so much it is graceless to demand more; but the geographical arrangement of the *Chroniques* has always appeared to me to invite a systematic (and not occasional) inclusion of numismatics. There is, I believe, no corresponding publication specially dealing with coins.

It is to be hoped that all those whose labour is lightened by this work will take to heart, and attempt to enforce, the persistent protests of its author against abuses by which his own labour and theirs are aggravated. So far as they concern the absurd laws relating to antiquities in Greece and Turkey, I fear that there are few readers who will be able to do more than echo them; but the protests against expensive publications in folio, against the publication of inscriptions, &c., in periodicals where no one would think of looking for them, are not addressed to the deaf or the impotent and should prove effectual. As regards the Asiatic terracotta groups, M. Reinach has, so far as he could, put the dots on his i's. A case containing some of them was confiscated at the Piræus: these were pronounced officially to be forgeries: the consigner was known to the authorities: they should have instituted enquiries with a view to prosecuting him. Then the air would have been cleared, and the necropolis which yields them would perhaps have been exhausted.

W. R. PATON.

THE NEW CHARTER OF THE ROYAL SCOTTISH ACADEMY.

THE supplementary charter, for which the Royal Scottish Academy applied so long ago, with the view of increasing the powers con-

ferred by the original charter of 1838, passed the Privy Council on the 24th of September last, and has now received the signature of Her Majesty and of the Secretary for Scotland.

All existing rights are scrupulously protected: but, among the fresh provisions of this charter, the following may be mentioned:—

It is enacted that all such Academicians and Associates as may hereafter be elected shall forfeit their interest in the pension fund by an unbroken residence of four years out of Scotland. Though they retain their style of R. S. A. or R. A., their places are to be supplied by fresh elections; but, in the case of their return, they are, upon the first vacancy, to be again enrolled among the participating members.

The Associates will, in the future, be unlimited in number, though only twenty of them—as formerly—may participate in the pension fund. They are to be nominated for election, instead of making written application for the honour as hitherto has been the case; and it is enacted that they shall be admitted to a specified share in the administration of the Academy.

It can hardly be doubted that the provisions above indicated are in the direction of progress and additional usefulness; and, in particular, the great increase, since the original charter was granted, in the number of artists practising in Scotland has distinctly demanded an extension of the limits of the national Academy, in order to make that body truly and comprehensively representative of every worthy phase of Scottish art.

The unlimited powers for the election of Associates now granted have, indeed, their possible dangers. They may be abused by nepotism, nay, even by the action of that mere kindness and easy good-nature which is sometimes the deadliest error. But if the Scottish Academy only remains true to its best traditions, and exercises its fresh authority with high-minded, even-handed justice—justice untempered with mercy—nothing but good can follow.

Judging from the published synopsis, the new charter is less distinct than might have been desired upon one point—viz., as to the exact proportion of annual income that is to be devoted to art instruction. We shall look to the complete text of the charter for more specific information regarding this matter.

CORRESPONDENCE.

DR. FÜHRER'S EXCAVATIONS AT MATHURĀ.

Muzaffarnagar, North-West Provinces, India:
Oct. 4, 1891.

On various occasions the ACADEMY has given most interesting information as to the results of Dr. Führer's exploration of the Buddhist and Jain sites at Mathurā (Muttra). His further progress is hampered by want of funds. He estimates that the small sum of Rs. 6000, or about £420, would enable him "to do Mathurā thoroughly," and appeals to me for help. May I ask you to be good enough to give me space to print the following letter?

"Lucknow Museum.

"MY DEAR MR. SMITH,
"I have finished the excavation of the Kankali Tilā at Mathurā, but there are still many others which have never been touched, or but slightly searched. For instance, the Katra mound would yield very ancient documents of the Bhāgavatas, and the Sitala ghāṭī mound ancient Jaina works, like the Kankali Tilā. The Chaubāra and Chaurāsi mounds have only been slightly excavated, and would give up many other valuable documents.

"According to my calculations, a sum of Rs. 6000 would be required to do Mathurā

thoroughly within three years, each year requiring Rs. 2000

"I received the following sums from government:

1888-1889,	from Public Works Dept.	Rs. 600
1889-1890	" "	700
" "	Mathurā Municipality	250
1890-1891	" Public Works Dept.	800
" "	" Lucknow Museum	
	Committee	400
		Rs. 2750

These grants were all very small: and I might have done much more, if I had had more money at my disposal.

"I think some antiquarian societies at home might be induced to contribute some small sums towards the exploration of ancient Mathurā.

"I should feel much obliged to you if you could help me in the matter.

"Yours very sincerely,

"A. FÜHRER."

If, Sir, you are willing to undertake to receive contributions, I shall have much pleasure in opening the list with a subscription of £5. I may add that I have advised the government of these provinces to concentrate its archaeological energy on Mathurā.

VINCENT A. SMITH.

THE CHESTER PIGS OF LEAD.

Oxford: Nov. 6, 1891.

I am very sorry to differ from my friend Mr. Haverfield, but I may explain that my conviction has been deliberately formed: I have looked at the pigs on two different occasions, and on the last of them I was aware that Mr. Haverfield adhered to the old reading, so that I tested his view and mine as carefully as I could. We must, therefore, agree to differ until, as he says, further evidence appears.

In my first letter I ought to have said, in reference to the visit of the Cambrians to the Grosvenor Museum, that the first to read *Deceangl* was Archdeacon Thomas; also that the boundaries of Tegeingl have been the subject of a learned correspondence published in the *Archæologia Cambrensis*. The writers were Mr. Phillimore and Mr. Edward Owen.

J. RHYS.

NOTES ON ART AND ARCHAEOLOGY.

MR. GEORGE O. REID, of the Royal Scottish Academy (not to be confounded with the new president), has been commissioned by the Queen to paint a memorial picture of the Baptism Ceremonial at Balmoral of the child of the Prince and Princess of Battenberg. Mr. Reid, we doubt not, is excellently qualified for the task and worthy of the honour. His faculty for composition, for the effective grouping of human figures in dramatic action, has been evinced by many little genre subjects, and found large scope in the "Voltaire" picture recently exhibited at Burlington House.

THE statement, by a contemporary, that "it is proposed to have an exhibition in Edinburgh of the works of the late Sir William Fettes Douglas," is—we believe—not strictly accurate. We understand that there is no question of an independent gathering of the works of the late president of the Royal Scottish Academy; but it is hoped that a selection of his finest productions may find a place in the annual exhibition, which will open next month, and not, as formerly, in February. Owners of paintings by the artist, important from size or quality, are invited to communicate with the secretary on the subject.

THE exhibitions to open next week are—a series of water-colour drawings by Mr. Walter W. May, entitled "On the Fjords of Norway,"

at Messrs. Buck & Reid's Gallery, in New Bond-street; and Mr. Mendoza's ninth annual show of work in black and white at the St. James's Gallery, King-street.

MESSRS. HOWELL & JAMES will also open next week, in Regent-street, their seventh annual exhibition of antique lace, embroideries, brocades, &c., chiefly from Spain and Italy.

AT a recent meeting of the Académie des Inscriptions, M. Gustave Schlumberger exhibited a relic which has a curious history. It is the fragment of a left parietal bone, enclosed in a plaque of silver, which is incised with the figure and the name (in Greek letters) of Saint Akindynos, who was martyred at Nicomedia in the reign of Diocletian. In 1200, this relic was preserved at Constantinople in the church of Saints Cosmo and Damian; for it is mentioned as being there at that time by a Russian pilgrim, the archbishop of Novgorod. Four years later Constantinople was sacked by the returning crusaders, and this relic was presented to the abbey of Rosières, in the Jura. An inventory of the treasures of this abbey, made in 1714, mentions both the bone and its silver setting. In 1791, when all the treasures of the abbey were dispersed, the relic disappeared. But quite recently, the Abbé Guichard, while making some archaeological excavations at Grozon, near Rosières, found the bone of Saint Akindynos, still enclosed within its silver plaque, in a heap of wood-ashes left by some salt-workers.

THE address which Mr. William Morris delivered at the opening of the collection of Pre-Raphaelite pictures at Birmingham, on October 2, has now been published as a penny pamphlet (Birmingham: Osborne).

THE STAGE.

MELODRAMA IN HIGH PLACES.

LAST Saturday's production at the St. James's Theatre—"Lord Anerley," by Mr. H. Hamilton and the late Mr. Mark Quinton—turns out to be good, honest, unadulterated melodrama. "Good" melodrama may be produced at the Adelphi; "honest" at the Princess's; but "unadulterated," I suppose, at neither. Such is theatrical degeneracy! It has been given to Mr. George Alexander, in his capacity of actor-manager, to be bolder than they of the Princess's or they of the Adelphi. He has returned to the fashions of the ancient days—fashions, it is true, which at the Haymarket, and perhaps elsewhere, are somewhat apt to re-appear, though all the world does not readily recognise them—and he has given us a play of amazing, not to say baffling, intricacy; a play which strains our attention and perhaps our powers of belief; a play whose effects are essentially theatrical and not literary. He has himself a good part in it, and is seen to advantage; and, under these conditions, the curious may ask themselves a question which they may not find it so very easy to answer—Has the play been produced because it afforded to the young actor-manager a good opportunity; or because he imagined that from the commercial point of view it was a hopeful speculation; or because, with so much talk about "literature" at the theatre and the rights of authors to be interpreted in their own way—their all-importance, in fact—it was desirable to prove that a play might

succeed in which the author's part was limited almost to the exercise of the humble function of interesting the audience in a plot, and of providing material for the benefit of the actor? Whichever of these reasons may have been the potent one—and I assume, in a measure, the existence of all three—"Lord Anerley" has been produced; a public, not particularly exacting, has applauded it; it may have a certain run. But the dialogue is not deeply interesting, and the action of the characters will not stand analysis. Melodrama, of the old and simple-minded sort, I say again—good, honest, and unadulterated—these things die hard.

Mr. Alexander himself supports the character of the hero—one Rupert Lee. He is a weak person, who is the subject of many adventures. He is very skilfully played. Mr. Nutcombe Gould acts and looks well as a somewhat aged nobleman; Mr. Arthur Bouchier is a villain of the unmistakable and uncompromising sort; Mr. B. Webster, as a youthful lover, affords the piece what is called "comic relief." Miss Marion Terry is, as usual, earnest and pathetic, as well as experienced; and Miss Kingston, as a Spanish dancer, approves herself at least a realist in art. That the players were accepted is no matter of surprise, for their performance was in all cases adequate; but that the characters they represented should have received a welcome confirms me in the possession of an optimistic faith which I have long cherished—yes, indeed, there is a good deal of *naïveté* still left, somewhere or other, in this London Town.

FREDERICK WEDMORE.

STAGE NOTES.

MR. JAMES MORTIMER'S brightly written and smartly played "Gloriana," brought out on Tuesday at the Globe, bids fair to be successful. It is a farce not dependent for its interest wholly upon boisterous action. The dialogue counts for something; and that the piece has other merits may fairly be assumed when it is remembered, not so much that it is an adaptation of MM. Chivot and Duru's "Le Truc d'Arthur," as that the successful modern production just named is itself an adaptation of a French classic—Marivaux's "Jeu de l'Amour et du Hasard." The English piece is funny, and it probably does not aim to be anything more. The audience finds it not difficult to laugh. In this process no one is of more assistance to it than Mr. Harry Paulton. Mr. Lestocq and Mr. W. H. Vernon lend excellent aid. There is a more or less comic study by Miss Cowell, and Miss Florence West plays always with a certain style and womanliness.

WE regret to hear that Miss Winifred Emery has been ordered a long rest. Miss Emery will possibly spend a portion of the winter in the Engadine. She gives up her part in the new piece at the Avenue to Miss Maud Millett, who has lately been the object of many tributes at Cambridge, and whom everyone will be glad to see again in London.

MR. DAVENPORT ADAMS'S latest little book—*With Poet and Player* (Elliot Stock)—is a collection, in dainty form, of many short and graceful and suggestive essays which this popular writer has furnished to the "higher," which is not necessarily the "newer," journalism. Mr. Adams is at home with many subjects

—we are sure he will not die without producing a cookery book in emulation of Mr. Theodore Child, a brother wit, and the late Mr. Dallas. A connoisseur has not said his last word—he has not, we consider, discharged his duty—until he has pronounced upon the things of the kitchen and the table, and added an opinion upon the art of the *chef* to an opinion upon the plastic and other minor arts. But meanwhile—during such time as the inevitable may be delayed—we are glad to receive Mr. Davenport Adams's contributions to pure literature. *With Poet and Player* shows not only much reading and admirable taste, but the qualities of reflectiveness and of happy expression. Indeed, our only complaint is that every essay is too short. The writer touches and does not probe. Penetration, in the truer sense, we are far from denying him, for that is obviously not so much an affair of length of treatment as of quality of vision. In that better sense, Mr. Adams does "penetrate," because he is sympathetic and understands. "Goethe in England," "English Characters," and "The Poetry of Patriotism" are subjects on which we find him at his happiest. In the present volume the stage themes, strictly speaking, are not very numerous, though the author is amusing on "The Stage Rustic," and has a suggestive paper on "Botany on the Boards." May we mention, last of all, "The Literature of Salad?" It is as fresh as that green thing—the "cos lettuce," or *romaine*, as the French call it—which is the best foundation for the dish of which the essay treats. This it is, perhaps, which gives us our hopes as to what Mr. Davenport Adams—who understands many subjects, and writes on them always with so pleasant and light a touch—may yet do for us in the way of an addition to the literature of *la haute cuisine*.

MUSIC.

RECENT CONCERTS.

MENDELSSOHN'S pianoforte Concerto in G minor is not often heard now-a-days, and it must be confessed that it bears traces of a somewhat remote past. Mlle. Janotha, however, the interpretess, at the Crystal Palace last Saturday, was at her best, especially in the brilliant finale, and received a double recall. She also played the lively "Wedding Cake" Valse of Saint-Saëns. The programme included Mozart's delightful little romance from a serenade for strings only, and Beethoven's "Leonora" No. 1, or, as it should more properly be called, No. 3. The principal instrumental work of the afternoon was, however, Berlioz's *Symphonie Fantastique*. The performance was a magnificent one, and at the close Mr. Manns received quite an ovation. Berlioz's Symphony, with its gorgeously painted scenes, needs a first-class rendering to produce any effect. An imperfect performance of some works half spoils them; with Berlioz, as indeed with Chopin, any shortcomings seem to present their tone-pictures in a totally false light. Miss Macintyre was much applauded for her rendering of the "Senta" Ballad, and Goring Thomas's graceful "Summer Night."

M. Ysaye, the Belgian violinist, was leader at the Monday Popular Concert. The performance of Mendelssohn's Quartet in D (Op. 44, No. 1) was marked by great refinement and also vigour. M. Ysaye's tone was faultless. It must be difficult for an artist of such individuality to excel as an ensemble player—to be comrade rather than king; and there was just a touch of the solo player about his reading. He was afterwards heard in Bach's Sarabande and Gigue from the Sonata in D minor, which he interpreted with purity of tone, and with emotional as well as intellectual

power. He was encored. M. Schönberger played two (Nos. 6 and 7) of Schumann's "Novelletten" with great skill, though not with sufficient earnestness. The same thing was noticeable in the Schumann's "Toccatà," which he gave by way of encore: the technical difficulties seemed to overcloud the composer's soul. A pianoforte Quartet in G minor (Op. 45), by M. Gabriel Fauré, who ranks among the prominent French musicians of the day, was heard for the first time. The opening Allegro is one of considerable interest; the thematic workings are exceedingly clever, but the music is somewhat too restless in character. The second movement, a kind of Scherzo, is lively, though dry. The Adagio is diffuse and the principal theme unsatisfactory. The composer has something to say, but the mood is not sufficiently definite. The Finale has plenty of vigour, but can scarcely be accounted attractive. Miss Fillunger sang "Elizabeth's Prayer," from "Tannhäuser," with feeling, but the middle part was too slow. Surely excerpts from Wagner's operas are out of place at these concerts: Schubert, Schumann, Brahms, are as yet far from exhausted. Miss Fillunger's second song was Schubert's "Zuleika," in which she was heard to better advantage. Mr. Frantzen was the accompanist at the piano.

Mme. Adelina Patti sang at Messrs. Harrison's concert at the Albert Hall on Friday week, and, of course, drew an immense audience. To give the list of her songs, or the names and number of her encores, would be to tell an oft told tale. The *prima donna* was in splendid voice, and charmed her hearers. Her continued success with the public is a remarkable phenomenon, but from a purely musical point of view is not of special interest. Some go to hear her to revive past memories, some because it is the fashion, and some because they are young and have not heard her before. No vocalist, Jenny Lind excepted, has enjoyed such popularity.

The annual performance of "The Messiah" in aid of the funds of the Royal Society of Musicians took place at Westminster Abbey on Wednesday evening, and, as usual, so good a cause and so popular an Oratorio drew a large audience. The vocalists were Miss Anna Williams, Miss Hilda Wilson, Messrs. Barton M'Guckin, Watkin Mills, and Santley; and they all sang remarkably well. Mr. Santley was in unusually good voice. The chorus was not strong, but good in some of the choruses. Dr. Bridge conducted.

J. S. SHEDLOCK.

MUSIC NOTES.

THE performance of "Lohengrin" at Covent Garden last Saturday evening was by no means a successful one. Mr. Scovel sent a message at the last moment to say that he could not appear, and the title-role was taken by a Canadian tenor, Mr. Hedmond; and, under the circumstances, it may easily be supposed that the Lohengrin music was not all that could be desired. Mr. Hedmond is, however, an intelligent singer. Mlle. Martin was unsympathetic as Elsa, but Mlle. de Spagni played the part of Ortrud with considerable dramatic power. The chorus, especially in the first act, was not at its best. M. Jehin conducted in an able manner.

WE have received the programme of the Westminster Orchestral Society, which is now in the seventh year of its existence. It is proposed to have three concerts during the coming season—in December, March, and May—at each of which prominence will be given to works by British composers; and at the December concert Mozart's centenary will be specially remembered.

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a temple in common. The religious functions of these officials are more fully described in the Eyrbyggja Saga, which is familiar to all in the delightful version by Sir Walter Scott, and of which a fuller and more accurate edition forms the second volume of this series, under the title *The Story of the Ere-Dwellers*, with the *Story of the Heath-Slayings* as an appendix. The story should be a favourite with all who rejoice in our modern fashion in a tale of grim man-slayings, and demons, vampires, and ghost-hauntings. From an historical point of view, it is chiefly valuable for its classical description of the temple of Thor and the practices of his worshippers, which is no doubt derived from an authentic record preserved by Ari the Learned. The reader should, however, be warned that there is a more romantic account of the same matters in the *Keelmassings Saga*, which cannot boast the same authority. It may also be worth notice that the *Ere-Dwellers' story* winds up with an interpolated episode relating to an imaginary voyage from Iceland to a great country in the West, which has sometimes been accepted as a serious testimony to the former existence of a Greater Ireland across the Atlantic. CHARLES ELTON.

Poems. By William Hartpole Lecky. (Longmans.)

In one of the poems in this volume the author alludes to the survival of ancestral type: how, in the face of a dead man, "the older dead look down." In this collection of verse, which the philosopher has given us in his maturity, and where his intellectual energy lies utterly inert, the curious student of literature may find one of the most extraordinary instances of literary atavism which could be adduced. With the Victorian poet Mr. Lecky has nothing in common: he does not even breathe the same air. Even if these pieces which he has published were written in his teens, they are touched with that old age which has known no youth. The sons of Apollo, whose names must have had a clarion ring in Mr. Lecky's ears when he was a young man, have influenced him no whit more than have Lord Tennyson or Robert Browning, Mr. William Morris or Mr. Swinburne. Even Longfellow, who, one could imagine, must be Mr. Lecky's favourite among modern poets, does not educe an echo. Wordsworth, in his most unimpassioned moods, might, perhaps, have written some of the freer and less conventional pieces. Coleridge, Keats, Shelley, Byron, and even Scott.—Mr. Lecky, apparently, knows them not, nor the speech they speak, nor the dreams they dream. For the "forbears" of these poems are of an earlier period still; they are to be found in the "Keepsakes" and "Friendship's Offerings" of our great-grandmothers. Some of them hark back to a yet earlier parentage, and one is often puzzled by such remote Georgian reverberations as:

"Now the ice is smooth and strong,
Hasten, hasten, ladies gay,
Join the undulating throng,
'Tis the skaters' holiday;
Youth, with Pleasure in her train,
Lightly skims the glittering plain."

There are, it is true, one or two echoes of a later date. A famous passage in Burns is no doubt responsible for

"Life seems but a painted thing,
An insect with a gaudy wing,
A full-blown rose, a lover's dream,
The light that sparkles on the stream."

And "The Dreamer," beginning

"A young man wandered alone by the shore,
And he said as he gazed on the sea—"

is clearly a reminiscence of Heine's "Jungling-Mann," who also brooded on the mystery of ocean (which Mr. Lecky calls "the watery gleam") but showed his good sense by mocking his own folly.

"And the thoughts that passed through [this] young man's brain
Were turned into waves of song"—

but apparently not for long, for Mr. Lecky adds that—

"... he lies on the lonely shore,
With folded arms and a dreamless brain,
For ever and evermore."

On the whole, this young man and his thoughts hardly warrant the affectionate heed of the chronicler. Once or twice, again, Mr. Lecky has seemingly been inspired by the later Scottish ballads. The wild lilt of "O wha be ye wad cross Loch Gyle" becomes

"The sun was fading in the west,
A flush was on the ocean's breast,
And, feebly bright'ning, Dian's crest
Ascended in the sky."

"A maiden stood upon the shore,
She marked the storm grow more and more,
And to the angry billow's roar
Responded with a sigh."

This is unsatisfactory enough, and even more disastrous is the would-be weird close of "Forebodings"; but what is to be said of the central quatrains?

"Speak, speak, tumultuous wave," she cried,
'Say where is he whose joy and pride
Was on thy foaming crest to ride,
When tempests raged above?"

"Slowly the weary hours move on,
Thrice garish day has come and gone,
Thrice have the stars grown pale and wan.
In waiting for my love."

There is surely no evasion of the answer that this is below the level even of the verse that adorns young ladies' albums? It is a strange thing that so able a prose writer as Mr. Lecky should, when unfortunately laid low through an attack of versifying fever, contentedly abuse common sense, and even good grammar. In his profoundly interesting and valuable philosophical and historical works, he writes with vigour, lucidity, and a native directness which is often of singular charm; with serene judgment and logical foresight, he marshals his words and phrases with all the wise economy and tactical skill of a veteran. But what is one to think of such writing as that just quoted? The first quatrain would not require a perfecting touch from a parodist.

It would be an ungrateful task to go through this volume, poem by poem, and indicate every unfortunate lapse from true literary sentiment. Mr. Lecky's shortcomings as a poet are almost as noticeable in his best as in his worst productions. Even in a piece of a dozen lines, he betrays that lack of poetic instinct which is absolutely

fatal. "Seaside" is certainly one of the best poems in the book:—

"How pleasing to the beauty-loving eye
That long, low line where land and ocean meet;
The one as still and silent as the tomb,
The other with a gentle rise and fall,
And with a heavy breathing sound—it seems
Like Sleep embracing her sad sister Death,
*Or like a terrified and panting mother
Stroking the temples of her swooning child,
And sighing as she sees her toil in vain.*
In such a scene fond memories weave their spell,
And hopes grow high, and fancy seeks and finds
The far horizon of her noblest dreams,
Till, like the sea our thoughts stretch on to
heaven."

"Fond memories weaving their spell" is not the only commonplace utterance here, though the most disastrous; but what is more notable is the perpetration of a simile hopelessly variant from its correlative. The italicised lines have a certain beauty; but if the sea be like Sleep (and therefore profoundly quiescent), embracing her sad sister Death—and Mr. Lecky does not improve upon Shelley—how can it at the same time be described as "a terrified and panting mother"?

From beginning to end of the volume there is a procession of unfortunate metaphors, unhappy similes, unalluring images of all kinds. The potter has taken up the delicate chisel of the sculptor in ivory, and the result is neither gracious form nor useful earthenware. That a writer should be unable to express himself artistically in a method and manner alien to his mental constitution is readily understandable, but it remains a puzzle how Mr. Lecky has allowed to pass in verse what he would never write in prose. What "fearful wild-fowl" of a metaphor is this?

"He hung on beauty like a star
That hangs upon the sky."

In an historical essay would Mr. Lecky care to utter such a flat truism, and so confusedly expressed, as

"All that is best must die before
Our steps have touched the silent shore
Where the last wave is still."

These two extracts are from the first poem in the book, whence also come "How autumn paints the fading trees;" "The moanings of the fitful breeze"; "And every new succeeding day, Seemed sparkling as it came"; "Ambition swept her sounding lyre"; and those time-honoured twins, "the joys of childhood" and "manhood's toils."

It would be easy to ridicule this book; but to do so would be to blind oneself to the author's evident sincerity, and to the many tokens of a fine intelligence, a delicate spirit, a deep and broad human sympathy. Mr. Lecky's mistake has been in making public that which should have been reserved for a private circle. When he appears as a poet he must be judged accordingly, and without respect to his high achievement in other departments of letters. It would be insincere for the present writer to say that he finds anywhere in Mr. Lecky's verse that particular magic which is the outcome of the transforming imagination—in a word, that essential breath of poetic life without which all is vanity. But, on the other hand, it would be not less unjust to deny that Mr.

Lecky has the poetic faculty in any degree. He is simply touching a few keys on an instrument with whose mysteries he is unfamiliar. A man may be an orator, and have a voice potent to sway gods and men, and yet the moment he attempts to sing may lose all sense of rhythmic balance, all control over his mental processes even. Mr. Lecky, assured of his mastery in his own *métier*, has made a like attempt, and has failed. At his best, however, when he has thrown his "Friendship's Offering" singing robes aside, and shut his ears to the promptings of a too didactic muse, he can be listened to with a certain pleasure. Our ears are not always keen for the highest music, nor our minds eager to fathom perilous seas of thought; and ear and brain have often to be satisfied with far less agreeable entertainment than "He Found His Work" or "Passion and Memory," "The National Portrait Gallery" or "On an Old Song":

"Little snatch of ancient song,
What has made thee live so long:
Flying on thy wings of rhyme
Lightly down the depths of time,
Telling nothing strange or rare,
Scarce a thought or image there,
Nothing but the old, old tale
Of a hapless lover's wail;
Offspring of an idle hour,
Whence has come thy lasting power?
By what turn of rhythm or phrase,
By what subtle careless grace,
Can thy music charm our ears
After full three hundred years?"

"Little song, since thou wert born,
In the Reformation morn,
How much great has passed away,
Shattered or by slow decay,
Stately piles in ruins crumbled,
Lordly houses lost and humbled,
Thrones and realms in darkness hurled,
Noble flags for ever furled,
Wisest schemes by statesmen spun,
Time has seen them one by one
Like the leaves of Autumn fall—
A little song outlives them all."

WILLIAM SHARP.

Livingstone and the Exploration of Central Africa. By H. H. Johnston. (Philip & Son.)

In the Preface we are warned that this is not a biography in the ordinary sense, which would be somewhat superfluous after the works of Dr. Blaikie and Mr. Hughes. As one of Messrs. Philips' series of "The World's Great Explorers," it deals primarily with Livingstone's life-work; and its chief merit is that it fully carries out the purpose of that most useful series which, in the language of the editors, aims at doing "ample justice to geographical results, while the personality of the explorer is never lost sight of." It has another great merit, one in this instance by no means of easy attainment, that of perfect impartiality and an absolutely unbiassed treatment of his subject. As the author somewhat quaintly puts it—

"He has caught eagerly at every legitimate opportunity for blaming, criticising, and even sneering at Dr. Livingstone's character and actions, in the dread lest his writing should become a mere monotonous eulogy; and if these opportunities are so few that the general estimate of this book is that of nearly unmiti-

gated praise, the conclusion to be drawn is that Livingstone was a really great and good man, and that it is impossible to belittle him by recounting the truth, the whole truth, and nothing but the truth."

Thus it is frankly admitted that Livingstone acted "with some harshness and unfairness" in dismissing Thornton and Baines on trivial grounds during the Nyassa expedition of 1859. The occasion is even improved to do justice to the memory of Thomas Baines, pioneer, artist, and soldier, a man who played many parts in his time, who was the first to secure concessions from King Lobengula to work the Matabili gold mines, and who thus prepared the way for the recent extension of orderly government under the British administration from the Orange to the Zambesi.

On the other hand, Livingstone himself is amply vindicated from the charge of dereliction of duty brought against him by the "severely good people," because at the turning point in his career he ceased to be officially the agent of a missionary society, and became instead the greatest of modern explorers, while remaining a missionary in spirit to the end of his days. "My views of what is missionary duty," he wrote at the time to one of these people, "are not so contracted as those whose ideal is a dumpy sort of a man with a Bible under his arm." Strange that these same unco righteous censors, who objected to Livingstone's action in opening up heathendom to Christian influences, see no harm in thousands of parsons turning pedagogues and expending their apostolic zeal in the interpretation of Pagan text books.

In following Livingstone's footsteps during his long wanderings over half a continent, nobody could desire a safer guide than Consul Johnston, himself an African explorer of high repute, an intelligent observer of the physical conditions of that region, a diligent student of its complicated ethnological relations, and personally familiar with most of the ground first revealed to the world by this indomitable traveller. The excellent plan is adopted of first giving a general survey of the land itself, its physical features, climate, natural history, and inhabitants, and then accompanying the explorer in his various itineraries up and down the several regions so described. We seem thus to follow leisurely in the track of the pioneer, who cuts his way through the tangle of tropical woodlands, makes smooth the rough places, bridges over the swift stream, and sets up finger-posts at the cross-roads. And all this is done with the broad grasp of a master of his subject, as witness the graphic description of Bechuanaland, starting point of the Livingstonian Odyssey:

"The general aspect of Bechuanaland to a superficial observer would be that of a desert, a blank, hopeless wilderness of rocks and sand, and grey, lifeless scrub. As a matter of fact, it consists, generally speaking, of a sunbaked tableland, from which rise flat-topped hill-ranges, with steep, crumbling sides, like cake roughly cut with a knife. These latter are really the remains of a still higher plateau that has been eaten away, carved and crumbled by water, wind, sun, and frost, till there are but the harder, less friable portions remaining in

these low ranges of table mountains, or in the isolated stools or hillocks which the Dutch call *Koppes*. Dry watercourses, broad enough to be the beds of first-class rivers, wind and wiggle-waggle between the fragments of the broken tableland, which they, when they were strong streams of water in the distant past, cut up and parcelled out into isolated blocks."

Equally excellent is the long section devoted to the Zambesi basin, altogether an admirable synthesis of the information that has been rapidly accumulated on that vast region during the last few decades. Here, however, there appears to be some little confusion regarding the tribal or national names, which are a source of so much bewilderment throughout Austral Africa, either because of their numerous variants or of their recurrence in districts separated by hundreds of miles and scores of intervening groups. Thus we have the variants Ba-Toka and Ba-Tonga, north of the middle Zambesi, reappearing under one or other of these forms south of that river in Manicaland, and beyond the Limpopo between Delagoa Bay and Zululand. So with the Barotse, formerly dominant in Central Zambesia, for a time eclipsed by the Makololo intruders from Basutoland, and now again the ruling people in that region. Mr. Johnston writes (p. 146) that "for some reason or other the Makololo called the Baloi the 'Barotse,' which name has stuck to them ever since." And again: "The valley of the Upper Zambesi ninety years ago was in possession of the Barotse people, who formerly called themselves Balui or Baloi." These statements are quite misleading. The Balui and Barotse are different peoples, the former being the true aborigines, akin to the Ba-Lunda of the Congo basin, while the latter, like the Makololo themselves, are intruders from the far South. In fact, these Barotse (Ba-Harutse, Ba-Hurutse) are a northern section of the formerly powerful Barotse nation, who are already spoken of by Lichtenstein (1804-5), under the name of Muchurahzi, and who are acknowledged by all the other Bechuana nations as the elder branch of the wide-spread Bechuana family. Their original home was about the headwaters of the Limpopo; but their power was broken by incessant wars, first with Umzilikatsi's Zulu hordes, then with the Boer Voor-Trekkers; the result being that they were mostly driven beyond the west frontier of the present Transvaal, and dispersed in various directions. One section took refuge in the middle Zambesi Valley, where they founded the Barotse empire, overthrown by the Makololo, in recent times restored, and, since 1890, a British protectorate. It was during the Makololo interregnum that Livingstone twice traversed this region, first on his way from Bechuanaland to the West Coast, and then across the continent from the Atlantic to the Indian Ocean. On his way east he was accompanied by a few of these Makololo, who became the founders of the present so-called Makololo chieftaincies in the Shiré basin. It is noteworthy, as showing how tribes and tongues may, even in a comparatively short period, become almost hopelessly confused, that, although the Makololo perished nearly to a man in the "Barotse Revolution,"

their language survived. It had already been imposed on their Balui and Barotse subjects; hence the curious phenomenon that Se-Suto is at present the chief medium of intercourse throughout Central Zambesia, where there are no longer any Basutos.

Another source of perplexity is the uncertain orthography of these names, and it is to be regretted that Mr. Johnston's essays at spelling reform will scarcely tend to improve matters in this respect. It is generally admitted that the phonetics of most African, and certainly of all Bantu, idioms are best represented by a combination of the English consonantal and the Italian vowel systems. Hence *ch*, for instance, is usually employed for the fricative, as in "chin," so common in these languages. But Mr. Johnston now substitutes the un-English and somewhat uncouth *ts*, even in long-established words, writing unnecessarily and against all precedent, "Tshad," "Betschuana," "Setshela," &c., for the simple "Chad," "Bechuana," "Sechele," &c.

But these are small blemishes in a work which maintains throughout a high standard of excellence, and which is written in the bright vivacious style characteristic of all Mr. Johnston's works. Vivid, truthful descriptions of natural features are of frequent occurrence. Such is the account of the shallow, saline, and lacustrine depressions of the Kalahari wilderness, some of which

"are evaporated to great salt-pans, which are a whitish-grey in colour, seen close at hand, but a delicious pale sparkling azure when viewed from a height or from a distance, and when the sun is shining on them. In the mid-day heats the cruel mirage plays about the saline concave bed of the evaporated lake, and brings back the ghost of the vanished water, making it ripple and sparkle in the hazy sunshine, and break, seemingly, into wavelets on the marge, while stately, non-existent trees and bosky islands of equal unsubstantiality dot the shimmering expanse, and repeat themselves in reflections down the streaky mirror of the unreal water."

There are numerous illustrations of very unequal merit, including a good portrait of Livingstone, and a striking head of a Manyema cannibal, both by the author—one after a photograph, the other an original drawing. The work is fittingly dedicated to Mr. E. G. Ravenstein, prince of African cartographers, who has enriched this volume with a series of useful maps on a small scale, but remarkably clear and, of course, well up to date. A. H. KEANE.

George Fife Angus: Father and Founder of South Australia. By Edwin Hodder. (Hodder and Stoughton.)

MR. HODDER has undertaken the biography of a merchant and philanthropist of undoubted energy, capacity, and determination, whose name nevertheless is probably unknown to many of our readers. This objection is anticipated by the author in his preface; he foresees that it is not improbable some may ask the question, "Who was George Fife Angus?" This question he answers as follows:—

"He was one of the fathers and founders of

South Australia; he originated the South Australian Company, the Bank of South Australia, the National Provincial Bank of England, and the Union Bank of Australia; he fought the battle of the slaves in Honduras and the Mosquito Coast, and obtained an Act of Parliament for their emancipation; he circumvented a reigning monarch and stayed a despotic religious persecution; his foresight and shrewdness won for Great Britain the possession of New Zealand as a colony; he realised a large fortune, lost it in pure philanthropy, and after years of poverty and distress, regained it four-fold through the reckless land purchases of an adventurer; he established the first Sunday School Union in the North of England, was one of the founders of the British and Foreign Sailors' Society and other well-known institutions, and was, fifty years ago, one of the leading 'philanthropists' of this country."

Mr. Angas, who was born in May, 1789, when, as Mr. Hodder oddly tells us, "Wellington was just out of his teens," was the son of a coach-builder at Newcastle, descended from a border family of the name of Angus. Why Angus was changed to Angas is unknown. A suggestion, and more than a suggestion, is made that this family of Angus was related to the earls of Angus, who adopted the side of the Reformation in Scotland. Not a shadow of proof of this is given beyond the statement that one Alexander Angus, an ancestor of the subject of this biography, came to Newcastle about the year 1584, when Archibald, ninth Earl of Angus, was living in that town. The inventor of the suggestion was probably unaware that the surname of the Earl of Angus was Douglas. Young Angas was, by his own desire, apprenticed to his father's business, and in due course became a partner. The firm consisted of the father and his four sons, of whom George Fife was the youngest. Besides coach-building the firm had an extensive trade with British Honduras; and all he learned of the sufferings of the natives of that settlement, who had been reduced to slavery by the white population, deeply interested young Angas in their welfare, both spiritual and temporal. With the assistance, first of Wilberforce and Zachary Macaulay, and then of Sir Matthew Ridley and Colonel Arthur, he succeeded in getting an Act of Parliament passed "for the liberation of the aboriginal slaves who were kept in unlawful bondage in British Honduras." This was certainly a considerable exploit for a young and comparatively unknown man, and illustrates his perseverance and force of character as fully as any of his later and, in some ways, more important achievements.

It is by his share in the foundation of the colony of South Australia that the name of George Angas is best known. This share was a very large and important one, but not sufficient to warrant the title given to him by Mr. Hodder of "Father and Founder of South Australia." Mr. Angas was one of the ten commissioners appointed under an Act of Parliament passed in the year 1834 for founding that colony; and when experience proved that the scheme as originally planned was impracticable, he was instrumental in setting on foot the South Australian Company, which was to come to the assistance of the commissioners, and which he compared to a scaffolding which

is needful to the erection of a building, but is taken down when the building is completed. The objects of the founders of South Australia were principally the absolute exclusion of convicts, the disposal of the land in small quantities, the introduction of industrious families, and the absence of a state-aided form of religion. In this last particular we see Mr. Angas at once. The Company was supplemented by the Bank of South Australia, which originated with Mr. Angas. It was very shortly after the establishment of the bank that an event happened which throws a strong light on his peculiar character. He had taken a leading part in settling in the new colony a body of Lutherans who dissented from the form of religion established by the then king of Prussia. These persons were, no doubt, likely men to form useful colonists; but it was their religious differences with the government of Prussia which attracted Mr. Angas. He liberally advanced money to help them in their passage from Germany to South Australia; but these men, who were ready for the sake of their own form of Christianity to leave their homes were not so ready to pay their just debts. In the words of Mr. Hodder: "They omitted to make corresponding efforts to discharge their pecuniary obligations to Mr. Angas." He, therefore, sent out a confidential clerk to look after his money relations with the German emigrants. This agent cannot have had very definite instructions; for, instead of looking after the defaulting Lutherans, he plunged into vast speculation in land under his employer's name, and contrived to render him liable for a present sum of £28,000, and much larger sums in the future. These transactions require much more explanation than Mr. Hodder is able to give of them; but this much is clear, that Mr. Angas had been entirely taken in by what is called the "Christian character" of his clerk, and that if he had given him a properly limited authority to act for him these speculations could not have been carried out. Mr. Angas was reduced to the brink of ruin, but treated his misfortune as a dispensation of Providence, and not as the result of his own mismanagement. The extracts from his diary given by the author show this plainly. In the end Mr. Angas was no loser; he became proprietor of 24,000 acres of most valuable land, though it is difficult to reconcile this possession with the fundamental rules of the colony, one of which was the disposal of the land in small quantities. Some years later, in 1850, Mr. Angas left England, and settled on his Australian property.

His life in Australia, though he was sixty-one when he landed there, was as active as it had been at home, and as eminently useful. He was for a long period a member of the Legislative Council, and a decided Conservative.

"He could not keep pace—or, rather, he did not wish to keep pace—with the advanced Liberalism which was, in his opinion, developing too rapidly; and he felt it to be his duty to put a drag on the wheels of state. In one of his early speeches, when an amendment of the new constitution was being discussed, he said: 'He had always admired the wisdom of the

Town Clerk at Ephesus, who had recommended a very excited assembly to do nothing rashly, and the same advice he would earnestly give to that House.'"

In one thing, however, he adhered to his early prejudices, and that was his determined opposition to any state aid to religion. He was successful in opposing it in South Australia. The result was not satisfactory; he had, at a later period, to lament that religion was at a low ebb in the colony. It did not even occur to him that the absence of the religious teaching the state might have given might be, in a measure at least, the cause of the sad state of things he bewailed; but he attributed it to the tendency of the climate! That Mr. Angas's religion was sincere and influenced every act of his life is apparent on every page of his biography; but it was a religion of the most narrow and Puritan type, and we cannot agree in Mr. Hodder's admiration of it. To our mind Mr. Angas's claim, and just claim, to the respect of posterity rests on his courage, his uprightness, his dogged perseverance, and his indefatigable industry. He was not always right, and the laudations of his biographer require some discounting; but he was one of those men who contribute to build up the greatness and glory of their country.

Mr. Marcus, in his excellent work on South Australia, published in 1876, which was reviewed at the time in the ACADEMY, gives so good a picture of Mr. Angas in relation to the colony which he helped to found, that it may not be out of place to quote it here. He writes:

"The first Commissioners found considerable difficulty in starting their scheme, and at one time there was a danger of the thing falling through and becoming a grand failure. To prevent this, Mr. George Fife Angas, one of the Commissioners, was largely instrumental in starting the South Australian Company, for the purchase of land and the settlement of a population on the land. Mr. Angas is one of the best and most useful colonists the province has ever had. He devoted time and labour to the colony when it needed the best assistance of its best friends. More than this, he risked to a large extent his considerable private means to give the province a start on a safe footing. This venerable gentleman still lives among us, and he has the satisfaction of seeing the prosperity of the community which he did so much to aid at first. In that prosperity, as was fitting, Mr. Angas greatly shared; and now, full of years, honours, and usefulness, he is spending the close of his days in the quietude of his beautiful Lindsay House—one of the loveliest spots in the whole colony. Whenever the history of South Australia is written, the name of George Fife Angas must occupy a prominent position in its records."

Mr. Angas died peacefully on May 15, 1879, at the age of ninety (his father had lived to be eighty-nine). He was not covetous of worldly honours; he had been offered and declined first a knighthood and then a baronetcy, for the important service he performed in 1841 in urging the government to take possession of New Zealand before the French. It is more than probable that without his energy the French would have won the race. Mr. Hodder is very far from being a model biographer;

but he has produced a book which may be recommended, and which will certainly have a large circulation in South Australia.

W. WICKHAM.

NEW NOVELS.

Blanche, Lady Falaise. By J. H. Shorthouse. (Macmillans.)

Cross Currents. By Mary Angela Dickens. In 3 vols. (Chapman & Hall.)

Love or Money. By Katherine Lee (Mrs. Henry Jenner). In 3 vols. (Bentley.)

Dr. and Mrs. Gold: an Episode in the Life of a Cause. By Edith A. Barnett. (Sonnenschein.)

A Reverend Gentleman. By J. Maclaren Cobban. (Methuen.)

With my Friends: Tales told in Partnership. By Brander Matthews. (Longmans.)

Tales of Two Countries. From the Norwegian of Alexander L. Kielland. Translated by William Archer. (Osgood, Mellvaine & Co.)

Only a Shadow. By D. Christie Murray and Henry Herman. (Griffith, Farran & Co.)

THERE is a charm in the books of Mr. Shorthouse which is always rare, and in present-day literature almost unique—the charm of glamour. Some of the old ballad-writers had it, De la Motte Fouqué had it, Rossetti had it; but now, outside of Mr. Shorthouse's romances, we are conscious of its presence only in a very few poems by Miss Christina Rossetti and Mrs. Hamilton King. Some writers seem to have thought to achieve it by a mere introduction of the super- or preter-natural; but this is always a failure, for nothing in literature is more deficient in genuine glamour than the ordinary story of ghostly apparitions or magical wonders. On occasion Mr. Shorthouse has utilised the supernatural element in the ordinary way, but with a difference: It is seldom essential to his purpose, and in *Blanche, Lady Falaise* he dispenses with it altogether. The effect of glamour is here achieved by the presentation of a human being whose life is lived in two worlds, a world of natural realities and a world of spiritual realities, and by a reversal of the proportions ordinarily borne by each life to the whole sum of existence. Lady Falaise's fixed idea of her spiritual responsibility for the moral ruin of Paul Damerle acts upon her as the knowledge of things behind the veil of death acted upon Lazarus in Browning's "Epistle of Karshish": the simple human life that was her's lies around her in ruins, and yet she cannot escape from it, for the stones once built into the fair edifice become stumbling blocks, presenting their sharp edges to her bleeding feet. The conception of a great and ultimately triumphant vicarious atonement, worked out in a terrible solitude by the innocent for the guilty, is in itself singularly noble and impressive; and yet it is impossible to regard Mr. Shorthouse's treatment of it as successful, because the

special situation is not one which could enter into any normally healthy life. It is not merely that Lady Falaise suffers in her knowledge of Damerle's sin—such suffering, howsoever intense, might be realisable and credible: she suffers because she feels his guilt to be her own, and this feeling comes not of intense quickening of spiritual life, but rather of its perversion. She is a study in psychical pathology; her case, to put it bluntly, is one of mania, not of divinely illuminated perception; and therefore all the delicate beauty of Mr. Shorthouse's literary handling fails to produce its intended effect. The pages which precede this unsatisfactory presentation of a spiritual problem are perfect in their quiet grace and loveliness, and in the latter part of the book there are some of those passages of description in which Mr. Shorthouse brings before us not only the body but the very spirit of the scene described.

Miss Mary Angela Dickens has written a novel which does no discredit even to the distinguished name she bears. To say that *Cross Currents* is an exceptionally able maiden effort would be to damn it with faint or, at any rate, misleading praise; for in first novels, howsoever vigorous, graceful, or arresting they may be, there are almost always some half-dozen touches of crudity or indications of inexperience which testify to the workmanship of a 'prentice hand. There may be such things in Miss Dickens' story; but, at any rate, one reader who is not unused to following the trail of the amateur has failed to find them, and entertains a strong belief that they are not to be found. The general theme of the book—the conflict between the opposed claims of art and love—is not unfamiliar; but in *Cross Currents* it has all the freshness that can be given by an unhackneyed narrative structure, and by a group of portraits that have the lifelikeness only produced by the combined action of keen observation and creative power. Selma Malet, with her inborn histrionic instincts and her prospects of early and brilliant triumph, listens to the voice of love, by which all other voices are for the moment silenced. They might have been silenced for ever had Selma been left to herself. But John Tyrrell, whose *protégée* she has been in the days of her old ambition, crosses her path again; his iron will and persuasive tongue regain their domination; and a week before the day fixed for her marriage she deserts her betrothed with a despairing message of love, and returns to the life which she had thought belonged to a dead past. It cannot, however, be the old life over again; and there is real subtlety of insight in the story of poor Selma's gradual discovery that the new self which has become hers is not a thing which can be banished by putting it out of doors and turning the key. In the scientific, not the cant, sense of the word, *Cross Currents* is a novel of strong psychological interest, but there is no wearisome analysis of emotion. On the contrary, its substance might be described as a simple series of bright society sketches, drawn with fine skill and wide knowledge; and the stages of Selma's

awakening are indicated by little touches which singly are little more than hints, but which in the aggregate tell the story with satisfying adequacy. Tyrrell, too, is a genuine success; and indeed the equality of excellence in *Cross Currents* is as uncommon as it is delightful.

In *Love or Money* Mrs. Henry Jenner has mainly devoted herself to painting with relentless vigour of delineation the portrait of a singularly fascinating girl who is absolutely devoid of a moral sense, and whose whims of selfishness or malice are restrained by nothing but an animal instinct of self-preservation. Whether Phil Ferrars is possible is a question which must, we hope, be answered in the negative; but in Mrs. Jenner's pages she is a creature who feels her life in every limb, and as we read we are compelled to believe in her, though there is something that is elfish rather than human in her seductive devilries. A good deal pleasanter and not one whit less clever than the figure of the lovely and wicked Phil is the opening sketch of the Ferrars family, of which she is the black sheep. Poor Mr. Ferrars, the vicar of a wild Cornish parish, with a broken-spirited wife, eleven young children, and a stipend rather under the wages of a capable mechanic, is a genuinely pathetic creation; and the ways and works of the juveniles, all named after saints of the primitive Church, leave no doubt whatever that Mrs. Jenner knows children well, and that among her many endowments a quick sense of humour holds a prominent place. *Love or Money* is beyond question a well-written and able novel.

Mrs. Barnett's story, *Dr. and Mrs. Gold*, gives one the impression of having been written with some kind of didactic purpose: at least, it seems impossible that it should have been written for entertainment pure and simple; but the nature of that purpose passes the wit of man to discover. That a young feminine revolutionist of good character, who is very much in earnest, makes an unfortunate mistake when she becomes the mistress of a masculine revolutionist of bad character, who is not at all in earnest, is the most important inference to be drawn from Mrs. Barnett's narrative; and though it may, perhaps, take rank as a "moral," it has too much of the quality of obviousness to provide a *raison d'être* for a story of nearly 300 pages. If, however, the characters in a work of fiction do not point a moral, they should at least adorn a tale; and in order to fulfil this requirement they should be beings of flesh and blood, which Clara David and Dr. Gold assuredly are not. Their individualities, their aims, and their motives are never made realisable to us; and, as a natural consequence, the drama in which they play their parts is simply a series of movements, the sequence of which seems altogether fortuitous.

A Reverend Gentleman is the very unedifying and not specially amusing story of the doings and misdoings—particularly the latter—of a clerical person who begins his recorded career as a Bohemian of the vulgarest sort, and ends it as a systematic swindler and forger. In his Bohemian days he wins a bet, made with a man young

enough to be his son, by delivering to his Welsh congregation a chapter from *Tristram Shandy* instead of a sermon; and when this young man runs away with his daughter and induces her to live with him for a week prior to the formality of marriage, the middle-aged scamp regards the affair with a philosophical indifference which is positively nauseating. The virtuous pair have not long been legally united when the husband seduces, or is seduced by, a second young lady, for whom he deserts his wife, the latter being consoled by an annual allowance. The wife dies, but the reverend father continues to draw the allowance, giving receipts to which, of course, a forgery of his deceased daughter's signature is attached. Finally Nemesis overtakes him; and when Nemesis has done with him, Mr. Cobban relieves us from his objectionable presence. The book is not deficient in a certain common kind of cleverness; but it was not worth writing, and is certainly not worth reading.

Without any depreciation of the very bright and clever stories told by Mr. Brander Matthews and his literary partners, it may be said that *With my Friends* contains nothing more interesting than the introductory paper on "The Art and Mystery of Collaboration." Perhaps it would have been more interesting still had Mr. Matthews revealed those secrets of the workshop about which the reading public is specially curious; but so far as narrative fiction is concerned he is commendably discreet, though he tells us something of his experiences of collaboration in dramatic work. The half-dozen tales which follow are, for the most part, slight enough, but their very slightness emphasises the charm of their admirable workmanship. The new version of the old story of "The Three Wishes," told in partnership with Mr. Anstey, is specially entertaining; and "One Story is good till another is told" is full of bright, fresh humour.

Mr. William Archer's comparison of Alexander Kielland to Ibsen seems to be justified by three or four of the stories he has translated in *Tales of Two Countries*, which sound the now familiar notes of Ibsenite cynicism and pessimism. The intellectual power is unmistakable, and there is in the literary manner a reserved irony which is very effective as a means towards the desired ends of impression; but the pertinacious turning-up of the seamy side of life deprives the stories of all charm other than that given by a sort of relentless cleverness. Notwithstanding this, however, there are two or three short sketches, rather than tales, which in their sombre beauty prove that Mr. Archer does not miss the mark in speaking of Kielland as a poet.

Despite the highly respectable names upon its title-page, *Only a Shadow* is a mere pot-boiler, and—as the Americans say—poor at that. The story is improbable without the kind of interest sometimes secured by improbability, and there is nothing in the telling of it to make it attractive.

JAMES ASHCROFT NOBLE,

RECENT THEOLOGY.

Gospel Criticism and Historical Christianity: A Study of the Gospels and of the History of the Gospel Canon during the Second Century, with a Consideration of the Results of Modern Criticism, by Orello Cone, D.D. (Putnam's Sons.) This is a very able and excellent summary, written in a thoroughly independent spirit, of the results of the criticism of the Gospels, and may be recommended as a successful attempt to present those results in a form that will be popularly intelligible. Dr. Cone begins with a chapter on the text, of a sufficiently elementary character, and then proceeds to trace, at considerable length, the growth of the New Testament canon. The main body of the work, however, is occupied with the Gospel problem proper: viz., the relation of the Synoptics to one another, and to the Fourth Gospel. Here Dr. Cone will be found favouring the opinion, now so widely received, which assigns the priority to Mark, and regards Mark's narrative, not necessarily in its present form—for some passages betray their secondary character—but, if not, in some simpler form, as one of the chief sources of the canonical first and third Gospels, the other being the Logia collection of the apostle Matthew. Of Luke's direct use of the canonical Matthew, he finds but few evidences. Dr. Cone discusses at some length the authenticity of the Gospel according to John, and sums up very ably and even eloquently on the negative side. Besides the differences with the Synoptics, a strong point is made of the author's affinity with the Pauline theology, which he even surpasses in his universalism. It is not denied, however, that the tradition which connects the Gospel with John the Apostle has a certain validity; and the conclusion arrived at is that the writer's "relation to John is somewhat analogous to that of the first Evangelist to Matthew, though he doubtless handled his materials with much greater freedom than the latter." That Dr. Cone does not write as an apologist, or as in any sense maintaining the inerrancy or even thorough historical credibility of the records, is still further apparent from a chapter on the eschatology of the Gospels, in which he discards as quite unworthy of Christ the discourse prophetic of the end of the world and the coming judgment. It was Paul, he maintains, who first invested the Messiah with judicial functions, and the discourse concerning the last things was evidently the product of the stress that came upon the Church at the siege of Jerusalem. Nevertheless, Dr. Cone evidently wishes to be regarded as writing in a constructive spirit. Criticism, which he aptly points out the Evangelists themselves exercised, must have its full rights. But after criticism has spoken its last word, there will still remain, in the ancient records of Christianity, much that is of imperishable value. Dr. Cone's work, while popular in style, is at the same time scholarly in character. The author seems to be well read in the literature of his subject; but he certainly ought not to have been ignorant of the recent "find" of Tatian's Diatessaron, nor to have written as if the nature of that work were still conjectural.

Antichrist: A Short Examination of the Spirit of the Age. By F. W. Bain. (Parker.) It is difficult for a critic to do justice to a book which he finds irritating from cover to cover. Mr. Bain starts from the position that the French Revolution was "not necessary." The "movement so ticketed . . . included a Reform and a Revolution"; the Reform according to Mr. Bain was necessary and national, the Revolution was essentially sectional. Mr. Bain then proceeds to attack the "visionary theorists" who pursue "ideal standards of comfort," and to insist that the Revolution, in

so far as the theorists had anything to do with it, was unmixed evil. We are reminded of a recent demand for "Lamb's not Coleridge's," though Mr. Bain makes it with much less reason or restraint than the author of *Obiter Dicta*. The irritating thing about Mr. Bain is that he does not seem to perceive that he is continually answering himself. "A whole people never did, and never will, aim at positive abstract ideals." That is either a libel on a "whole people," or a justification of the visionary theorists. Is Mr. Bain so blind as not to perceive that his whole chapter might be summed up as a dis-suasive against seeking first the Kingdom of God. What he says has its value when applied to ordinary men and ordinary duties; but as criticism of Christ, and the code of courageous endeavour Christ sanctions, it is futile. Mr. Bain's "visionary theorist" hopes to bring the "whole people" up to his own level; and abhors the disdain for the crowd which lurks behind Mr. Bain's dislike of those who stir crowds up. Mr. Bain very much astonishes us by winding up his attack upon "Rationalistic Liberal Republicanism" with a panegyric on Lord Beaconsfield, who was "the Incarnate Protest" against all that is evil in modern civilisation. Next to Scott's, "Disraeli's novels are the finest in the English language." We are not disposed to deride Mr. Bain's enthusiasm, because we are agreeably surprised that he can be enthusiastic. His tone is so invariably bitter and disdainful that to find him bending the knee at any shrine is a relief. We fear that his book will generally only irritate those whom it attacks; but if "Rationalistic Liberals" can possess their souls in patience while they read, they will find much witty and acute criticism in Mr. Bain's splenetic essay. His main idea that abstract theory is useless and mischievous in politics is clearly a paradox; but if we understand him to mean that political progress and growth can be secured only by patient study of men and nations as they are, we can find ourselves almost at one with him.

The Church of Scotland Past and Present: its History; its relation to Law and the State; its Doctrine, Ritual, Discipline, and Patrimony. Edited by R. H. Story. Vol. III., *The Church from the Revolution to the Present Time*, by T. B. W. Niven; Vol. IV., *The Church in its Relation to the Law and the State*, by A. MacGeorge; and *The Doctrine of the Church of Scotland*, by A. Milroy. (William Mackenzie.) This is a continuation of the work of which the first two volumes have been already noticed. The volumes before us, as dealing with modern and recent times, exhibit more clearly that this is Scottish Church history, not merely from a Presbyterian, but from an Established Church view point. Without expressing any opinion of the manner in which the Disruption epoch is dealt with, we can commend Vol. iii. as giving an entertaining and lucid account of such obscure subjects as the "Marrow" controversy, the rise of the "Associate Presbytery," the "Burghers" and "Antiburghers," and the other off-shoots from the Established Church. Dr. Milroy's contribution to Vol. iv. is full of interest, and gives a vivid account of the "revolution in Scottish theology" effected within the last thirty years. The editor does not seem to have thought it necessary in all instances to harmonise the views of the several contributors. Thus in Vol. iv. Mr. MacGeorge tells us that the bishop in the Celtic Church "being subject to the abbot, his episcopate was only a personal dignity" (p. 4), while Dr. Milroy declares that it was "the exclusive privilege of the bishops to ordain presbyters and deacons" (p. 140).

Die Klagelieder des Jeremias. Erklärt von Dr. Max Lohr. (Göttingen: Vandenhoeck &

Ruprecht.) A dissertation on a subject which has not been handled lately. The philology of the commentary presents little that is novel, but much that will repay study. The dissertation is no mere compilation, but represents independent work. No part of the little book of *kinóth* is post-Exilic. The central portion (chaps. ii.-iv.) was written first, chaps. i. and v. having been added to make the work suitable for use in the congregation. This is probable from differences of external force, from the want of a clear logical arrangement, from the poverty of contents, and from the differences of the speakers.

Kurzgefasstes exegetisches Handbuch zum A. T.: Hiob. Von A. Dillmann. (Leipzig: Hirzel.) The second revised edition of Dillmann's *Job* will be heartily welcomed by Hebrew students. It is sedulously brought up to date; and if the learned and judicious commentator prefers his own familiar and well-tested solutions to those of younger and more "advanced" critics, few will regard this as a fault. Prof. George Hoffmann's exegetical novelties find the notice which is due, less to their intrinsic probability in general, than to the eminence of the author as a Semitic scholar.

The Children's Pulpit. By Rev. J. R. Howatt. (Nisbet.) In addressing children from the pulpit, terse directions and plain narratives reverently told make more impression than emotional, not to say sentimental, discourses. Mr. Howatt's fifty short sermons make too many calls upon the feelings to be quite healthy addresses to the young; while they are also unusually colloquial. Tom the Sailor, and Miss Scroggs, Katie and her dish-cover, do not commend themselves to ordinary minds as topics suited to the pulpit at any time.

MR. HENRY FROWDE and Messrs. C. J. Clay & Sons—on behalf of the universities of Oxford and Cambridge, who are the joint owners of the copyright—have issued three new editions of the Revised Version of the Bible, all printed on India paper and bound in morocco. The sizes are royal octavo, octavo, and 16mo; and the corresponding types are pica, minion, and ruby. The largest of the three has as many as 2688 pages, but yet forms a comparatively light volume; the other two, though they have an appendix of maps and index, are each compressed into less than 1000 pages. The printing, even of the smallest, is perfectly clear; but we cannot add that the paper is absolutely opaque.

The volume of *The Church Monthly* for 1891 (Church Monthly office), is as varied and excellent as ever. The number for January, 1892—which is published in advance—continues the promise with which this periodical began its course.

NOTES AND NEWS.

WE understand that Mrs. Sutherland Orr is preparing a reply to certain criticisms of her *Life and Letters of Robert Browning*, which will appear shortly in one of the leading monthlies.

LORD ROSEBURY'S *Life of Pitt* will be published by Messrs. Macmillan & Co., in their series of "Twelve English Statesmen," at the beginning of next week.

MESSRS. CHATTO & WINDUS will publish shortly an English translation of Major H. von Wissman's *Second Journey through Equatorial Africa*, from the Congo to the Zambesi, made in the years 1886 and 1887. The volume will have nearly one hundred illustrations, and a map by Mr. F. S. Weller.

NOTES and Impressions of a five years' sojourn in the Argentine Republic, by Mr. Thomas A. Turner, will shortly be issued by Messrs. Swan Sonnenschein & Co. The book will be

illustrated with portraits of those who took a part in the late revolution, and with views of many places of interest.

MR. T. FISHER UNWIN is about to publish a memoir of Behramji M. Malabari, the Indian author and philanthropist, known for his earnest labours against infant marriage and the wrongs of the Hindu widow, his best known work being *Gujarat and the Gujaratis*. The volume will have an introduction from the pen of Miss Florence Nightingale; the biographer is the Hon. Dayaram Gidumal, acting District-Judge at Shikarpur.

MESSRS. CASSELL & COMPANY will shortly publish a new work by Mr. H. O. Arnold Forster, entitled *This World of Ours*, being an introduction to the study of geography, with numerous illustrations specially prepared for the book. Mr. Arnold Forster's *Citizen Reader* has already reached a sale of 175,000 and his *Laws of Everyday Life* has passed through several editions.

MR. JOHN HEYWOOD will publish early in the new year a Manual of Continuation Schools and Technical Instruction, by Mr. C. H. Wyatt, clerk to the Manchester School Board.

One of the next volumes of the "Adventure Series" will be *The Life and Adventures of James B. Beckwourth*, Mountaineer, Scout, Pioneer, and Chief of the Crow Indians, edited by Mr. Charles G. Leland.

DR. AVELING, whose analysis of the writings of Charles Darwin is well known, has just completed a similar analysis of the first volume of Karl Marx' *Capital* ("Capitalist Production"). It will be published in Messrs. Swan Sonnenschein & Co.'s "Social Science Series."

MESSRS. SIMPKIN, MARSHALL & Co. will publish in a few days *Bygone Northamptonshire*, edited by Mr. William Andrews, of Hull. It will include chapters on the history, folk-lore, and memorable men and women of the county, by local authors, together with numerous illustrations.

A VOLUME of Highland tales and legends, by Mrs. A. Mackenzie, many of which originally appeared in the *Celtic Magazine* and the *Scottish Highlander*, will be published early in January next.

MESSRS. D. C. HEATH & Co., of Boston, will issue shortly a beginner's book in Old English by Mr. George Hempel, professor of English in the University of Michigan. It will consist of elementary grammar and easy texts, suitable as introductory to advanced grammar and reading.

THE first edition of Mr. J. M. Barrie's novel, *The Little Minister*, has already been exhausted; a second edition is now in preparation, which will be ready next week.

A NEW edition is announced of Seyffert's *Dictionary of Classical Antiquities*, edited by Prof. Nettleship and Dr. Sandys, which was published by Messrs. Swan Sonnenschein & Co. last April. It will contain some further references to Aristotle's "Constitution of Athens," and a complete index of both subjects and illustrations.

A SECOND and revised edition of Mr. James M. Sutherland's *Story of William Wordsworth* is announced for early publication by Mr. Elliot Stock.

MESSRS. FREDERICK WARNE & Co. announce that Barker's *Facts and Figures* for 1892, revised and brought down to date, will be published immediately. Special features of the forthcoming issue will be the addition of a Census supplement, and also an Elections supplement, giving the results of the general elections in 1885 and 1886, and of all the bye-elections.

THE forthcoming volume of *Hazell's Annual*, to be published in the first week of December, will contain an exhaustive article on "State Pensions." Special attention has also been given to the new developments of education, such as technical training and continuation schools; and the number of biographies, always a prominent feature of this publication, has been largely augmented.

MR. W. M. ROSSETTI, as chairman of a committee of the Shelley Society formed to commemorate the centenary of the poet's birth, has issued an appeal for subscriptions of one guinea towards a guarantee fund of £100, to be devoted to giving, in a worthy manner, a private performance of "The Cenci" in May of next year. Mr. Rossetti's address is 3, St. Edmund's-terrace, Primrose-hill, N.W.

THE Browning Society's monthly meeting will be held at University College, Gower-street, on Thursday next, November 20, when a dramatic reading of "The Return of the Druses" will be given, under the direction of Miss Esther Defries and Mr. Frank Murray.

ON Thursday and Friday of next week, Messrs. Sotheby will be engaged in selling a most interesting collection of autograph letters, brought together from various quarters. They comprise Blackstone's assignment of his *Commentaries* for £1097, besides (apparently) £3200 for an edition of 514 copies; an elaborate defence of *Clarissa Harlowe* by Richardson; two long letters of Warren Hastings, giving an account of public affairs, and also of his private circumstances, during the obscure period of his first sojourn in India; four of Keats's letters to Fanny Brawne; two of Byron's to Hodgson; several relating to Charlotte Brontë; and important letters of Cowper, Coleridge, Lamb, Carlyle, Dickens, and Mrs. Browning. At the end are a number that had been addressed by literary people to the late W. F. Dallas and the late W. R. S. Ralston.

WITH reference to the note, in the ACADEMY of last week, upon the Supplement to Allibone which Messrs. Lippincott have just issued, Mr. Ernest Radford writes to us:

"May I suggest that Messrs. Lippincott are perhaps going rather too fast than too slow; for without consulting me they have placed me in that Supplement as having been born in 1853, and as having graduated from Pembroke College, Cambridge. In fact, I was born in 1857, and was of Trinity Hall."

FORTHCOMING MAGAZINES.

THE first fruits of Sir Edwin Arnold's poetic musings in the Land of the Rising Sun will appear in the December number of the *Contemporary Review*, under the title "The 'No' Dance." The poem, which is of some length, embodies in a form at once lyrical and dramatic a charming Japanese legend.

THE next number of *The Bookman* will contain a series of letters on the question whether literary men should be recognised by the State, by Lord Selborne, Prof. Max Müller, Prof. Tyndall, Mr. Hardy, Mr. Lecky, and other well-known writers; also, *Reminiscences of John Morley*; and an article on Thomas Hardy by Prof. Minto. A plate will be presented containing portraits of two American authoresses—Miss Mary E. Wilkins, and Miss Sara Jeanette Duncan.

PROF. SAYCE has written for the December number of the *Newbery House Magazine* an article entitled "The King of Salem," dealing in a popular manner with some of the results of the Tel el-Amarna discoveries. Among the other contents will be "The Future of Religious Education in Elementary Schools," by Dean Gregory; "China and its Future," by the Rev.

R. Brooks Egan; and a review of Christmas books, by Mrs. L. B. Walford.

St. Nicholas for December will contain a sketch by Bill Nye, entitled "The Escape of the Whole Menagerie."

THE next issue of *Sunday Words* will appear in an enlarged form. Among other attractive features will be two serials—"Giovanni and the Other," by Mrs. Frances Hodgson Burnett, and "The Head of the Firm," by Mrs. J. H. Riddell.

YET another sixpenny monthly is announced—the *Albion Review*, to be edited jointly by Messrs. W. H. Wilkins and Mr. Hubert Crackanthorpe, and to be published by Messrs. Sonnenschein. Its leading feature is stated to be "the promotion of individual independence of thought," contributors being free to express their views on all kinds of subjects, irrespective of sect, clique, or party. It will consist of signed articles and short stories, by foreign as well as English writers. There will also be occasional illustrations. Mr. Whistler has promised one of his "Songs on Stone" for the first number, which will appear on December 16.

UNIVERSITY JOTTINGS.

LORD WALSHINGHAM, the newly-elected High Steward at Cambridge has offered to give annually for three years a gold medal for the best monograph or essay giving evidence of original research in any subject coming under the cognisance of the special board for biology and geology. It is proposed that the competition be confined to Bachelors of Arts of not more than two years' standing from inauguration.

THE death is announced at Clevedon, on November 10, of Henry Nottidge Moseley, Linacre professor of human and comparative anatomy at Oxford. He was only forty-six years of age. None of the younger generation of science students at Oxford had a more brilliant career, which included an experience of four years on board the *Challenger*, during her famous voyage round the world. Of this he wrote a popular narrative, as well as several scientific memoirs. The highest hopes were entertained when he was elected, in 1881, to succeed Prof. Rolleston, his former teacher at Oxford; but shortly afterwards his health entirely broke down. For some time Dr. Hickson, of Cambridge, lectured for him; but two years ago his friend, Prof. Ray Lankester, was appointed to be his permanent deputy.

THE late Prof. Thorold Rogers's last work will be published shortly by Mr. T. Fisher Unwin, under the title of *The Industrial and Commercial History of England*. It consists of lectures delivered at Oxford, which were heard by only a few. The work is edited, with an introduction, by the professor's son, Mr. Arthur G. L. Rogers.

THE University of Cambridge proposes to confer the honorary degree of Doctor in Law upon Mr. F. W. Maitland, who has been Downing professor of law since 1888, and who is known to the public by the treatises on early English law and manorial customs which he has edited for the Selden Society.

The Hon. and Rev. A. T. Lyttelton, Master of Selwyn's, has chosen as the subject of his Hulsean Lectures at Cambridge; "The Place of Miracles in Christianity."

MR. W. M. ROSSETTI has been invited by the curators of the Taylorian Institution to deliver a public lecture at Oxford upon "Leopardi," on Tuesday next, November 24.

DR. WRIGHT, deputy professor of comparative philology at Oxford, will deliver a public lecture on Saturday next, November 28, upon

"The Operation of the Laws of Sound-Change."

THE Choragus at Oxford (Dr. C. H. H. Parry) will deliver two public lectures in the Sheldonian Theatre, on November 26 and December 3, upon "Music for Viols of the Seventeenth Century," and "Lulli and the Beginnings of the French Opera."

PROF. W. P. KER, of University College, London, was to deliver a lecture to-day (Saturday), at Oxford, on behalf of the Association for the Education of Women, upon "Epic Poetry and Romance in Early English Literature."

THE music which Dr. C. H. Lloyd has written for the performance of "The Frogs" of Aristophanes at Oxford next term is already in course of rehearsal.

A MEMORIAL, signed by 2689 persons resident in New Zealand and interested in education, has been presented to the Vice-Chancellor of Cambridge, praying that the University may provide for the admission of properly qualified women to degrees. The memorial is grounded upon a recent case of hardship, in which a lady engaged in teaching in New Zealand, who holds a certificate of having passed the Moral Sciences' Tripos, finds herself disqualified for the highest posts in the education department through not possessing an actual degree.

THE University of Cambridge has made grants of certain books printed at the University Press to the following free public libraries: Bethnal Green, Blackburn, Camberwell, Clerkenwell, Hammernsmith, St. Martin's-in-the-Fields, Stoke Newington, and Wolverhampton.

WE take this means of calling the attention of the authorities of New College, Oxford, to the fact that on Monday next, November 23, Messrs. Sotheby will offer for sale a fine copy of the *editio princeps* of Diogenes Laertius (Basel, 1533), which has written on its title-page the following inscription: "Liber Collegii bte Marie Winton in Oxon." Surely they will try to recover it for the college library.

ORIGINAL VERSE.

A FLIGHT FROM HEAVEN.

(Suggested by Mrs. Graham Tomson's beautiful sonnet "Hereafter.")

ONCE, from the parapet of gems and glow,
An Angel said, "O God, the heart grows cold,
On these eternal battlements of gold,
Where all is pure, but cold as virgin snow.
Here sobs are never heard; no salt tears flow;
Here there are none to help—nor sick nor old;
No wrong to fight, no justice to uphold;
Grant me thy leave to live man's life below."
"And then annihilation?" God replied.
"Yes," said the Angel, "even that dread price:
For earthly tears are worth eternal night."
"Then go," said God.—The Angel opened wide
His dazzling wings, gazed back on Heaven
thrice,
And plunged for ever from the walls of Light.

EUGENE LEE HAMILTON.

IN MEMORIAM.

PRINCE LOUIS LUCIEN BONAPARTE.

IT was away from home that I heard of the lamented death of Prince L.-L. Bonaparte; but I hope that the ACADEMY will yet give me space to record my grateful sense of his unvarying help and kindness to an unknown student, when first grappling with the difficulties of the Basque question. I know also that he generously assisted others, not only with information which he alone could procure, but

also with gifts of his costly publications, and this at a time when he was far from wealthy. On whatever subject I applied to him for aid he always answered me fully and promptly. Whether it were for the identification of a plant, or the etymology of a word, or the explanation of some grammatical puzzle, his reply was always speedy, and to the point; and this even when forced to complain of increasing difficulty in writing.

What the Prince did in Basque represents but a small part of his studies. He had more than a smattering of natural history, which he learned from his elder brother. He alludes to this in his *Names of European Reptiles in the Living Neo-Latin Languages*, printed in 1884. He had so little of the bigot in him, where anything connected with philology was concerned, that he did much and most useful work for the British and Foreign Bible Society. As a phonetician he had rare personal gifts (aural and vocal). It was amusing to hear of the contests in phonetic skill between him and his friend, M. Antoine d'Abbadie, of the Institute—the latter challenging him to reproduce some rare African "click," and the Prince distinguishing between minute changes, or remarking on similarities, which the other had scarcely observed. They were well-matched; but M. d'Abbadie acknowledged that the Prince had the finer ear.

Prince L.-L. Bonaparte took the utmost advantage of his position under the Second Empire to make a progress through the whole of the Basque-speaking provinces, examining and conversing with peasants on the spot in all the different dialects, with the assistance of the best native scholars, with whom he continued intercourse till the end. Of his chief helpers, Salaberry and Captain Duvoisin are dead; Canon Inchauspe still lives in retirement. Younger scholars have taken up the work which he was the first to place on a thoroughly scientific footing. So well indeed has that work been done, that probably the interest of the Basque question will in future be rather ethnological and anthropological than linguistic.

W. W.

MAGAZINES AND REVIEWS.

THIS is a very good number of *The Antiquary*, but the editor has aimed at too much. The large number of articles has compelled him to cut several of them down to unreasonably narrow dimensions. Mr. W. H. St. John Hope has communicated a very useful account of the Silchester excavations which have been carried on at the cost of Mr. Freshfield, treasurer of the Society of Antiquaries, and the late Mr. Walter Foster. The foundations of many shops and dwelling-houses have been come upon. Among the animal remains discovered was the skeleton of a small fish, which had been carefully buried in an earthen jar, and covered with a flint-stone. Mr. Hope thinks that it had been its owner's pet, and we are inclined to agree with him; but another view is not untenable—it may have been buried for purposes of magic, as the hearts of hares and other small animals are known to have been in recent times. Mr. George Bailey has written an interesting account, accompanied by an illustration, of a wall-painting which was discovered in the Lichfield chapter-house upwards of thirty years ago. It is much defaced, but when perfect it must have been a very pleasing work of art. It represents the Assumption. The Blessed Virgin is vested in a royal robe, ornamented with gems. An orb of angels surrounds the ascending figure; below are green hills, on which are kneeling figures intended to represent the canons of the church. It appears to have been made out with a near approach to certainty that this interesting pic-

ture was executed for Thomas Heywood, the dean in 1482. The Rev. G. Hennessy contributes some interesting notes from the ecclesiastical registers of the diocese of London. The account of the Folk-lore Congress is not signed; it is the best we have seen.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BECHER, W. Rudolf Virchow. Eine biograph. Studie. Berlin: Karger. 2 M. 50 Pf.
 BELLOT, Ad. P'tit homme: Roman posthume inédit. Paris: Dentu. 3 fr. 50 c.
 GREINPACH. Documents sur les anciennes Faïenceries françaises et la manufacture de Sèvres. Paris: Laurens. 12 fr.
 HOESIN-DÉON. Histoire de l'art en France des origines au 14^e Siècle. Paris: Laurens. 3 fr. 50 c.
 LAMIRAUX, Général. Etudes pratiques de guerre. Paris: Charles-Lavauzelle. 6 fr.
 MOSTRATOR, D. G. Die Pädagogik d. Helvetius. Berlin: Calvary. 1 M. 20 Pf.
 ORIOVIANA. Opera inedita et epistolae S. Orzechowski. 1543-1566. Vol. I. Ed. I. Korzeniowski. Krakau: Polnische Verlags-Gesellschaft. 7 M. 20 Pf.
 QUENTIN-BAUCHART, E. La Bibliothèque de Fontainebleau, et les livres des derniers Valois à la Bibliothèque Nationale (1515-1589). Paris: Paul. 25 fr.
 ROD, E. Stendhal. Paris: Hachette. 2 fr.

THEOLOGY, ETC.

- BAMBERGER, M. L. Commentar d. R. Jos. Nachmias zum Buche Esther, zum 1. Male hrsg. Frankfurt-a.-M.: Kauffmann. 2 M.
 BOKK, H. De Davide, Israelitarum rege. Pars I. Quaestiones criticae et historicae in fontibus habitae. I. Leipzig: Fock. 2 M.
 TREPPNER, M. Das Patriarchat v. Antiochien von seinem Entstehen bis zum Ephesinum 431. Mainz: Kirchheim. 4 M.
 ZUR 400jährigen Geburtstagsfeier Martin Butzers. Strassburg: Heitz. 6 M.

HISTORY, LAW, ETC.

- BORRL, F. Les Foires de Genève au 16^e siècle. Basel: Georg. 14 M. 40 Pf.
 COLLECTIO librorum iuris antejustiniani in usum scholarum edd. P. Krueger, Th. Mommsen, Gu. Studemund. Tom. 1. Berlin: Weidmann. 3 M.
 GROTHEND, H. Zeitrechnung d. deutschen Mittelalters u. der Neuzeit. 1. Bd. Hannover: Hahn. 16 M.
 MAYR, M. Geschichte der Mediatisation d. Fürstenth. Isenburg. München: Rieger. 8 M.
 MITTRIS, L. Reichsrecht u. Volksrecht in den östlichen Provinzen d. römischen Kaiserreichs. Leipzig: Teubner. 14 M.
 PROU, M. Recueil de fac-similés d'écritures du XII^e au XVII^e siècle (Manuscrits latins et français). Paris: Picard. 6 fr.
 QUELLEN zur Schweizer Geschichte. 11. u. 12. Bd. Aus P. A. Stapfer's Briefwechsel. Hrsg. v. R. Luginbühl. Basel: Georing. 20 M.
 SCHULTZE, B. Geschichte d. Untergangs d. griechisch-römischen Heidentums. II. Die Ausgänge. Jena: Costenoble. 9 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BERENDT, M., u. J. FRIDLÄNDER. Spinoza's Erkenntnislehre in ihrer Beziehung zur modernen Naturwissenschaft u. Philosophie. Berlin: Mayer & Müller. 5 M.
 HAUG, E. Les Chânes subalpines entre Gap et Digne. Paris: Baudry. 10 fr.
 JACOBI'S, C. G. J., gesammelte Werke. 7. Bd. Hrsg. v. K. Weierstrass. Berlin: Reimer. 14 M.
 KUNTZE, O. Revisio generum plantarum vascularium omnium atque cellularium multarum. Leipzig: Felix. 40 M.
 MAYR, H. Aus den Waldungen Japan's. München: Rieger. 2 M.
 SIMBOTH, H. Die Entstehung der Landtiere. Leipzig: Engelmann. 16 M.
 STORROZA, le Prince G. Les Lois fondamentales de l'univers. Paris: Baudry. 8 fr.

PHILOLOGY, ETC.

- BECHTEL, F. Die Hauptprobleme der indogermanischen Lautlehre seit Schleicher. Göttingen: Vandenhoeck. 9 M.
 COMEDIAE Horatianae tres. Ed. R. Jahnke. Leipzig: Teubner. 1 M. 20 Pf.
 FÜRSTEMANN, E. Zur Entzifferung der Mayahandschriften. I. u. II. Dresden: Borching. 1 M.
 HILLEBRANDT, A. Vedische Mythologie. 1. Bd. Soma u. verwandte Götter. Breslau: Koebner. 24 M.
 IAMBlich de communis mathematica scientia liber, ad fidem codicis Florentini ed. N. Festa. Leipzig: Teubner. 1 M. 80 Pf.
 INSCRIPTIONES graecae metricae ex scriptoribus praeter Anthologiam collectae, ed. Th. Preger. Leipzig: Teubner. 8 M.
 KELLER, O. Lateinische Volksetymologie u. Verwandtes. Leipzig: Teubner. 10 M.
 KOHN, M. De usu adjectivorum et participiorum pro substantivis, item substantivorum verbalium apud Thucydidem. Berlin: Mayer & Müller. 1 M.
 QUINTI SMYRNAEI Posthomerorum libri XIV. Recognovit A. Zimmermann. 3 M. 60 Pf.

CORRESPONDENCE.

"CONTENT," "CONTENTS."

Oxford: Nov. 14, 1891.

Allow me to express my hearty thanks to the many readers of the ACADEMY who have so kindly complied with my request for information as to their accentuation of *content* and *contents* in various senses. Additional thanks are due to those who have not only answered for themselves, but have collected answers on a large scale from others, especially to the Rev. J. T. Fowler of Durham, who has sent me sixty answers from clergymen, professors, and students, and to Mr. Alexander Beazeley, F.R.I.B.A., who has sent me an abstract of fifty-six answers collected by himself; also to several professors and schoolmasters who have tested whole classes of students and upper forms in public schools. Special thanks are also due to the unknown benefactor who had the test-sentences printed or type-written at his or her own expense on postcards addressed to me, and circulated these widely among university professors and lecturers.

As the result of all these efforts 341 answers have been sent to me direct; and Mr. Beazeley has collected 56 more, making 397 in all. These answers come from educated men and women of all classes, including many well-known scholars, authors, church-dignitaries, clergymen, professors, and graduates. They reveal the contemporary existence of at least fourteen varieties of pronunciation in the four sentences given, and show that if I had added in the ACADEMY a sentence containing "contents-bill" there would have been one or two more varieties. To come to the figures. Of the 341 individual accounts that have reached me—

150 say *content*, *contents* in all cases.

100 say *content*, *contents* in all cases.

91 vary the stress according to the sense. (But of the 250 several do not know the expression "ethic *content*," and answer only by analogy or leave it unnoted.) The 91 exhibit nearly every possible kind of permutation and combination, though the bulk of them fall under six heads.

20 say *contents* in all cases, except the *contents* of a pocket, purse, pie, &c.

18 say *contents* always in the plural, but cubic *content*, ethic *content*.

16 say *contents* of a book, but *contents* in all other cases.

11 say *contents* in all cases, except ethic *content*.

7 say *contents* in all cases, except ethic *content*.

7 say *contents* of a book, ethic *content*, but *contents* of a pocket, cubic *content*.

The remaining 12 fall into 6 little groups of from 3 down to 1 person, and are more or less instances of individual eccentricity:

3 say *contents* plural, and *content* singular.

3 say *contents* in all cases, except in *contents* of a book.

2 say *contents*, everywhere except in cubic *content*.

2 say *content* of a book, and cubic *content*, but *contents* of pocket and ethic *content*.

1 says *contents* of a book and ethic *content*, elsewhere *contents*.

1 says *contents* of a book, but *contents* in all other cases.

Summing these up in another way, and adding Mr. Beazeley's results, which have reached me only in this form, we find that of 397 persons—

Contents of a book is said by 208, *contents* by 189.

Contents of pocket by 260, *contents* by 137.

Cubic *content* by 222, *content* by 175.

Ethic *content* by 201, *content* by 165.

In the case of this latter, I have omitted 31

who either answer only by analogy or are doubtful from having never heard or used the phrase.

There is thus a decided though, except in the case of "*contents* of a pocket," not overwhelming majority for the historical pronunciation *content*. Looking at the quality of the answers, however, apart from their number, one cannot but be struck by the fact that on the whole the weight of authority is strongly in favour of this pronunciation; it is that of the great majority of those men to whose pronunciation one would look for a standard. This agrees also with a note appended to his answer by Dr. Fitzedward Hall, author of *Modern English* and many other works on the niceties of English usage, who says: "Some ten years ago, as I satisfied myself that the most careful speakers stressed *contents* on the last syllable, I adopted their pronunciation." The fact is also apparent, though not as much so as personal observation in Oxford had led me to expect, that on the whole *contents* belongs to an older or more adult stratum. Few elderly men among my correspondents say *contents*; many are not conscious of having ever heard it. But, whereas, after personal experiment in my own family and in several other families in Oxford, I had been disposed to draw the conclusion that all parents say *content* and all children *content*, those correspondents who tried classes or forms of boys in the public schools did not at all find this borne out. Thus, in a form of 21 boys at Westminster School between the ages of 15 and 17, the master found 13 *contents* against 8 *contents*, almost exactly the same ratio as I find among my whole correspondents. In this case the master himself says *content* singular, *contents* plural, and was surprised to find that not one of the boys pronounced like him. On the other hand, in a private boarding-school in the north, in a class of 13 boys there were found 7 *contents* against 5 *contents*, and one who varied in different senses. Another thing very evident is that *contents* is much more common in the provinces than in London or at the universities. My Lancashire correspondents say *contents* almost unanimously in all senses, and most of them have no suspicion of the existence of any other pronunciation. Nothing is more amusing than the proofs which some of my answers afford, of a fact noted long ago, by Dr. A. J. Ellis, that people are often deaf to all pronunciations except their own. A much esteemed correspondent, a literary man, resident in Surrey, was "quite astounded" on reading my inquiry, having never in all his life (70 years old) heard anybody say anything but *content*. An M.A. of Trinity College, Cambridge, says *content*, and has "never heard anyone, young or old, accent the word otherwise." But the same post brought a card from another Cambridge M.A., who never had heard anything but *contents*. A well-known Cambridge scholar, whom I asked to collect information from his own circle, says: "We all say *contents*; we fancy we have heard *contents*, but think it must be obsolete." Others who say *contents*, "have certainly heard *contents*," but only from "the half-educated," or "Americans," or "Irishmen," or "thought it merely an error." On the other hand, a Lancashire D.D. has "never heard from educated people any pronunciation but *content*, *contents*." Not many answers have come from America; but a professor from Ohio answers for himself and a colleague, and says that, "so far as I can judge, the prevalent educated accentuation, both in New England and Ohio, is on the first syllable." In several cases some of my male correspondents now find that their wives pronounce differently from themselves, a fact which they had never observed before. Another fact of which I am assured is that printers say *contents* of a book and (esp.) *contents*-

bill, and have done so within the memory of some printers' readers for more than fifty years: but some of them look upon this as technical, and say *contents* in all other cases, or at least say *contents* of a pocket. The variety of *contents* in plural, with solid or ethnic *content* in singular, is interesting to me personally, because it was my habit as a boy (at least I said cubic or solid *content*, and should by analogy have done the same with ethnic *content*); but after I began to teach, my head master hearing me one day speak of "cubic *content*," denounced it as a Scotticism, not to be tolerated in a teacher of English; and as I found the pronouncing dictionaries favoured *content*, I adopted this, and have now for many years said *content* *contents* in all cases. The case of "ethnic *content*" is curious, in that a very large number of correspondents have boggled over this phrase; but still more curious in that men who know it well have opposite usages in regard to it. Several Oxford students of philosophy say "content in all cases," except "ethnic *content*," and several others, also Oxford philosophers, say *content* in all cases, but make an exception in "ethnic *content*."

Looking at the matter historically, we know that *content*, *contents* (L. *contētum*, *contētū*) is the original pronunciation, as evidenced alike by the poets and the orthoepists. But Walker, a hundred years ago, found that *contents*, "when it signifies the matter contained in a book, was often heard with the accent on the first syllable"; to this, however, he did not give his sanction, nor have the pronouncing dictionaries recognised *contents* until very recently; in Webster's table of usage in appears first in Worcester in 1860; I find it in Worcester of 1846 as a variant. The facts and figures given above show how long a variety of usage may exist, and thus give an actual instance of the rate and way in which pronunciation has often changed. If a similar census had been taken in the year 1391 of one of the French words that changed their stress between the fourteenth and sixteenth century, probably similar results would have been found. And it would have been of unspeakable use to English phonology if any one had tried to collect about 1600 the pronunciations of such a word as *knight*, with its evanishing *k* and *gh* and its lengthening *i*. Our present results are much less important; still, posterity may be glad of them, and I propose therefore to have the answers bound up, and to deposit them in the Bodleian Library, as an authentic specimen of the variations of English educated pronunciation in the end of the nineteenth century.

J. A. H. MURRAY.

CONFUSION OF JOHN, JONA, JONAS, AND JONAH IN THE AUTHORISED AND REVISED VERSIONS OF THE NEW TESTAMENT.

Sydenham-hill: Oct. 23, 1891.

This confusion occurs in Matt. xvi. 17, as compared with John i. 42, xxi. 15, 16, 17. The Greek in the version adopted by the A.V. is in Matt. xvi. 17, Σίμων βῆρ Ἰωάνᾱ ("Simon Bar-Jona"); in John i. 42, Σίμων ὁ υἱὸς Ἰωάνᾱ ("Simon the son of Jona"); and in John xxi. 15, 16, 17, Σίμων Ἰωάνᾱ ("Simon [son] of Jonas"). The Greek adopted by the R.V. is, in Matt. xvi. 17, the same as in the A.V., but they render Jonah instead of Jona. In John i. 42, xxi. 15, 16, 17, the revisers have adopted Ἰωάννου instead of Ἰωάνᾱ, and translate "Simon the son of John." My endeavour will be to show that Ἰωάνᾱ in these passages is probably merely a corrupted form, which would have been more correctly written Ἰωάνᾱ, and really means "of John."

John, in Hebrew, is יהוֹחָנָן (Jehochānān, 2 Chron. xvii. 15, xxiii. 1, &c.), frequently shortened into יוֹחָנָן (Jochānān, 1 Chron. iii. 15, xii. 4, 12, &c.). In the Sept. (Stier and Theile), this

latter and later form is transliterated Ἰωανᾱν in 1 Chron. iii. 15, xii. 4; but, in xii. 12, it is Ἰωανᾱ, though there is another reading Ἰωανᾱν. In the Vulgate, in all three places, it is Johanan. Now, the form Ἰωανᾱ would naturally be taken to be either the acc. of Ἰωάνᾱ, for in 1 Chron. 5, 36, there is Ἰωανᾱν in the acc. with Ἰωανᾱν as another reading, and, in the following verse, there is Ἰωανᾱς in the nom. with Ἰωάνᾱς as another reading; or as the acc. of Ἰωάν, for יוֹחָנָן (= John) in the nom. is thus rendered in the Sept. in 2 Kings xxv. 23. The very form of the nom., Ἰωανᾱ(ν)ης, shows that Ἰωανᾱν was apt to be looked upon as the acc.; for how else can we explain the termination ης? and, in Macc. ii. 2 (Fritzsche, 1871), we have Ἰωανᾱης, with a note "vulgo Ἰωανᾱν," the form found in Jer. xl. 8, 13, with the accent penultimate, however, though it is Ἰωανᾱν in Jer. xli. 11, and Ἰωανᾱν in Ezra x. 6. The change of accent from the ultimate, as in Hebrew, to the penultimate in some of these forms will be noticed. Ἰωανᾱν (Jonathan) was also apparently sometimes looked upon as an acc.; for though this is, I believe, the form constantly found in all cases in the Sept., the noms. Ἰωανᾱς and Ἰωανᾱης are found in other books (see Smith's *Dictionary of the Bible* s. vv. Jonathan and Jonathas).

As for the Hebrew יוֹחָנָן (Jonah), it seems to have become Ἰωάνᾱς (Jonas) in Greek instead of Ἰωάνᾱ, because *as* is much more common as a masculine ending of proper names than *a*. Similarly, we find *Horatias* (Isaiah and Esaias) and *Jeremias* (Jeremiah), in which names, as in Jonah, the *as* represents the Hebrew יוֹחָ (ah). With regard to Judah, we find both Ἰουδᾱς (e.g., Gen. xxxv. 23, xxxviii. 15, 23) and Ἰουδᾱ (e.g., Gen. xlix. 9, Judg. i. 2, 3, 4). If there is any distinction between them, Ἰουδᾱς would seem to be used rather of persons or of the tribe personified, Ἰουδᾱ rather of the tribe, and I believe also of the land occupied by the tribe. But I do not find an example in which Ἰουδᾱ in this sense is used in the nominative, though we sometimes find Ἰουδαία, as in Is. iii. 8 (Vulg. Juda) and Jer. xiv. 2 (Vulg. Judaea). In the New Testament I think Ἰουδᾱς is to be found always used of persons only; and, indeed, Judas has been adopted in the A.V. of persons, including the son of Jacob, while Judah (more commonly Judea) is retained for the land. But, in the R.V., Judas has been changed back to Judah in the case of Jacob's son, but has been left elsewhere. The Vulg. uses Judas and Juda also; but there are cases in which Judas corresponds, not to Ἰουδᾱς, as it generally does, but to Ἰουδᾱ (e.g., Judg. i. 2, 3, 4, 10, 17); while there are others in which Juda corresponds to Ἰουδᾱς (e.g., 2 Kings xiv. 10, 12, Jer. xxiii. 6, Ps. lx. 9, cviii. 9). Does this disagreement represent a difference of views, or is there no explanation for it? In Hebrew there is but one form for persons, the tribe, and the land, viz., יְהוּדָה (Jehudah = Judah).

Hebrew proper names in נֶזֶר have also sometimes become *as* in Greek. Thus נֶזֶרַיָּ (Ezra) has become Ἐσδρας (with an intrusive δ) in the title of the book; but, in the book itself, in x. 1, 5, 6, 10, there is Ἐζρας, as there is also in Neh. viii. 2, 4, 5, 6, 8, 15; while, in Neh. xii. 1, 33, there is Ἐζρα. But, in all these passages, with the exception, perhaps, of Neh. xii. 1, there is a second reading, Ἐσδρας. The Vulgate has Esdras and Esdra. As for the intrusive δ, which is met with also in one reading in 1 Chron. xxvii. 26, in Ἐσδρί = Ἐζרי (Ezri), I suppose that it was found to facilitate the pronunciation.

As for the form, βῆρ Ἰωάνᾱ, there are several other names in the New Testament compounded with the Hebrew word βῆρ = son - e.g., Βαρισηοῦς (Acts xiii. 6), Βαραβῆς (John xviii. 40), Βαρνάβας (Acts xii. 25), Βαραβᾱς (Acts i. 23, but not found in nom.), Βαρθολομαῖος (Matt. x. 3), and Βαρτίμαῖος (Mark x. 46); and it will be observed that they are often written as one word. But in all these cases the name following βῆρ is, in the text at least, put in the nom., in accordance with the supposed Hebrew practice, though there can be little doubt but that in prehistoric times, when Hebrew nouns had case-endings, the genitive would have been used as it still is in literary Arabic; while in βῆρ Ἰωάνᾱ, the Ἰωάνᾱ is the gen. of Ἰωάνᾱς, and is governed by βῆρ; and, in the case of

Βαρισηοῦς, there are two other readings, Βαρισηοῦ (gen.) and Βαρισηοῦν (sic) in the acc. Now, Ἰωάνᾱς is used in the O.T. = Jonah (e.g., Jonah i. 3, 5, &c.); and so it has come about that the revisers of the N.T. have thought right to render βῆρ Ἰωάνᾱ Bar-Jonah, their object having been, probably in part at any rate, to assimilate the βῆρ Ἰωάνᾱ to the other compounds of βῆρ in which the name follows in the nom. But I am afraid they had another object also, and that was to show that they believed the name of Simon's father to have been uncertain, and that he was sometimes called John, and sometimes Jonas: else, why did they in John i. 42 add to their note on the name "John" in the text, "called in Matt. xvi. 17 Jonah"? If they really believed the Jonah to be = John (cf. our Jack, really = Jacob, but always used of John), would it not have been better to have added nothing in John i. 42, and in Matt. xvi. 17 to have put upon their Bar-jonah some such note as this, "i.e., 'son of Jonah,' Jonah being used for John"? But, if they considered Jonah (= Ἰωάνᾱς = Jonas) to be in this passage quite a distinct name, then I must say that I do not agree with them. The fact that in John i. 42, xxi. 15, 16, 17, there are two readings Ἰωάννου and Ἰωάνᾱ may of course be understood to signify that the name of Simon's father was not certainly known; but it is at least equally well susceptible of the explanation that Ἰωάνᾱς was sometimes used of a man whose real name was Ἰωάννης. And, indeed, this was very natural; for I have shown that Ἰωάνᾱς is once, at any rate, found in the Sept. = יוֹחָנָן, i.e., = Ἰωάννης and John, and the difference between Ἰωάνᾱς = Jonas or Jonah and Ἰωάνᾱς = John is so very slight, that it would have been hardly sufficient to prevent confusion between the two names. Besides which, similar confusion seems occasionally to have taken place between John and Jonathan in their Greek forms, and even between John and Joseph, which is hardly intelligible (see Smith's *Dict. s.v.*). At any rate, there can be no doubt but that the revisers have been hardly consistent in turning Ἰωάνᾱ into Jonah. It should have been Jonas; for their practice seems to have been to substitute *ah* for *as* in the N.T. wherever *ah* had been used in the O.T., but to leave the *as* when the persons spoken of belong to the N.T. only. Thus in Matt. xii. 39, 40, 41, xvi. 4, Luke xi. 29, 30, the Jonas of the A.V. has become Jonah in the R.V., because it is the prophet who is spoken of, and he is known by the name Jonah in the O.T. And, similarly Esaias, in the twenty passages in which it occurs, has been turned into Isaiah, because this is the name by which the prophet is known in the O.T. But Judas has been changed into Judah only where used of the son of Jacob (Matt. i. 2, 3); where used of other persons not found in the O.T. Judas has been left (e.g., Matt. xiii. 55, xxvi. 47, and everywhere in the case of Judas Iscariot). On this principle Jonas should, in the R.V., have taken the place of Jonah in Matt. xvi. 17, and in the note on John i. 42.

The confusion which I deal with in this note has, no doubt, been previously recognised more or less (see the articles in Smith's *Dictionary of the Bible* on Jona, Jonan, and Jonas). But I find there nothing more than a bare statement of the fact, and I do not know that anybody has pointed out how the confusion came to take place, or has treated of the matter at any length.

F. CHANCE.

LERMONTOFF'S FIRST DUEL.

London: Nov. 10, 1891.

In the complete edition of Lermontoff's works, published on the fiftieth anniversary of his death, there are several letters referring to the first duel with M. Barante, which, without absolutely clearing up its cause, shed new light on the circumstances of the quarrel, and the reason for Lermontoff's second banishment from St. Petersburg.

In the first of these letters, Lermontoff writes to Major-General Pläutin:

"On the 16th February (1840), at Countess Laval's ball, M. Barante demanded an explanation of something that I was supposed to have said. I answered that my words had been inaccurately

reported; but, as he was not satisfied with this, I added that I could give no further explanation. To his stringent comment, I replied with equal stringency: whereupon he said that had he been in France he would have known how to end the matter. I answered that we follow the code of honour as strictly in Russia as elsewhere, and that, not less than others, we do not allow ourselves to be insulted with impunity. He challenged me: we agreed, and parted. On Sunday, the 18th of February, at noon, we met across the Black River, on the Pargolova Road. M. Barante's second was a Frenchman, whose name I do not remember, and whom I had not seen before. As M. Barante considered himself the offended party, I gave him the choice of weapons. He chose swords, but we had pistols with us as well. We had hardly crossed swords when the point of my weapon broke, and he scratched me lightly on the breast. We then took pistols. We were to fire together, but I was a little late. M. Barante missed, and I intentionally fired on one side. After that he gave me his hand, and we parted."

At this time Lermontoff was a lieutenant in the Life-Guard Hussars. The commanding officer was informed of the meeting with M. Barante; and, as duelling was strictly forbidden by military law, Lermontoff was immediately placed under arrest in the guard-house of the arsenal.

A second letter continues the story:

"On March 22nd I wrote to Count Branitsky, asking him to tell M. Ernest Barante that I wished to see him at eight o'clock that evening, because reports had reached me that he accused me of falsehood in saying that I had fired on one side, without aiming, and was dissatisfied with me on that account. At eight o'clock that evening I entered the corridor between the officers' and soldiers' guard-rooms, without asking the officer on duty, and without a convoy, as I had always done. After a few minutes M. Barante arrived, and entered the corridor. I asked him whether it was true that he was dissatisfied with my statement. He replied: 'Exactly: I do not understand why you say you fired in the air without aiming.' I answered that I had said this for two reasons—firstly, because it was true; and, secondly, because I saw no reason to conceal a fact that need not offend him, and might be of service to me, but that if he was dissatisfied with my explanation I was ready to meet him again as soon as I was at liberty, on his return, should he desire it. After this M. Barante, replying that he had no wish to fight again, because he was quite satisfied with my explanation, went away."

For this second breach of discipline, involved in arranging an interview with M. Barante without permission and when under arrest, Lermontoff was ordered to leave St. Petersburg, being transferred from the Life-Guard Hussars to the Tenginski Infantry Regiment, then serving in Caucasus against the Cherkess (Circassians).

Apparently the stigma of falsehood was not completely removed from Lermontoff by the military commission; for, on leaving St. Petersburg, he addressed a passionate letter to the Grand Duke Mikhail Pavlovitch, begging him to put the truth before the Emperor, and to free him from the undeserved reproach of dishonourable conduct.

It was probably soon after his arrival in Caucasus that Lermontoff finished the "Hero of our Time," and wrote the dedication to "Demon," and perhaps gave the poem its final form.

CHARLES JOHNSTON.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, NOV. 22, 4 p.m. Sunday Lecture Society: "Thunderstorms," by Mr. A. W. Claydon.

4 p.m. South Place Institute: "Mahometan and Spanish Civilisation," by Mrs. Cunningham Graham.

7.30 p.m. Ethical: "King Lear," by Dr. Stanton Coit.

MONDAY, NOV. 23, 5 p.m. London Institution: "Spinoza: The Man and his System," by Prof. W. Knight.

8 p.m. Royal Academy: "Painting Grounds," by Prof. A. H. Church.

8.30 p.m. Geographical: "A Journey across the Pamir from North to South," by Mr. St. George Littledale.

TUESDAY, NOV. 24, 8 p.m. Civil Engineers: Discussion, "Portland Cement."

8.30 p.m. Anthropological: "Perforated Stones of South Africa," by Mr. H. Milford Barber; "The Indians of the Similkameen, British Columbia," by Mrs. S. S. Allison.

WEDNESDAY, NOV. 25, 8 p.m. Geological: "The Os Pubis of *Talania* *Evans*," by Prof. H. G. Seeley; "A Comparison of the Red Rocks of the South Devon Coast with those of the Midland and Western Counties," by Prof. Edward Hull; "Supplementary Note on the Red Rocks of the Devon Coast-Section," by the Rev. A. Irving.

8 p.m. Society of Arts: "The Measurement of Lenses," by Prof. Silvanus P. Thompson.

THURSDAY, NOV. 26, 6 p.m. London Institution: "The Spread of Commerce in Europe in Pre-historic Times," by Prof. Boyd Dawkins.

8 p.m. Royal Academy: "Oils, Vehicles, and Varnishes," by Prof. A. H. Church.

8 p.m. Electrical Engineers: Discussion, "The Standard Volt and Ampere Meter used at the Ferry Works, Thames Ditton."

8 p.m. Browning Society: Dramatic Reading of "The Return of the Druses."

FRIDAY, NOV. 27, 7.30 p.m. Civil Engineers: Students' Meeting, "Modern Railway Carriages," by Mr. Walter Clemence.

SATURDAY, NOV. 28, 3.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

The Iphigenia at Aulis of Euripides. Edited, with Introduction and Critical and Explanatory Notes, by E. B. England. (Macmillans.)

THE work of English classical scholars may be limited in quantity, as compared with that poured forth from German printing-presses, but it is, at all events, excellent in quality: its saneness and sobriety forming a pleasing contrast to the pompous extravagance of much that proceeds from the Fatherland. It bears upon it, in most cases, the stamp of practical good sense, which characterises the English race in other fields of activity. There is doubtless a good deal of time and trouble wasted in the production of "school classics," with their voluminous notes and vocabularies—those enervating adjuncts of the modern text-book; but besides these little red and blue "Livys" and "Ovids," hardly a week passes without the publication of some sterling edition of an ancient author, displaying a combination of careful learning and critical acumen which would be noteworthy if it were not, to the credit of British scholarship, of such common occurrence.

Such a piece of work, we may say at once, is Mr. England's *Iphigenia at Aulis*, which will be welcomed by all lovers of Euripides as an attempt (in the editor's own words) "to clear away some of the obstacles which perplex all readers of what is still a most attractive drama." He does not indeed claim any originality for the views he has propounded upon the state of the text and its possible history; but he brings an impartial mind, and a habit of clear and precise expression, to the task which he has set himself—that of ascertaining and weighing the opinions of his predecessors. The general conclusions he has reached, as a result of these investigations, are succinctly stated in the Preface; and all who read the Introduction to the text will agree, we think, that a good case has been made out for them. Broadly speaking, Mr. England regards it as established

"that the *Iphigenia at Aulis* was left by Euripides in too unfinished a state to be put on the stage; that the man or men who prepared it for such representations not only added passages at the end and in the body of the play, but re-arranged the prologue; and lastly, that

of small casual interpolations of a later date the text of this tragedy contains an exceptionally large share."

The story of the production of the play, as told by Mr. England, is full of interest. The death of Euripides occurred in or about the summer of 406 B.C. In January of the following year, at the festival of the Lenaea, appeared the "Frogs" of Aristophanes, and early in that comedy occur the following lines (vv. 66—72) spoken by Dionysus and Heracles:

ΔΙ. τιοιουτοί τίνον με δαρδάπτε πόθος
Εὐριπίδου.

HP. καὶ ταῦτα τοῦ τεθηγκότος;
ΔΙ. κούδεις γέ μ' ἄν πείσειεν ἀνθρώπων τὸ μὴ οἶ
ἔλθειν ἐπ' ἔκτινον.

HP. πότερον εἰς ᾄδου κάτα;
ΔΙ. καὶ νῆ Δ' εἰ τί γ' ἔστιν ἔτι κατωτέρω.

HP. τί βουλόμενος;

ΔΙ. δέομαι ποιητοῦ θεοῦ·
οἱ μὲν γὰρ οὐκέτ' εἰσίν, οἱ δ' ὄντες κακοί.

The Scholiast on this passage, after remarking that some prefer to assign the first speech of Heracles to his companion, proceeds as follows (we agree with Mr. England that this is a second and independent note): οὗτω γὰρ καὶ αἱ διδασκαλίαι φέρουσι. τελευτήσαντος Εὐριπίδου τὸν υἱὸν αὐτοῦ δεδιδασχέναι ὁμωνύμως ἐν ᾄδει *Ἰφιγενέειαν* τῆ ἐν Ἀυλίδι, Ἄλκμαίωνα, Βάκχας. The meaning of this, when taken in connexion with the expression of a desire on the part of Dionysus to see his favourite Euripides again, can only be that what he, as a representative Athenian first-nighter, wished for, actually took place, the son of the dead poet producing three of his father's tragedies in deference to the popular demand for them. The plays were brought out ὁμωνύμως, a much disputed term, which Mr. England explains to mean "name and all," or "keeping the author's name," in contradistinction to ἑτερονύμως, "under another name," and ἀνωνύμως, "under no name." The statement of the Scholiast is borne out, in its main facts, by the remarks of Suidas (s.v. *Εὐριπίδης*) and by the author of the poet's Life. Thus we may, with great probability, conclude that the "*Iphigenia at Aulis*," "*Alcmaeon*," and "*Bacchae*," were prepared for representation by the younger Euripides, and produced at the earliest opportunity after attention had been called to the subject by Aristophanes, namely, at the Great Dionysia, in March 405 B.C.

When we turn to the text we find that Mr. England, as his Preface would lead us to expect, adopts somewhat drastic measures, though he gives good reasons for most, if not all, of the transpositions and omissions for which he contends. Thus, the iambic portion of the *πρόλογος* (ll. 49-114), happily described by the editor as an "erratic block," of which the last few lines are probably non-Euripidean, appears in its conventional place at the outset of the drama, and the anapaests (ll. 1-48), usually printed before it, are here placed second. Mr. England shows, as we think conclusively, that (apart from the "Rhesus," whose authorship is doubtful) the only other play of Euripides which we have any reason to suppose began with anapaests was the "*Andromeda*." The hypothesis rests on the note of the Scholiast to v. 1605 of

the "Thesmothiazusae" (the passage beginning ὡς νῦν ἐῖρα) to the effect that it is τοῦ προλόγου Ἀνδρομέδας εἰσβολή; but the editor suggests that, instead of conjecturing προλόγου to be a mistake for παρόδου, as Bohnhoff does, εἰσβολή, "beginning," may well be a mistake for ἐκβολή, "conclusion." There is, of course, plenty of direct testimony to Euripides' universal custom of prefacing his dramas by an iambic prologue (notably the passage in the "Frogs," v. 946, where he is made to say

ἀλλ' οὐδὲν πρῶτιστα μὲν μοι τὸ γένος εἶπ' ἐν εὐδὸς τοῦ δράματος

and the Scholion at the opening of the "Hecuba," ὁ καὶ ἐν ἀρχῇ πάντων τῶν αὐτοῦ δραμάτων ποιεῖν ἔωθεν); and in the face of it we can hardly believe that the "Andromeda" and the "Iphigeneia at Aulis" were both exceptions to the rule.

The second half of the παρόδος, which by a slip the editor calls the "first Stasimon" (p. xxv.), is by almost all critics admitted to be an interpolation. As such it is printed by Mr. England in the smaller type which he adopts in all suspicious cases of the kind. He treats this "doggerel navy list" with the contempt it doubtless deserves, and leaves it for the first ἐπεισόδιον with "a sigh of relief"; but his opinions as to its spurious character might have been more fully stated, the explanatory (as opposed to the textual) commentary on ll. 254-280 consisting of the following bald notes:

- 268. This introduction of Adrastus is inexplicable.
- 272. πρᾶξιν λαβεῖν τινός] for "to take vengeance on someone" is a most extraordinary phrase.
- 280. δυνάστωρ] is "a vile word," formed on the analogy of ἀνάκτωρ.

This telegraphic style of criticism must, we suppose, be regarded as expressive of impatience, but it is not particularly dignified. It is only fair to say, however, that Mr. England drops his haughty tone when dealing, as he conceives, with Euripides himself. Without pursuing the commentator further, or drawing special attention to the minor omissions which he advocates in the course of the drama, we may proceed to the remarks he makes respecting the ἔξοδος—vv. 1532 to the end. It is full of imperfections both metrical and linguistic, and, as Mr. England asserts, does not come up to the Euripidean standard in point of dramatic completeness, owing to the fact that it does not definitely state either that Iphigenia was sacrificed or was saved. The scene of the slaughter of Polyxena in the "Hecuba" is also closely reproduced, often with an exact verbal resemblance, which the editor exhibits by the aid of that familiar expedient of modern journalism and standing terror of the guilty plagiarist from Mr. Spurgeon and other celebrated authors—the use of parallel passages. With regard to Aelian's famous quotation

ἔλαφον δ' Ἀχαιῶν χερσὶν ἐνθῶσω [φίλας] κερύσσαν, ἦν σφάζοντες ἀχθήσουσι σὴν σφάζειν θυγατέρα—

which (as is well known) gave the first impulse to sceptical inquiry into the condition of the text, from having obviously no place in any part of the play as it now stands, the editor boldly suggests that in

ascribing it to the "Iphigeneia" of Euripides Aelian may have been trusting to his memory, and that it really occurred elsewhere—perhaps in the "Iphigeneia" of Polyvidus, the Sophist mentioned by Aristotle in the *Poetics*. He backs up this theory by a striking example of a similar mistake from vol. iv. of the collected edition of Sir Henry Taylor's works, where (p. 46) that distinguished writer quotes a passage from the "Taming of the Shrew," and says in a footnote that it comes from the "Winter's Tale." There is no doubt too great a tendency to regard the ancients as incapable of making slips of this kind, especially when their testimony is essential for the support of some favourite hypothesis. We should not forget that they were human beings like ourselves, and had not the benefit of our literary dictionaries and concordances.

With these imperfect remarks we must take leave of a fascinating subject, and refer those of our readers who wish to pursue it to Mr. England's own pages. It will be gathered from what we have already said, that they will find the various difficulties which darken the course of the drama stated with fairness and precision, and often convincingly met; and they will not regret the time spent upon a play which, as its latest editor says, was in ancient times "among the best-known and best-liked of Greek tragedies, while in modern literature and art it is linked in various ways with such names as Erasmus, Racine, Gluck, and Schiller."

H. F. WILSON.

CORRESPONDENCE.

THE OGHAM INSCRIPTIONS AT BALLYKNOCK.

London: Nov. 17, 1891.

In October 1889 an underground passage connected with a rath or earthen fort on a farm at Ballyknock, in the county of Cork, was opened by the sons of the farmer's widow. They found in it a pillar-stone scored with Oghams. They also found Oghams on many of the slabs of stone with which the passage was roofed. Hearing in April 1890 of this discovery, the Rev. Edmond Barry, parish priest of Rathcormack, repeatedly visited Ballyknock, and made rubbings and photographs of all the inscribed stones, fifteen in number. The new number of the *Journal* published by the Royal Society of Antiquaries of Ireland contains Father Barry's readings of these inscriptions. They are accompanied by a careful and learned commentary, and are followed by notes, which contain some corrections made by Prof. Rhys, who visited Ballyknock and examined the Oghams in August 1891. Speaking roughly, the dialect in which most of these inscriptions are written bears the same relation to Gaelic—even the Gaelic of the ninth century—that Latin does to French. Philologists will, therefore, welcome the following fifteen documents, although, like most Ogham inscriptions, they contain little but proper names in the genitive singular. It will be understood that on the stones the words are not divided:

- 1. MAILAGURO MAQ . . . LILA.
(There is a blank space after *maq*.)
- 2. LAMA DE LICCI MAC MAIC BROCC.
(At the beginning there is a fracture in which a few scores may have been lost.)
- 3. ERACOMI MAQI ERAQETAI.
- 4. GRILAGNI MAQI SCILAGNI.

- 5. CLIUCCOANAS MAQI MAQI TRENI
- 6. DRUTIQULI MAQI MAQI : : RODAGNI.
(For the last word Father Barry gives *rrrodagni*, the triple *r* of which can hardly be right.)
- 7. BRANAN MAQI OQOLI.
(For *Branan* we should have expected *Branagni* "Corvuli." The Ogham-writer here was obviously using a dialect not spoken by him, but handed down by tradition.)
- 8. BOGAI MAQI BIRACO.
(Prof. Rhys, says Father Barry, doubted whether this inscription is not *Mogai maqi Biraci*, the first and the last letters being, apparently, obscure.)
- 9. CRONUN MAC BAIT.
- 10. BLAT EGBI.
- 11. ACTO MAQI M . . . MAGO.
- 12. ERCAI DANA.
(Father Barry divides thus: *Erca Idana*; but cf. No. 10.)
- 13. DOMMO MAQU VIDUCURI.
(For *Viducuri* Father Barry gives *Feducuri*; but, in an inscription of this date the sign III should be read *v*, and there seem to be five, not four, notches before the *d*. *Maqu* seems = the indeclinable *maccu*, *mocu* of the Book of Armagh, and Adamnán's Life of Columba.)
- 14. ANM MEDDUGINI.
(Here *anm*, which occurs on twelve or thirteen other Oghams, is an abbreviation of **anme* = Ir. *ainm*, "name.")
- 15. COSALOTI.
(The second letter is doubtful. The sixth is read *o* (i.e. *ó*) by Prof. Rhys, *u* by Father Barry. If the name be for *cosalouti*, the primeval form of the gen. sg. of *cosluath*, "swift-footed," the preference must be given to Prof. Rhys's reading.)

From the linguistic point of view, these inscriptions fall into two groups. Nos. 1, 2, 9, 10, and 12, belong to the Old-Irish period, say from A.D. 600 to A.D. 900. The rest are in a primeval Celtic dialect, which, so far as regards its declensional endings, stands on the same level as the Gaulish inscriptions. Thus *magi* (O.Ir. *maic*, "filii"), and the names *Eracobi*, *Grilagni*, *Rodagni*, *Scilagni*, *Trent*, *Drutiquli*, *Oqoli*, *Viducuri*, *Meddugini*, and *Cosaloti*, *Eragetai* and *Bogai*, are genitives sg. of the *o*-declension. In *Clu-coanas* (No. 5) we probably have the gen. sg. of a stem in *n*, = Gr. *κνός*, Skr. *śnúas*, the *oa* apparently expressing the fraction of *u* by the following *a* (*o*). The *cliu-* (rectius *cleo-*?) may be cognate with Gr. *κλέφος* and the second element of the Galatian name which Strabo gives as *Δομνέκλειος*. In *Meddugini*, which Father Barry rightly connects with the Celtic *Medugenos* (*C.I.L.* ii. 162), the *del* represents the intervocalic spirant dental. So in Ogmic writing *ch* and *th* are represented respectively by *cc* and *tt*. In *Grilagni*, *Oqoli*, and *Scilagni*, the *l* (for *ll*) seems an instance of "singling."

WHITLEY STOKES.

SCIENCE NOTES.

THE president and council of the Royal Society have recommended Prof. Charles Lapworth and Prof. A. W. Rucker for the Royal Medals this year, and the Queen has signified her approval of the award. The other metallists are Prof. Cannizzaro for the Copley Medal and Prof. Victor Meyer for the Davy Medal.

THE great Index of Genera and Species of Flowering Plants, on which Mr. B. Daydon Jackson has been continuously engaged for nearly ten years, is now ready for the printers'

hands, and will be issued by the Clarendon Press, under the title "Index Kewensis nominum omnium plantarum phanerogamarum, 1735-1885." The work has been carefully revised by Sir Joseph Hooker, who, besides annotating the manuscript, has undertaken the care of the geographical distribution.

MEETINGS OF SOCIETIES.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, Oct. 24.)

MRS. C. I. SPENCER, vice-president, in the chair.—Mr. S. L. Gwynn read a paper on "The Inartistic Structure of 'Cymbeline.'" The elder Dumas, although he had been an impassioned student of Shakspeare, did not, till he had seen "Romeo and Juliet" acted, recognise him as "the man who after God had created most." Lamb's essay is a weighty testimony on the other side. In the quality of fitness for dramatic presentation, Shakspeare's work is most unequal. It may be taken as a canon that every drama ought to gain by adequate representation, except in the few cases where it is physically impossible, as in "Lear." But "Cymbeline," as the text stands, would not gain by being acted. Its defects are twofold: first, of motive in the jealousy of Posthumus, which appears insufficiently accounted for. Posthumus is not, like Leontes, of a jealous nature; it is unreasonable to suppose that a sane man would fail to see that his objection to Jachimo's first evidence applies equally to the later. But the gravest defect is that of structure. The play is called "Cymbeline;" and the mere fact that it takes its name from so unimportant a character seems to indicate that Shakspeare wished to condone his shortcoming, and pretend that the various actions derived a real unity and coherence from their relation to the central figure of the king. True, they have enough cohesion for a narrative, but not for a drama. We open with the story of Imogen and Posthumus, which is pursued practically without a break up to the end of Act ii. Then comes in the charming idyll of the young princes, distracting attention from the love-story. In reading, one pardons anything for such poetry; but it obscures the course of the action. The third act is the weakest; it is not clear why Pisanio brings Imogen to Milford. Does he expect to meet Posthumus there? If so, why does he leave her? If he believes the rendezvous a mere pretext, why does he take her there? If he wishes to accompany Lucius, why does he not escort her? The answer is, of course, that Imogen may be stranded at the cave, and that Pisanio may be enabled to send Cloten to Wales. That Cloten should travel alone seems as improbable to us as to Belarius. Again, we must allow that probability is strained to connect the boys with the main action. Objections like these are infinitely more prominent to the mind when we see people moving on the stage. Scene 7 in Act iii. shifts back to Rome for a bare twenty lines, to throw light upon the very obscure subject of Lucius's movements; and lastly, when all the personages have been brought together after the long arm of coincidence has been stretched to the utmost, Posthumus is thrown into prison in order apparently to introduce the grossly inartistic masque of spirits. No play of equal excellence merits such strictures. But there is generally observable in the later plays a looseness of treatment. In "Cymbeline" we have nobly dramatic scenes like the parting, and still more the recognition, of Imogen and Posthumus, or, in a different vein, the defiance of Caesar. But, as a whole, one cannot but feel that here is a pretty story which Shakspeare, secure already of fame and money, chose to tell in a loosely dramatic form, and which, considered from the standpoint of strict dramatic excellence, is poor indeed.—Mrs. Spencer read a paper on "Imogen," who is one of Shakspeare's most charming women. In the harmony and symmetry of her character she resembles Portia in "The Merchant of Venice" more than any other. Softer than Cordelia, stronger than Desdemona, more worldly wise than Miranda or Juliet, less sentimentous than Isabella, she is equal to any of these in purity, loving devotion, and nobility of mind. Yet she is not too perfect for

human nature. There is in her that tinge of jealousy which Thackeray maintains no good woman is without. One is inclined to find fault with her for the readiness with which she resumes friendly relations with Jachimo, but the freedom of manners of the time must be remembered. Hazlitt's mode of accounting for it is most objectionable. But the real explanation is to be found in the beautiful tenderness and self-abnegation which were the foundation of her character. With all this sweetness of character, she is intellectual, and, best of all, she is religious. All these fine qualities are combined in a form of such loveliness and dignity that the exclamation of Belarius seems most natural—"By Jupiter, an angel, or if not, an earthly paragon."—Miss Louisa Mary Davies, in a paper entitled "A Quartette of Shakspeare's Queens," considered the characters of Elinor of Guienne, Margaret of Anjou, Gertrude of Denmark, and the unnamed widow who married King Cymbeline. In Shakspeare's delineation of these there is a subtle quality of characterisation, which gives them in the respective plays a more commanding position than on other grounds seems their due. It is interesting to inquire by what right they dominate their respective environments. Elinor pervades all the action of the play, has a sharp word for every occasion, is equally at home in the royal presence-chamber and in the besiegers' camp; originating nothing, but ever by her presence giving vitality and intensity to all that passes; and when the unexpected news of her death comes to John, we quite understand his cry of despair. He knows that her energy has been his spur, her sagacity his safeguard, and her indomitable resolution the mainstay of his own shifty character. Margaret is possessed of a mania for ruling. Her picture is so hateful, that we are glad to take refuge from our horror in the supposition that the artist responsible for the portrait grossly exaggerated the excrescences of a character that must at the best have been coarse and unfeminine. It is probable that the increase of hardness and cruelty, which is so noticeable as the history advances, is intended to be represented as the effect of an eternal chafing against the womanish gentleness and small-spiritedness of her husband, and indignation at the desperate predicaments into which this disposition was continually leading them and their friends. It is a little difficult to see why a frail woman like Gertrude, without any special force of character, any strong impulses to good or evil, should be so salient a feature in the tragedy of "Hamlet," as it rests in our memory. May it not be because she holds in her hands the hearts of so many of the principal personages depicted? In the lady who married Cymbeline, we have a far less amiable type of character. She loves to interfere in state affairs. Her influence at Court is unbounded, everywhere felt, by all acknowledged. Her methods of obtaining such an ascendancy seems to savour of a Southern origin. Dissimulation, hatred masked in wretched smiles, malice cloaked in intercessions for mercy, the secret poison offered in the guise of a friendly gift, are not the chosen weapons of the Celt.—Mr. Norman Spencer read "A Comparison of 'Cymbeline,' Massinger's 'The Picture,' and De Musset's 'Barberine.'" No story could have given Shakspeare a better opportunity for the display of his master talents than that of Posthumus and his inconsidered wager. And, indeed, the skilful manner in which the threads of the story are interwoven, and the interest in the main plot never allowed to flag, excite our highest admiration. In Imogen we find all that we most admire and worship in woman, from unstained purity to ornamental cookery. Massinger's play has substantially the same plot as "Cymbeline." The great difference between the two plays lies in characterisation, artistic development, and poetic power. With our belief in the beauty and symmetry of Imogen's character is bound up our belief in the beauty and symmetry of the whole play. It is fortunate that Massinger's claims do not rest upon "The Picture" alone; for its plot is rugged and unsymmetrical, its characterisation poor, and we look in vain for those finer shades of pathos and poetry which give to "Cymbeline" its peculiar charm. About the whole of "The Picture" there is suspicion of stereotype. This is particularly noticeable towards the end. The idea of forcing the imprisoned

Ubaldo and Ricardo to ply the distaff for a living is unexpected, and seems to point to over-fidelity to an original. How this might have been avoided is well shown by De Musset, who with true and artistic instinct does not allow a shadow of doubt to exist between the absent husband and wife, and therefore does not use the magic portrait as an essential of the plot, but only introduces it, that it may be indignantly rejected by the loyal husband. De Musset does not spoil his play by the introduction of so forced a character as Honora, and with his single plot he produces the effect of pleasing symmetry which is wanting in Massinger's double plot. The fact that the French play in prose presents a comparison from the poetic standpoint. Shakspeare's merit from that point of view seems to be perfect sympathy with his subject. He uses forms according to the life, and not according to the form. With him the thought is primary, the symbol secondary. Thus he is seldom obscure. And the symbol being the natural clothing of the thought (for his choice is in colours infallible), perfect harmony is the result. In its artistic completeness "Cymbeline" goes forward gathering strength almost to the end; but surely a proud defiance of the Roman would not have been a conclusion less in accordance with art than the actual peace, abandoning the very liberty which had been bought at the cost of much bloodshed.—Mr. L. M. Griffiths read some notes on Sidney Walker's comments on Act I Scene i. of "Cymbeline."

PHILOLOGICAL SOCIETY.—(Friday, Nov. 6)

HENRY BRADLEY, Esq., president, in the chair.—The first paper, read by the president, was by Mr. Russell Martineau, on the "Pronunciation of the English Vowels in the Seventeenth Century," and consisted of Buxtorf's list of the long and short Hebrew vowels with their English and German equivalents, comments by Mr. Martineau, and John Davies' translation in 1656 of Buxtorf's Latin. Buxtorf died in 1629; his son edited the father's works left unfinished at his death, and issued the *Epitome Grammaticae Hebraeae* in 1633. As the late Mr. A. J. Ellis did not deal with the pronunciation of the seventeenth century in his monumental work on *Early English Pronunciation*, but stops at Shakspeare, Buxtorf's list is of interest to students.—The second paper was by Mr. E. R. Wharton, and contended (1) that primarily and essentially $\mu\eta$ is not a negative or prohibitive particle, but an interrogative; (2) that many $\mu\eta$ sentences which are at present printed as assertions might better be printed as questions; and (3) that even in other cases the apparent negative contains or presupposes an interrogative meaning.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Nov. 10.)

DR. E. B. TYLOR, president, in the chair.—Mr. Francis Galton exhibited, on behalf of Lady Brooke, a photograph of a human figure carved on a rounded sandstone rock in Sarawak. The rock is about twelve feet in height, and the sculpture is in high relief, and of the size of life.—Mr. Galton also exhibited some imprints of the hand, by Dr. Forgeot, of the Laboratoire d'Anthropologie criminale, Lyon.—Dr. Tylor read a paper on "The Limits of Savage Religion." In defining the religious systems of the lower races, so as to place them correctly in the history of culture, careful examination is necessary to separate the genuine developments of native theology from the effects of intercourse with civilised foreigners. Especially through missionary influence since the beginning of the sixteenth century, ideas of dualistic and monotheistic deities, and of the moral government of the world, have been implanted on native polytheism in various parts of the globe. For instance, as has lately become clear by the inquiries of anthropologists, the world-famous Great Spirit of the North American Indians arose from the teachings of the Jesuit missionaries in Canada early in the seventeenth century. This and analogous names for a supreme deity unknown previously to native belief have since spread over North America, amalgamating with native doctrines and ceremonial rites into highly interesting but perplexing combinations. The mistaken attribution to barbaric races of theological beliefs really belonging to the cultured world, as well as the development among these races of new religious formations under cultured influence, are due to several causes, which

it was the object of this paper to examine: (1) Direct adoption from foreign teachers; (2) the exaggeration of genuine native deities of a lower order into a god or devil; (3) the conversion of native words, denoting a whole class of minor spiritual beings, such as ghosts or demons, into individual names, alleged to be those of a supreme good deity or a rival evil deity. Detailed criticism of the names and descriptions of such beings in accounts of the religions of native tribes of America and Australasia was adduced, giving in many cases direct proof of the beliefs in question being borrowed or developed under foreign influence, and thus strengthening the writer's view that they and ideas related to them formed no original part of the religion of the lower races. The problems involved are, however, of great difficulty, the only hope of their full solution in many cases lying in the researches of anthropologists and philologists minutely acquainted with the culture and languages of the districts: while such researches will require to be carried out without delay, before important evidence, still available, has disappeared.

FINE ART.

THE ROYAL SCOTTISH SOCIETY OF PAINTERS IN WATER-COLOURS.

THIS society, which of late has been somewhat peripatetic in its ways—holding last year its exhibition in London—has now returned to its old quarters in Sauchiehall-street, Glasgow, and opened, in two rooms of the Institute, a display which comprises a fair proportion of fresh, careful, and spirited work.

Mr. Morrison Powell, the president of the society, is favourably represented in works like his bright and vivid "Shore Waves," and his "Loch Loskin" and "Bull Rocks, Frith of Clyde"; while the vice-president, Mr. W. McTaggart—whether in oils or water-colours, one of the most capable and original of British painters—sends his version, in the latter medium, of "The Young Connoisseurs," a party of fisher children, seen on the sands and against sun-lighted sea, following in delighted wonderment an itinerant Italian image-maker, who carries in his arms his plaster transcripts of the great white shapes of ancient Greece.

Mr. James Paterson is always a prominent exhibitor in West of Scotland art displays; and this year, "The Mill," with its play of colour and light and shade, with its sense of nature's ever-changing, never-ceasing motion, the "White Azalea," so freely and broadly handled, so nobly set against the glowing canvas of Giorgione's "Saint Sebastian and Other Saints," with the rest that he shows, amply sustain the reputation which this clever, Paris-trained Lowlander has already won.

During recent years the main influence that has incited and guided the younger Glasgow artists—indeed, the more capable of the Scottish painters generally—has come from France; but recently the school of early English landscapists has been asserting its educative power, has gradually come to be recognised as exemplary. Mr. R. B. Nisbet has for long worked under Cox; his own excellent works have derived their stimulus, and much of their method, from the painter of "Chunging Pastures." Mr. Nisbet is here represented by his important "Thundery Afternoon," and by such smaller but very complete and harmonious works as "A Cloud," and "Moorland—a Grey Day." Again, Mr. Garden G. Smith's "Yorkshire River," with its quietude, concentration, sober harmony of poetic feeling, and care for restfully balanced composition, is manifestly a sweet echo from the days of Constable and his compeers.

Mr. Tom Scott shows "A Check," his large, freely touched, river-side subject, its foreground made gay with a motley crowd of otter-hunters and their hounds. Mr. A. D. Reid sends

several of his tenderly coloured, quietly rendered landscape subjects and Spanish street scenes. Mr. R. W. Allen has been painting in the Far East; and his art has passed into a phase of vivid colouring, which contrasts with the subdued tone-painting of his earlier French manner, and approaches, in works like "Madras Beach," to the incisive handling, to the telling blottesque manner—so effectively suggestive of the sun-lit brilliancy of Nature, of her sparkling, changeful tinting—of Mr. Arthur Melville. The latter shows here his "Javonaise Dancers," already visible in the Royal Scottish Academy, not by any means to be ranked among his highest achievements.

Mr. H. W. Kerr has painted, with an admirable delicacy and thoroughness of modelling in the faces, two studies of aged peasants, the finer being his half-length, cabinet-sized picture of an old Irish woman, bending reverently "At Mass." Mr. John Terriss sends some antique street scenes from Birmingham and Edinburgh, touched in a singularly effective fashion—very luminous and vaporous in their delicate crimson and orange skies; very telling in the opposition to these are the black gables struck so boldly against their clarity. In fact, Mr. Terriss's water-colours evince a facility that is only too great, too insistent, to be entirely welcome in the work of a young painter. They are too "forthright" in manner, too suggestive of Frank Howard's "Whole Art of Picture Making reduced to the Simplest Principles"; they show less than might be desired of that search and effort, of that humble submission to nature, of that reverent eye turned constantly towards her present facts, which best become the true artist in his earlier practice. Yet they are striking works; and if their painter will be true to his own best self, will resist that facility which we should judge to be his besetting sin, he may do really admirable things in the future. His "Twixt the Gloaming and the Mirk"—with its broad horizon line, its great dark windmill-sails spread against the orange sky, its clear palpitating corner of formless cloud appearing to the right, and its largely handled figures of fisher-folk in the foreground, plodding homeward beside the still pools of backwater—is a picture that no visitor to the exhibition can miss the sight of; and none, seeing it, can well fail to be touched by its impressiveness.

LETTER FROM EGYPT.

RECENT DISCOVERIES IN THE EGYPTIAN DELTA.
Cairo: Nov. 7, 1891.

DANNINOS PASHA has been kind enough to allow me to take a copy of a very interesting and important inscription which is now in his possession. The inscription is a long one, and is engraved in hieroglyphs of exquisite form on the three sides of a bronze pedestal of a large bronze statue of the goddess Neith, discovered this summer among the ruins of Sais, along with many bronze figures of the Pharaonic period. Above the hieroglyphs on the front of the pedestal runs a line of Karian characters. According to the hieroglyphic legend, the statue was dedicated to Neith and Horus by Si-Qarr, a name in which Danninos Pasha is doubtless right in seeing the Egyptian words "the son of a Karian," though, in another part of the inscription, the Egyptian name of the dedicatory is stated to be Pe-tu-Neith, "The gift of Neith." Si-Qarr is called the son of Kapat-Qar, "Kapat the Karian," "born of the lady of the house Neith-mert-hà-Uah-ab-Ra." The name of the "prince" Uah-ab-Ra or Apries is not enclosed in a cartouche, showing that he did not claim royal rank.

Si-Qarr is further styled an officer of Psammetichus I., both of whose cartouches are given. It is therefore evident that the prince of Sais,

whose name is included in that of the mother of Si-Qarr, must have been a predecessor of Psammetichus I.; and since we know from the Assyrian monuments that the father of the latter was called Necho, while Apries was a family name among his descendants, we must conclude that the Apries of the statue was the hitherto unknown grandfather of the founder of the XXVth Dynasty.

Another interesting historical fact results from the inscription. As the Karian father of Si-Qarr married an Egyptian whose name indicates that she was a native of Sais, we may infer that Karians were settled in that part of the Delta long before the time when their aid was invoked by Psammetichus I. Polyænos (*Strat.* VII.) is thus shown to be more correct than Herodotus in his reference to the settlement of the Karians and Ionians in Egypt.

But these are not all the conclusions which can be drawn from a study of the newly discovered monument. It proves that Lepsius was right in regarding certain inscriptions found at Abu-Simbel and in other parts of Egypt as of Karian origin. It also shows that the founder of the XXVth Dynasty gave evidence of his appreciation of the services rendered to him by the Karian mercenaries by appointing one at least of them an officer of his court. A bilingual inscription on the pedestal of a small bronze Apis now in the Gizeh Museum, which I have published in my memoir on the Karian texts, had already confirmed the statement of Herodotus, that in the later days of the dynasty the Karians had acted as dragomen; we now know that at an earlier period they could be raised to offices of state. Lastly, we must not forget that the newly found inscription is bilingual, and will, therefore, assist us in the decipherment of the Karian alphabet. On this point I shall have something to say on a future occasion.

I hope that before long it will be possible to commence excavations on behalf of the museum which is about to be founded at Alexandria. Dr. Botti has pointed out the direction in which we must look for the remains of Rakotis, the Egyptian predecessor of Alexandria. *Ushelbtis* of the time of the XXVth Dynasty have been found in tombs at Gabbari, from which he infers, with justice, that here must have been the site of the necropolis of the Egyptian city, the city itself being situated in its immediate vicinity. Greek pottery of the sixth century B.C. has recently been discovered in the neighbourhood. This is only what might have been expected, when we remember that the Pharos is already alluded to in the Odyssey.

A. H. SAYCE.

NOTES ON ART AND ARCHAEOLOGY.

THE first winter exhibition of the New English Art Club will be opened next week at the Dudley Gallery, Egyptian Hall, Piccadilly. The private view is fixed for to-day (Saturday).

MISS BRODRICK will deliver a course of three lectures upon "Egypt," in Dr. Williams's Library, Gordon-square, on the three first Thursdays of December, at 4 p.m.

MR. ARTHUR L. COLLIE, of New Bond-street, has acquired the copyright of Mr. Hamo Thornycroft's fine statue of John Bright, and is issuing bronze statuettes from the original model, uniform with the statuettes of the same sculptor's "General Gordon."

MR. LOGSDAIL's very clever cabinet pictures of the Riviera afford a pleasant contrast to the fog which at this season of the year too often broods outside the galleries of Bond-street. Once within the pleasant room of the Fine Art Society, where they hang at present, he must have little imagination who is not cheered with the sunshine which the artist has brought away

with him from the Mediterranean. The red rocks sinking into bright blue seas, the vivid foliage of the gardens and their not less vivid flowers, the strong lights, the scarcely weaker shadows, were not easy things to paint. Such striking contrasts as much of the scenery affords on a bright day, however delightful they may be in nature, are difficult to translate into paint without some crudity and garishness. To say that Mr. Logsdail always succeeds in harmonising them would be going too far—he sees too strongly and paints too boldly for that; his aim perhaps is rather to startle with what he regards as the truth, than to conciliate by compromise. But some of his most daring effects want but little of success, as "Le Lion de Terre, San Raphael" (15), or the study of flesh in sunlight, "On the Beach in July, Bordighera" (35). More restful are the lovely view "From Beaulieu to Bordighera" (29), and the sweet, gray "Entrance to Vallombrosa" (14). And, indeed, though the power of the painting is alike in all, there is enough variety in these sixty-six pictures to please many tastes. For some quality or another the following seem to us to be among the most notable of them: "A Corner of the Walls of San Remo" (2); "The Beach and Castle, Noli" (10); "Valley of the Nervia" (20); "A Summer Evening near San Raphael" (36); "Up the Vallone" (51); "Finalborgo" (55); "Oil Mills in the Valley Francia" (63); "Mine Host of Albenga" (64); and "The Cogoletto Road" (65).

MUSIC.

OPERA AND CONCERTS.

"LOHENGREN" was again given at Covent Garden on Monday evening, with Chevalier Scovel in the title-rôle. His voice easily filled the theatre; but he was so lavish of it in the two earlier acts that in the love duet and concluding scene there was a lack of resonance, and there were also signs of effort. His view of the part is scarcely supernatural enough; he is, at times, a very mortal hero and lover. Mlle. Martini was not satisfactory in the first and second acts, but good in the love duet. Mlle. de Spagni was the Ortruda, and again showed how thoroughly she has entered into the part; her intentions are always good, though she has not the power of some of her predecessors which this difficult rôle so needs. Signor Abramoff was ill; and, at a few hours' notice, Mr. Ffrangcon Davies took his place, and proved an admirable herald. MM. Dufriche and Lorrain (Frederick and the King) deserve praise. The chorus was far from good; the orchestra played well, although false notes were heard now and then.

Mr. Henschel gave his second concert on Thursday, November 12, when the larger portion of the programme was assigned to M. Ysaye, who played the Mendelssohn Concerto and the Max Bruch Scotch Fantasia. The rendering of the former was very fine, though here and there the individuality of the interpreter was a little too pronounced. This is, of course, a fault in the right direction, for individuality is rare; but to have it and not show it should be the artist's highest aim. It is in his rendering of Bach that M. Ysaye loses himself most in the music; then his virtuosity is really veiled. The Bruch Fantasia is a legitimate show piece, and, moreover, is cleverly written and effectively scored. Mr. Henschel has always been a friend to Haydn, and the performance of the Symphony in C (B. & H. No. 7) was most attractive. One must be very young or very *blasé* not to be able to enjoy such sound honest music. The programme included Schumann's noble "Genoveva" Overture, and a selection from "Die Meistersinger."

Senor Sarasate gave his second concert on Friday, and again St. James's Hall was crammed. He played the new Max Bruch Concerto for the second time, and the work certainly improves on acquaintance. He was also heard in Saint Saens's third Concerto, and his wonderfully delicate performance of the middle movement produced the usual enthusiasm. The orchestra, under the direction of Mr. Cusins, was heard to advantage in a Bach Suite.

Mlle. Mathilde Wurm played Chopin's Ballade in F minor at the Saturday Popular Concert. She has good command of the key-board; but this particular piece of the Polish composer, with its "longing sadness," its reveries, and its passionate bursts, demands qualities in the interpreter which Mlle. Wurm does not as yet possess. To name only one or two points:—the loud stretto before the coda lacked tone, and the soft chords lacked mystery; while the plaintive melodies of the coda itself were lost in the notes. Mrs. Helen Trust sang Giordani's florid song "Let not age" charmingly; she was also good in Grieg's characteristic "Solvejg" song, but the first part was somewhat dragged. The Quartet was Beethoven's in E minor, with M. Ysaye as leader; he afterwards played in his best manner some Bach solos. The Quartet was well rendered. The programme concluded with Mendelssohn's D minor pianoforte Trio.

Dr. C. V. Stanford's Dramatic Oratorio "Eden" was performed by the Royal Choral Society at the Albert Hall on Wednesday evening. The general character of the work has already been described in connexion with the performance at Birmingham. The impression then produced is maintained after a second hearing. The music is clever enough, and as the work becomes familiar, many interesting details attract attention; but cleverness is the prevailing element. The "Hell" section contains some very fine passages, and yet there is something artificial about the scene. Is Satan a myth or a reality? If the former, there is not enough poetry; if the latter, it is not sufficiently impressive. There is neither sufficient interest nor awe. The scene of the Temptation in the last part is certainly one of the most striking in the work, whether considered from a dramatic or a musical point of view. The performance was an exceedingly good one. The choir sang magnificently. Miss Macintyre was in excellent voice; Mdma. Hope Glenn and Mr. Ben Davies were very good. Mr. Henschel has evidently deeply studied the part of Satan, of which he gives a most vivid rendering. Mr. Barnby conducted with his usual ability.

J. S. SHEDLOCK.

MUSIC NOTES.

MME. PHEROZ LANGRANA, *née* Sorabji, will give a concert on Monday, November 23, at 3 p.m., at the Steinway Hall. Mme. Belle Cole, Fraulein Kaysel, Signor Lorenzi, and Mr. Enes Blackmore will be among the performers. The concert is under the patronage of the Duchess of Teck, who has promised to be present.

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LITERATURE.

General Craufurd and his Light Division.

By the Rev. Alexander H. Craufurd.
(Griffith, Farran & Co.)

THE Peninsular War still retains its interest for Englishmen. The great wars of the last century, whether in Europe, America, or India, in which English troops were engaged, are never studied in detail and only vaguely remembered; the other great wars of this century, the Crimea, the Indian Mutiny, the campaign in the Soudan, have never taken hold of the public imagination. But if the stream of literature, much of it, like the volume under review, of a popular character, that is being constantly issued may be taken as a guide, it may be fairly asserted that the Peninsular War remains for most people the most attractive episode in the military history of England. This is largely due to the fact that Sir William Napier, the one great military historian whom England has produced, has told the story of the Peninsular campaigns with accuracy, eloquence, and thorough knowledge of the subject. The widespread popularity of Napier's History among all classes is amazing: Routledge's cheap edition is a household book in many cottage homes; English boys of all ages devour it with avidity; and no greater mistake was ever committed by the Civil Service Commission than removing it from the necessary subjects for the examination for admission into Sandhurst. Yet Napier's book has one great defect. He has written the history of the Peninsular War in such a strain that no one will ever dare to write that history again, except in the form of notes on Napier; but he has not written the history of the English army in the Peninsula. It may seem a trifling matter; but it is worth noticing as a proof of this statement, that there has never yet been published, even in the form of a gloss upon Napier, a complete table of the English divisions and brigades in the Peninsula from 1808 to 1814, with the changes in the regiments composing them and the succession of the generals in command.

The most famous of these bodies is the Light Division. Excellent histories of the three English regiments, which, with the Portuguese *caçadores*, composed it, have been written by former officers—namely, that of the 43rd Regiment by Sir Richard Levinge, of the 52nd Regiment by Captain Moorsom, and of the 95th (now the Rifle Brigade) by Sir William Cope. In addition to these regimental histories, many officers and more than one soldier who served in the Light Division, published reminiscences; so that

when the history of the English army engaged in the Peninsular campaigns comes to be written, it will probably be found that there is better material for an accurate history of the Light Division than of any other. Traditions of the former connexion of the three regiments remain to their successors to the present day. The officers of the Oxfordshire Light Infantry (of which the old 43rd and the old 52nd form the linked battalions) and of the Rifle Brigade are honorary members of each other's messes, and the prestige of their Peninsular fame has done much to rank them among the "crack" regiments of the English army. Their glories have been perpetuated by Sir William Napier, himself an officer of the 43rd; and the famous march to the battle-field of Talavera has been celebrated by him in words almost as glowing as those describing the "unconquerable British infantry" of the Fourth Division at Albuera. The fame of the Light Division is inseparably connected with the names of two men: Sir John Moore, who organised and disciplined its future regiments in the camp at Shorncliffe, and Robert Craufurd, who commanded it during the early campaigns of the Peninsular war and fell at its head at the storming of Ciudad Rodrigo in January, 1812.

The Rev. Alexander Craufurd, grandson of Major-General Robert Craufurd, has not attempted to write the history of the Light Division. He merely describes its exploits in the Peninsula while it was under the immediate command of his grandfather. He therefore does not narrate at length the striking incidents which illustrated its valour during the pursuit after Masséna in 1811, when the Division was under the command of Sir William Erskine during the absence on leave of General Craufurd; and he does not analyse its services during the campaigns of 1812, 1813, and 1814, when it was under the command of General Alten. He throws no new light on the military history of the period, and his book is of an essentially popular character, being largely made up of anecdotes and miscellaneous quotations from the well-known volumes of Kincaid, Surtees, Costello, and Rifleman Harris, of the 95th, and Captain Cooke, of the 43rd. The only debateable point in military history on which Mr. Craufurd is obliged to touch is the action on the Coa. The question as to the generalship shown by Craufurd in engaging the enemy in front of the river has been often discussed; and to the remarks on this subject every student of tactics or strategy will at once turn. The question is impartially treated, and the view taken by General Craufurd's grandson is sufficiently interesting to all readers of Napier to be quoted in full.

"Sir William Napier was much mistaken," he says, "in saying that Craufurd resolved to fight under these circumstances. I will give Craufurd's own letter, written to the *Times*, on this subject further on; and concerning his own intentions it must be admitted that he was a better judge than Napier. Sir George Napier represents things much more accurately when he says, 'Craufurd, however, let his vanity get the better of his judgment, and delayed so long that at last the enemy made a sudden

attack.' That is the real truth about the business. And this was Lord Wellington's view" (p. 126).

But though this book is not a history of the Light Division (to do Mr. Craufurd justice, he does not pretend that it is), neither is it a biography of Major-General Robert Craufurd. This is far more regrettable. Craufurd was not only a man of singularly marked personality, but one of the finest commanders of light troops known in the history of modern war. His *Standing Orders of the Light Division*, which have been more than once reprinted, were long used as a text-book; and his operations between the Coa and the Aguada during the four months that Wellington faced Masséna in 1810, are still studied as a masterpiece of strategy. Nevertheless, the Rev. A. H. Craufurd, possibly for lack of materials, has not written a biography of his grandfather. He passes over Robert Craufurd's services in the war with Tippu Sultan in 1790-92, his missions at the Austrian head-quarters in 1794, 1797, and 1799, his deputy-quartermaster-generalship in Ireland in 1798 (the year of the Irish rebellion), and his service on the staff of the Duke of York in Holland in 1799, in a single page. Perhaps Robert Craufurd did not write many letters or leave any diary or memoirs; but a few scraps of information on these years would have been far more valuable than many of the old anecdotes now reprinted. A few pages are given to the operations at Buenos Ayres in 1807, but they contain nothing new. The usual abuse is heaped on the head of General Whitelocke, who is called "a timid and vacillating fool;" but Mr. Craufurd has "failed to find any solid evidence" that he was a traitor. This absurdly strong language is not justified. Whitelocke certainly failed in the attack on Buenos Ayres, but he had shown himself an excellent regimental officer in his younger days. He was not a great general; but failure in a military operation, however irritating to contemporary statesmen and subordinate officers, does not demand such severe censure, more than eighty years after the event, without a careful examination of the whole career of the officer incriminated.

The greater part of the volume is occupied with an account of General Craufurd and the Light Division in the Peninsula, consisting in the main of a *pot-pourri* of quotations and anecdotes from a large number of well-known books amusingly strung together. This will be naturally disappointing to warm admirers of General Craufurd's character and military talents, who are well acquainted with every one of the books cited, and who would fain know more about the General's own life and thoughts. But Mr. Craufurd does not profess to be writing for students of military history or military biography, but rather for the general public. And it may be added that the general public will probably enjoy his stories and anecdotes and find them new, for Quartermaster Surtees, Rifleman Harris, and Edward Costello are not so well known to the present generation as they were to the last. The most interesting personal detail is given in a foot-note.

"I have heard," says Mr. Craufurd, "through several old soldiers of this war—one having been in a different Division—that Craufurd's voice was singularly clear, and that it could be heard distinctly, even amidst the din of battle" (p. 193).

In conclusion, may I make use of the fact that this notice appears over my signature to thank Mr. Craufurd for the cordial acknowledgment he more than once makes of my articles in the *Dictionary of National Biography* on General Robert Craufurd, General Sir Charles Craufurd, and Sir Thomas Beckwith? The only statement of mine which he traverses is that "Craufurd cared little for Wellington's censure." Mr. Craufurd says, "On the contrary, he [General Craufurd] cared a great deal for it; and his correspondence affords ample evidence of this." I only wish that this correspondence had been at my disposal, so that I might have avoided the error. I thank Mr. Craufurd for the correction, and express my regret that I falsely imputed a disregard for the censures of his chief to the most brilliant of all the generals who served under the Duke of Wellington during the Peninsular War.

H. MORSE STEPHENS.

Le Misanthrope. Edited, with Introduction and Notes, by H. W. Gegg Markheim. (Oxford: Clarendon Press.)

It is seldom that we meet with a work so excellent in its way as this edition of what many critics regard as the highest and most attractive of Molière's comedies. But for one or two rather curious omissions, indeed, it might be pronounced wholly satisfactory. Mr. Markheim brings valuable qualities to the task he has undertaken—sympathy, penetration, scholarship, and a wide knowledge of the period so finely illustrated in the piece. He gives us over forty closely printed pages of pertinent notes, and the meaning of passages which some readers might be puzzled to apprehend is elucidated with the necessary care. The text is that of the original edition of 1667, but with the spelling modernised. Molière's punctuation is adhered to throughout; for the reason that with him, as with other dramatists, it is personal, characteristic, and suggestive of the tone and accent to be adopted by the actor. Prefixed to the play is Devisé's account of its first representation—the earliest example in France of theatrical journalism; and letters from the most finished representative of Alceste in recent years, M. Delaunay, are quoted from to throw additional light on the character at several points. Altogether, the work is one of no little interest and importance.

On the element of autobiography in the play Mr. Markheim rightly dwells at some length. It can hardly be doubted that in dealing with the essence of the plot, the long unavailing struggle of Alceste against his passion for a woman whom he knows to be unworthy of him, Molière gave voice to what he felt for his faithless, callous, but always bewitching wife. As Mr. Markheim puts it, "Le Misanthrope" is the true love

story of a man of genius told by himself in spite of himself. M. Coquelin and others have asked why Molière, of all men the least likely to wear his heart upon his sleeve for daws to peck at, should have told that story to the public. To this Mr. Markheim replies:—

"He was a man and could not help it. Every human being tells his story day by day without knowing it, imperceptibly and by degrees, to somebody; life stops when there is no one to tell it to. There is a phrase—a familiar one—that conveys to every creature a sense of the miseries of prison, exile, and solitude. Molière, amidst all his companions and friends, had no one to speak to. No mother when a boy—he lost his at ten years old; no wife till he was past the prudent age of marriage; no children until he was nearly old enough to be their grandfather. That story which we all of us tell piecemeal, by scraps, and quite unconsciously, to those that live with us and love us, and which Molière did not tell to mother, wife, or children, he told to the beings of his own fancy—to Célimène, Eliante, and Philinte. Little girls repeat many things to their dolls. Molière was a child by the *naïveté* of his genius, and he too had his dolls—the 'personages in the air,' the 'phantoms' whom he says in the 'Impromptu de Versailles' he 'dresses up for the amusement of the public.' Does he tell them his secrets? No; but he breathes into them some of his soul and of his fire."

Following up the subject, Mr. Markheim enlarges upon the close resemblance between certain passages in the play and the conversation which Molière is said to have had with Chapelle at Auteuil. This resemblance, however, is not so conclusive as has been supposed. *La Fameuse Comédienne*, from which the story is taken, did not appear until twenty-two years after the "Misanthrope"; and it is suspected that the author, an utterly unscrupulous libeller, deliberately concocted the conversation out of the more impassioned utterances of Alceste. On the other hand, the internal evidence of its truth is by no means weak. Moland holds that the personal sufferings of the poet are here expressed with a ring which, after so long an interval, no new narrative could have possessed. Be that as it may, Mr. Markheim is on surer ground when he comes to the testimony of Lagrange's *Registre*. According to this, Molière often brought matters of his own household on to the stage, as his friends repeatedly noticed. And that he drew upon bitter personal experience in the "Misanthrope" is obvious to all. Like Alceste, he was the slave of a heartless and incurable coquette, and the anguish she inflicted upon him found clear and vivid reflection in this creature of his imagination. Sir Walter Scott fell into a surprising blunder when he described Molière's lovers as "never ardent or tender." Few plays are marked by a deeper or more exquisite sensibility than the "Misanthrope." In the words of Goethe, whose reverence for its author is a sufficient set-off against the pig-headed depreciation of him by Schlegel, it is one of those comedies that border on tragedy.

Mr. Markheim's mistakes and shortcomings are so few that a single morning's work would suffice to make them good. He incidentally speaks of Tartuffe as the only

villain placed by Molière on the stage. Some of us may be inclined to think that Don Juan, the most systematic and remorseless of profligates, is not without claims to figure in the same category. Nor is it quite true that "the public representation of 'Tartuffe' was forbidden until 1669." In the summer of 1667, by verbal permission from Louis XIV., who was then at the siege of Lille, the comedy appeared at the Palais Royal, and would doubtless have attracted a long succession of audiences if the Parliament of Paris, induced by some victims of its satire to believe that the king had been deceived as to its real tendency, had not set their veto upon it until his return. Far more important than such slips as these are the omissions that have to be laid to Mr. Markheim's charge. For one thing, he does not point out that by reason of its beauty of workmanship the "Misanthrope" holds a distinct place among Molière's plays, admirable as they so often are in this respect. "If I tried to make my lines as good as yours," the dramatist said to Boileau, "I should have to spend more hours over them than I can spare." In writing the "Misanthrope," however, he took extreme pains with the diction and versification, devoting at least nine months to his task. Boileau went into a transport of joy over the result. "Le Misanthrope," he said, "will always be deemed your masterpiece." "Vous verrez bien autre chose," replied Molière, to whom manner was of less importance than matter. Probably he was thinking of his beloved "Tartuffe," then in an unfinished state. The power shown in that ruthless exposure of hypocrisy puts it above the "Misanthrope," but as a monument of style the latter justifies the eulogium of the critic. Again, Mr. Markheim has nothing to say of the fate of the piece at the outset, although the point is one on which a warm controversy has been waged. "Le Misanthrope," said some one to Racine on the day after the first representation, "has failed. You can take my word for it, as I was present." In fact, the plot seems to have been thought a trifle too weak; and the audience was put into some ill-humour by the fact that Oronte's sonnet, which they had heedlessly applauded, was shown by Alceste to be made up "de ces colifichets dont le bon sens murmure." But in a few days the tide turned; court and town again united in singing the author's praises, and the play had what in those days was regarded as a satisfactory run. Consequently, an idea which has consoled scores of unsuccessful dramatists in the hour of their affliction, that the "Misanthrope" did not at first win the suffrages of the Parisians, is open to very considerable qualification. Strangely enough, Mr. Markheim, while ready to insist upon the personal aspect of the poem, loses sight of a circumstance to which that aspect lends peculiar significance. Molière and his wife, leading separate lives in the world, met on the stage as Alceste and Célimène—in other words, had to deal in the performance with a position somewhat analogous to their own. Little as the audience may have suspected it, more than one scene between them was a

painful reality for the husband, as when he came to the words:—

"Je fais tout mon possible
A rompre de ce cœur l'attachement terrible;
Mais mes plus grands efforts n'ont rien fait
jusqu'ici,
Et c'est pour mes péchés que je vous aime ainsi."

How one of the most soft-hearted and sensitive of men could have prepared such an ordeal for himself is a thing which almost passes comprehension. Mr. Markheim would also have done well to say that in all probability the character of Eliante was a reflection of her stage representative, Mlle. Debrie, so long the wife in all but name of the poet. Her affections are centred in Alceste, and Philinte asks him why he does not espouse her.

"Son cœur, qui vous estime, est solide et sincère."

But the unhappy Alceste cannot escape from the wiles of the other enchantress:—

"Il est vrai; ma raison me le dit chaque jour;
Mais la raison n'est pas ce qui règle l'amour."

Here we find a difference between fiction and truth; the voice of "reason" did not appeal to Molière in vain, and Mlle. Debrie resumed her former place in his household. One more oversight on the part of Mr. Markheim may be mentioned. Nowhere does he state that "The Misanthrope" contained the germ of the Racinian school of tragedy. Corneille had for thirty years represented love as a spur to moral heroism, as a means of elevating the personage it possessed. In Alceste it became the "infirmity of a great heart," a source of weakness instead of strength to its victim. Racine, hitherto a disciple of Corneille, lost no time in acting upon this innovation, to which the full development of his gifts was very largely due.

In the "Misanthrope," as most of us know, Molière brought his wide perception of universal truth to bear upon what did not purport to be more than a satirical picture of the good society of his own time. "Il n'a point voulu," says Devisé in the *Lettre* hereinbefore mentioned, "faire une comédie pleine d'incidents, mais une pièce seulement où il pût parler contre les mœurs du siècle." Mr. Markheim treats this as an echo of some conversation between the poet and the journalist on the subject. Probably it was; but to assert that it "must" have been so is going a little too far, especially as the author of *Nouvelles Nouvelles* was quite capable of assuming a knowledge where he had it not. After all, the matter is merely one of plausible conjecture. It may relieve some of our readers' minds when we state that Mr. Markheim has no pet theories to ventilate, no idle speculations to indulge in, with respect to presumed "originals" of the principal characters. He is content to recognise certain traits of the Duc de Montausier in Alceste, of the Comte de Lauzun in Acaste, and of the Comte de Guiche—the supposed seducer of Molière's wife—in Clitandre. He does not seek to identify Philinte with Saint-Gilles, Oronte with Saint-Aignan, or the tantalising Célimène with the Duchesse de Longueville. That the Duc de Montausier was regarded at court as the model of Alceste in his misanthropy there can be no doubt. If we

may repose implicit faith in Saint-Simon, who wrote from hearsay nearly half a century later, this surly but high-minded noble, indignant at the liberty taken with his special idiosyncrasy, talked of chastising the audacious author, but on seeing the play was overjoyed to find that he could be thought to resemble "so perfect a man." I suspect that this story of the threat was a mere invention for the sake of contrast; the Duc de la Feuillade had been sternly rebuked by the king for offering an insult to Molière, and it is scarcely likely that even the Duc de Montausier would have run the risk of similar humiliation. In regard to the much-discussed noun in Alceste's judgment upon Oronte's verse—

"Franchement, il est bon à mettre au cabinet"—

Mr. Markheim suggests that if it had had an equivocal meaning in Molière's time he would not have put it in the mouth of a personage like Alceste, so distant and dignified in his bearing towards the poetaster—an argument that should be convincing to all save those who are troubled with what one of the ladies in the "Critique de l'Ecole des Femmes" calls a sharp nose for secluded dirt. Besides, contemporary literature shows clearly that the phrase was used in the sense of "shelve" or "put in the fire."

Macaulay and Scott, it may be remembered, think Alceste "rude." Mr. Markheim defends him against the charge, holding that the grace with which the character is tempered has been more or less underrated. M. Delaunay writes to him on this subject:

"La parfaite raison fuit toute extrémité
Et veut que l'on soit sage avec sobriété."

"Voilà la pensée de Molière exprimée par l'honnête homme Philinte. Alceste a le grand tort de n'être pas sage avec sobriété. La contradiction l'irrite, et lui fait dire des paroles qu'il ne pourra réaliser que poussé à bout. . . . Alceste est de bonne foi, mais Molière va lui prouver dans la scène suivante qu'il n'est pas si facile qu'il le croit de dire la vérité aux gens. Oronte veut lui lire son sonnet. Alceste s'en défend, mais il cède. . . . Philinte, en homme du monde, se débarrasse d'Oronte avec quelques louanges. Mais que va dire Alceste? Immédiatement d'après sa maxime, il va répondre: 'Monsieur, votre sonnet est pitoyable, voilà mon sentiment.' Molière est bien trop gênial, et connaît trop bien le cœur humain, pour cela. Et voilà mon pauvre Alceste, tournant, virant, prenant des biais—et cela devant Philinte, qui sourit sous cape. 'Monsieur, cette matière est toujours délicate' (dix vers). 'Je ne dis pas cela' (quatre vers). 'Je ne dis pas cela' (trois vers). Puis, au troisième, 'Je ne dis pas cela, voilà mon Alceste lancé, le sang lui monte à la tête, et la vérité se fait jour. . . . Mais voilà dix-sept vers de préparation. . . . Alceste, malgré lui, n'est pas aussi brutal qu'il veut bien le dire."

It will be thought that the last sentence is scarcely in favour of Mr. Markheim's view. But the rudeness of Alceste has certainly been exaggerated; the "dix-sept vers de préparation" go with other circumstances to show that his morbid hatred of social hypocrisies is not unaccompanied by the delicacy of feeling to be expected from his birth and training. Mr. Markheim's sym-

pathetic and luminous little volume will probably do much to dispel the misapprehension of which he complains.

FREDERICK HAWKINS.

With Axe and Rope in the New Zealand Alps.
By G. E. Mannering. (Longmans.)

THIS short book, of less than 150 pages, is admirable in its way. It records the climbing adventures of a New Zealand gentleman, self-taught in the mountain craft. The author and his friends have now founded an Alpine Club of their own. Some day they will look back upon this book as bearing to their club a relation similar to that borne by *Peaks, Passes, and Glaciers* to the parent association in this country.

Mr. Mannering describes his experiences with praiseworthy brevity and clearness. Only now and again in a well-chosen epithet or a brief sentence do we discover the deep feeling for mountain beauty, the heart-fellowship with mountains, that animates both him and his friends. He attempts no fine writing, but goes straight to the point of his simple narratives, which thus possess an interest often unattained by more ambitious efforts.

The Alps of New Zealand are not specially lofty among the mountains of the world. Aorangi, the highest of them, commonly but less euphoniously called Mt. Cook, is only 12,349 ft. high. Nevertheless, these ranges, owing to their relatively high latitude and the considerable amount of the local snowfall, are the parents of glaciers larger than any to be found in the Alps of Europe. The mountain scenery of New Zealand is admitted by all who have studied it to possess a grandeur and beauty of its own, and of a very high order. The aim of Mr. Mannering and his friends is to carry on the work initiated by the Rev. W. S. Green, and to attract the holiday seekers of Australia and New Zealand to a playground that Nature has kindly formed on purpose for them.

The exploration of the district has been simplified by the erection of a hotel near the foot of two of the principal glaciers. Moreover, the Government of the colony has not been idle, but has caused an admirable map of the central portion of the mountain range to be constructed; and a copy of this map accompanies Mr. Mannering's book. The volume is also illustrated by several useful reproductions of photographs, made by an enterprising local firm of photographers. Unfortunately, the process work has been very badly carried out.

The ambition of every climber in New Zealand must, of course, be to climb Aorangi. Mr. Mannering's party was the third to place foot on the highest ridge, but four years of failure preceded their success. It seems clear that the right route to the peak has not yet been discovered. The way followed up to the present time is very dangerous in many places. Owing to the difficulty of getting porters, and to the great distances which have to be traversed on the glaciers, the sum-total of what has been accomplished in the New Zealand Alps is relatively small. When the climbers of that

country have learned to reduce the weight of their equipment, and to use climbing-irons (which they have not yet attempted), they will be able to accomplish a much more complete exploration of their beautiful mountains than any that has yet been undertaken.

W. M. CONWAY.

History of the Jews. By Prof. H. Graetz. Edited and in part translated by Bella Löwy. Vols. I. and II. (David Nutt.)*

THE English translation of Prof. Graetz's well-known work is to be completed in five volumes, carrying down the history of the Jews to 1870, while the German original, which only goes as far as the events of 1848, fills eleven volumes. This condensation has been obtained by omitting the foot-notes, on the plea that they are only interesting to historical students, who are usually acquainted with German, and therefore can read them in the original. The sacrifice was, perhaps, not very judicious. To begin with, it seems rather sanguine to expect that any but historical students will read through five thick volumes all about a people whose annals for the last eighteen centuries have not been particularly interesting to anyone but themselves. However this may be, the average English historical student reads his own language at least twice as fast as he reads German, and, therefore, merely to save time, uses a translation whenever he can trust it. And, although this particular translation is a marvel of cheapness, its purchasers can hardly be expected to lay out three guineas more on the German edition.

The need of some additional authority often makes itself felt in reading the version of Jewish history now presented to us; and one almost suspects that Prof. Graetz has access to sources of information denied to ordinary students. Thus, we are told (vol. i., p. 200) that

"Omri introduced the service of Baal and Astarte as the acknowledged mode of worship. He built a temple for Baal in his capital of Samaria, ordained priests, and commanded that sacrifices should be universally made to the Phœnician idols. He desired that the worship of the bull, as observed in Bethel and Dan, should be abolished."

Our only source (1 Kings xvi. 25) merely says that Omri did worse than his predecessors, without specifying in what his greater wickedness consisted. For the rest, we learn, in direct contradiction to Prof. Graetz, that he continued the religious practices of Jeroboam. A little further on (p. 209) it is stated that "the hundred prophets who had been hidden and kept in the caves of Carmel by Obadiah were present at the sacrifice offered by Elijah." What then becomes of the sublime apostrophe, "I, even I only, am left a prophet of Iahve; but Baal's prophets are four hundred and fifty?" In our historian's narrative it is Jehoram (who was ill in bed), and not the watchman

* It is proper to say this review was both written, and passed for press by the writer, before Prof. Graetz's death.—ED. ACADEMY.]

that recognises Jehu at a distance by his furious driving. That Jehu ordered the officers who put to death all the princes of the house of Ahab to be "executed as murderers" (p. 218) may be true, but is certainly not stated in the Scriptural narrative. Those who wish to know more about the declining period of the Northern Kingdom than is related in the scanty extant records will find their curiosity partially gratified in the following passage:

"Almost a century had passed since the prophet Elijah, with flowing hair, had declaimed against the sins of Ahab and Jezebel; but the prophetic societies which he had founded still existed, and acted according to his spirit and with energy similar to his own. The young, who are generally more ready to receive ideal impressions, felt a disgust at the increasing moral ruin which came on them, and assembled round the prophetic centres in Bethel, Gilgal, and Jericho. The generation which Elisha had reared and taught discarded these external symbols [what symbols?], but pursued the same Nazarite frugal mode of life, and wore long flowing hair; but they did not stop at such outward signs, but raised their voices against the religious errors, against luxury and immorality. Sons became the moral judges of their fathers' customs. Youths gave up drinking wine, whilst the men revelled in the drinking places. The youthful troop of prophets took the place of the warning voice of conscience. In the presence of king and nobles, they preached in the public assemblies against the worship of Baal, against immorality and the heartlessness of the great. Did their numbers shield them from persecution, or were there among the ranks of the prophets the sons of great people, against whom it was impossible to proceed with severity? Or was King Jeroboam more patient than the accursed Jezebel, who had slaughtered the prophet's disciples by hundreds, or did their words fall heedlessly [sic] on his ears? In any case it is noteworthy that the zealous youths remained unharmed. The revellers only compelled them to drink wine and forbade them to preach; they derided the moral reformers who exposed their wrong-doings, but they did not persecute them" (pp. 241, 2).

Or, we may ask in our turn, has Prof. Graetz access to those "chronicles of the kings of Israel," so often and so tantalisingly referred to by the Hebrew historian? Or has he evolved the whole of these Salvationist proceedings from his own moral consciousness at the suggestion of these two verses in Amos:

"And I raised up of your sons for prophets, and of your young men for Nazarites. . . . But ye gave the Nazarites wine to drink; and commanded the prophets, saying, Prophecy not" (ii., 11, 12).

This is, indeed, "enlarging the telegram." But it is worse that Prof. Graetz should take similar liberties with the Christian Scriptures, with the inevitable, though probably not calculated consequence of heightening the prejudices of his Jewish readers against the Christian Apostles. "Peter was called by his Master 'him [sic] of little faith'" (ii., p. 170). The term is only once applied to Peter in the Gospel history, and then it occurs in a narrative that Prof. Graetz would probably reject as fictitious. The following passage is quoted from Paul's Second Epistle to the Corinthians, and interpreted as a reference to his conversion:—"If it were in

the flesh I know not, if it were supernatural I know not, God knows; but I was carried up beyond the third heaven;" on which Prof. Graetz observes, "This is not very lucid evidence as to a fact which was actually supposed to have happened" (ii., p. 226). Has it been adduced as evidence of the alleged fact? Does not the date given by the Apostle (fourteen years ago) preclude such an assumption? The Professor has evidently not made a very deep study of the New Testament, but he is an authority on Ecclesiasticus. Great, then, is our surprise to find him dating the Greek translation of that book after the destruction of Jerusalem (ii., p. 362), although the translator himself informs us that he lived in the time of Ptolemy Euergetes. A general reader of the most moderate curiosity must long for a few lines of annotation in the face of such a paradox as this.

In the foregoing observations it has been assumed that the translation is correct. On the title-page the work is described as having been "revised" by the author; but whether such revision was limited to the original, or was extended to the English version, is not clear. At any rate, some palpable blunders have been allowed to stand. In reference to the war between David and Ishbosheth we read that "many Israelites no doubt privately wished that the . . . war might cease with the subjection [sic] of the king of Judah" (i., p. 113). For "subjection" we should evidently read "victory." "In the ruins of a temple at Thebes . . . the figures may be seen of decayed bodies, which may be recognised as prisoners" (i., p. 189). One might suppose from this that Shishak had dragged a number of corpses in triumph. But the German phrase must mean defaced representations, not bodies in a state of decomposition. That very scandalous old lady, Asa's mother, is described as having erected a "disgusting picture for worship in the valley of Kedron" (i., p. 195), whereas it was an image or statue. Jehoash "contents himself [!] with destroying the walls of Jerusalem, together with the town, the palace, and the temple" (i., p. 231). What the Israelite king really did, and what no doubt Prof. Graetz has stated, was to break down part of the city wall, and to plunder the temple and the royal palace of Jerusalem. "Josiah had expected . . . by means of the intervention of Egypt to put a stop to the incursions of other powers" (i., p. 207). Here, again, there seems to be a strange misunderstanding, as Josiah's object was not to invite the interference of Necho, but to keep him out of Palestine. The gate of Nicanor is described as "cast in Corinthian iron" (ii., p. 111), a metal unknown to archaeology. The material used was, of course, Corinthian brass. "The first procurator whom Augustus sent to Judæa was the captain of the horse, Coponius" (ii., p. 129). Coponius belonged to the equestrian order, at that time a purely civic dignity, and was no more a "captain of the horse" than Sir Gorgius Midas is a knight errant. Prof. Graetz himself may be guilty of making Caligula "gather shells in Britain" (ii., p. 184); but it must be the translator who has exalted that emperor's assassin to the rank of prætor (ii., p. 191).

Chaerea was, in fact, a tribune of the prætorian guard, and is probably called "Prætorianer" in the original. It might have seemed impossible that any person educated enough to take part in translating a historical work could suppose there was such a thing as a king of Asia Minor in the reign of Claudius. Nevertheless it is as such that Cotys king of Lesser Armenia figures in these pages (ii., p. 197). Herod was, it seems, the "ancestor" of Josephus (ii., p. 281), a circumstance which the well-known modesty of that writer has induced him to conceal. Or does the translator use "ancestor" in the rather wide sense attributed to that word by our own Royal Family?

It seems, then, that the volumes now presented to the English public are freely sprinkled with statements either quite inaccurate or of a highly questionable character, the responsibility for which must be divided in an uncertain degree between the author and the translator. Nor is this all. Through the whole pre-Exilic period of Hebrew history Prof. Graetz is still at the standpoint of Ewald, or at some more antiquated stage of inquiry. For him the great series of modern critics, from Reuss to Stade, have written in vain. In dealing with the early history of Christianity, he is at the standpoint of Baur and of Baur's immediate disciples. Thus, the antithesis between Judaic Christianity and Gentile, or as the translator rather uncouthly calls it, heathen Christianity, is strained to a degree that more recent researches have shown to be enormously exaggerated. Neither does the author seem to have profited by the light which the cuneiform inscriptions have thrown on the history of his people. He distinguishes Pul from Tiglath-Pileser, against the opinion of the majority of Assyriologists (i., p. 266); and he speaks of the Persians under Cyrus as having "probably destroyed" the idols of the Babylonians (p. 361); whereas Cyrus is proved to have offered up thanks to the gods of Babylon for helping him to the conquest of that city.

Everything that Prof. Graetz has to say about the rise of Christianity and its relation to contemporary Judaism will be read with deep interest, if for no other reason than that it well illustrates what is so little considered in this country, the standpoint of the learned Jew—that is to say, of the scholar who criticises the prevailing religion without ever having been consciously affected by its characteristic influences. It cannot be said that Prof. Graetz is impartial, but he tries to be just. Towards Jesus his tone is sympathetic and admiring. The great merit of the Galilaean teacher, according to him, consisted in carrying religious teaching down to the lowest and most neglected classes of Jewish society. The responsibility for his death is so far as possible shifted on to the Romans; but if Jesus really declared Himself to be the Son of God—a point on which Prof. Graetz has his doubts—then, we are told, the Synhedron had no choice but to pronounce his formal condemnation, and to hand him over to the civil authorities for execution. That the death-sentence was wrung from Pilate by

the clamour of the Jerusalem mob is denied point-blank, but, according to the custom of this historian, without reason given (ii., p. 164).

Very different measure is meted out to Paul, and the animus with which Prof. Graetz writes about him has already been incidentally illustrated. We may admit that the great Apostle was "excitable and vehement," but hardly that he "could not endure any opposition to his opinions, and was one-sided and dictatorial in his treatment of those who differed from him in the slightest degree" (ii., p. 225). Paul was the most conciliatory of men on every point but one—the necessity of emancipation from the Mosaic Law; and none should know better than Prof. Graetz that on this one point the whole future of Christianity depended.

Our author writes as an ardent Jewish patriot, with a bitter prejudice against the enemies of his people, among whom must be reckoned the Israelite kings of the Ten Tribes. The result is a certain strain on historical truth. To take one instance out of several, he tells us that Judas Macabaeus was

"in the hour of battle like a lion in his rage, and at other times like a dove in gentleness and simplicity. . . . He only resorted to bloodshed when compelled by necessity to recover lost freedom or to raise a humbled people" (i., p. 477).

This necessity seems to have presented itself rather often, and to have been understood with a large latitude of interpretation. The impression left by our only authentic source is that Judas was a ferocious guerilla chief, who when he could not storm a fort set fire to it and left all the inmates to perish in the flames; and who when he stormed a town invariably put the whole male population to the sword, a process euphemistically described by Prof. Graetz as "disarming its defenders" (p. 492). Of his dovelike gentleness the old annalist says not a word that I can find. But with all his reticences Prof. Graetz's second volume supplies the materials for a sufficiently faithful estimate of Judaism in its later developments, and the result is not very attractive. In its external relations the Hasmonaean state was aggressively intolerant—witness the forcible conversion of Edom; while at home it was cruelly fanatical—witness the crucifixion of eighty poor women for witchcraft at Ascalon under the gentle Salome Alexandra (ii., p. 54). So low was the standard of humanity, that Rabbi Judah is praised for saying, "Consider accused persons as law-breakers *whilst on trial*, the moment that is over look upon them as innocent" (*ib.*). The son of Judah's successor, Simon, condemned to death on the evidence of false witnesses, succeeded at the last moment in vindicating his innocence, but nevertheless persuaded his father to carry out the sentence, in order that the testimony of other, quite possibly false, witnesses might not be discredited on future occasions. For this act of insane pedantry father and son are equally glorified by the historian (*ib.*). One asks in amazement, has the Semitic mind then really no conception of truth? The noblest Jews seem

unconscious of any obligation to keep faith to an enemy of their race. During the great revolt that terminated with the destruction of Jerusalem, a Roman garrison surrenders to Eleazar under a promise that their lives will be spared. No sooner have they laid down their arms than they are attacked and massacred all but their commander, who accepts what by unconscious irony is called the Judaean faith (ii., p. 262). On the very next page we find Eleazar and his cut-throats lauded for their noble and disinterested moderation in not persecuting their fellow-countrymen. During the revolt under Trajan the Egyptian Jews "probably" celebrated their temporary success by making their Roman and Greek prisoners fight with wild beasts or in the arena. "This," observes Prof. Graetz, "was a sad reprisal for the horrible drama to which Vespasian and Titus had condemned the captive Jews" (ii., p. 399). It seems an unimportant consideration that the reprisals were exercised on innocent persons.

Apart from sexual morality, the countrymen of Epictetus and Marcus Aurelius had little to learn from such a race either before or after its political destruction. "The law disapproved of manumission" (ii., p. 339). What a contrast to Roman jurisprudence in its attitude towards slavery! According to Rabbi Eleazar ben Hyrcanus, whose theories on female education, we are told, finally prevailed, "to initiate one's daughters in the Torah is as good as to initiate them in prostitution" (ii., p. 478). What a contrast to the lessons of Plato and the example of Plotinus!

No friend of humanity would wish at the present moment to say a single word in extenuation of the wrongs done through so many centuries to that gifted and unhappy race of which Prof. Graetz is so distinguished an ornament, and whose heroism in the past he so impressively sets before us. What I protest against is the undue exaltation of that race, with the accompanying disparagement of the Hellenist civilisation by which humanity was first truly taught, and through which alone it is at last beginning to be truly practised.

ALFRED W. BENN.

The March of Man and other Poems. By Alfred Hayes. (Macmillans.)

MR. HAYES writes blank verse with a good deal of skill. If there is any knack in the production of this measure, he certainly has the knack. His pauses are well varied, and the metrical construction of his lines is generally good. He can roll off with ease an elaborate eloquently involved passage, and he can throw off as readily a smart epigrammatic one. Of both kinds it would be easy to select many examples from his book. Skill of this sort has its worth, but it does not necessarily make a man a poet: and it is much to be doubted whether *The March of Man* can be called a poem in any but a conventional sense. The very qualities in it which are a mark of cleverness almost imply the absence of that gift of poetic insight for which mere facility ought never to be mistaken. I fancy that a poet competent to handle such a subject would

have told us more in twelve pages than Mr. Hayes tells us in nearly twelve times twelve. Indeed, Mr. Hayes himself gives us the whole matter of his poem in a small fraction of its actual bulk. The rest mainly repeats in one form or another this essential portion.

A "march" is a forward movement, a steady progress; but Mr. Hayes's theme makes no progress at all: it leaves off where it begins, and begins where it leaves off. The same ideas occur perpetually throughout the poem. Man is always either suffering or triumphing. Either lust and greed and tyranny have the upper hand, and the poor and helpless are sacrificed to them; or the poor rise in the might of their numbers and avenge themselves. The dawn of larger freedom and nobler life is coming into sight from the first pages of the poem to the last; while the dark clouds which the dawn is to dispel are present from beginning to end. So palpable is the want of method, that one cannot understand why the poem was written in two cantos instead of any other number, or why the mere name of cantos was used at all. The division is a purely arbitrary one, and there is nothing in either canto which is not, in substance, to be found in the other also. Here is one of several passages, all having the same purport, in Canto I., which could be matched by as many from Canto II.:

"Tempt them not,
Ye, whom their nakedness hath softly clothed,
Ye, whom their slow starvation hath fed sleek;
Sleep on, and let the hungry millions tramp
Unchallenged past your tents; or, if ye wake,
Out of their path, as o'er the Gallic bounds
Your fathers fled; and see ye stand not by
With listless smile or academic sneer
To mock their rude requital; they have told
Your lavish lusts and strictly reckoned up
Your debt of folly; let them not require
Of you the silver hairs their sires ne'er saw,
Of you the bread their little ones have lacked,
Of you the blood their simple sons have shed,
Of you the honour from their daughters torn;
Yield them thus late their own, the fields they till,
The wealth their toil hath fashioned."

If this extravagant claim were satisfied, a much worse inequality than exists already would have to be redressed. It is not, however, to point to its bad political economy that I have quoted the passage. Compare with it the following extract from Canto II., occurring more than sixty pages further on in the poem:

"The people's lips
Have touched the rim of wisdom's cup, and soon
Shall drink it deeply, till the sacred wine
Bound in their veins and fill them with the
strength
Of giants; and the watchword 'All for All,'
Uttered by millions marshalled in one cause,
Shall win redress for labour's heaped-up wrongs,
None daring to gainsay. But if the rich,
Drowsy with comfort, stop their ears, that
watchword
Shall heighten to a battle-cry, and wake
A conflict which shall grant no truce till toil
From the fat purse of idle luxury
Hath wrung the utmost farthing."

Except that in the first of these extracts the rich are bidden to "sleep on," as being apparently the best thing they can do, while in the second it is their growing "drowsy with comfort" which brings upon them a terrible fate, the burden of the two

is essentially the same. One more example of this repetition should suffice:

"The man of toil,
Slow as a dray-horse, gentle, patient, strong,
Will cease at last to bear the monstrous load
Of others' pride, and wage for others' waste
The sordid strife we suffer . . .
. . . will no more endure to see
His sons grow wan with hunger, toil, and care,
His daughters seize the harlot's poisoned cup . . ."

It is hardly conceivable that Mr. Hayes would have gone on repeating himself in this fashion if he had had any distinct plan in his mind when he began the writing of his poem. Nor is it conceivable that if he had possessed less facility in the mere construction of verse [he would have given us so many glib nothings as the poem contains.

The other poems in the volume are far less ambitious, and are for that reason of far higher quality. That Mr. Hayes can strike a true note when he obeys a genuine inspiration let the following little poem—addressed "To One in Sorrow"—bear witness:

"Patience! Time's gently-pressing palm
Is on thy wound. Thou canst not feel
The virtue of the looks that calm,
The quiet of the hands that heal;
Yet some glad morning thou shalt rise
To taste again Joy's sweet surprise."

"So from the day that saw it fade
The plant takes heart. Thou canst not mark
The nucleus bud, the wrinkled blade,
Forcing their prison cold and dark;
Yet in some fostering sunny hour
Doth spring to life a new-born flower."

GEORGE COTTERELL.

NEW NOVELS.

Hazel Fane. By Blanche Roosevelt. In 3 vols. (Chapman & Hall.)

A Red Sister. By C. L. Pirkis. In 3 vols. (Sampson Low.)

Beatrice and Benedick. By Hawley Smart. In 2 vols. (White.)

Clement Barnoid's Invention. By Lionel Hawke. (Griffith, Farran & Co.)

The Bantams of Sheffield. By Guy Balguy. (The Leadenhall Press.)

The House of Martha. By Frank R. Stockton. (Osgood, McIlvaine & Co.)

Lilian and Lili. By the Author of "The Atelier du Lys." (A. D. Innes.)

Sir Ralph's Secret. By J. Maclaren Cobban. (F. Warne.)

MISS BLANCHE ROOSEVELT'S *Hazel Fane* is a protest against the administration of English law in capital cases. She is especially angry with those judges who take the position of counsel or jury, and reminds them that their business is to administer the law pure and simple. She remarks that "familiarity is the dry rot of the nineteenth century," and it seems even to have affected the judicial bench. "People go to criminal trials as they go to kettledrums." Passing to her serious gravamen, she observes:—

"For the non-delivery of a bale of goods a man has an appeal to the House of Lords; for the vexed question whether a threepenny-halfpenny railway ticket was stamped on the 24th or 25th day of the month there is an appeal to the House of Lords; but for the

mighty question of life or death there is no appeal."

But with regard to this, let us take the painful case of Jacob Brent, which forms the groundwork of Miss Roosevelt's novel. Brent was convicted of the murder of his brother on the very clearest circumstantial evidence ever produced in a court of justice; yet he was innocent notwithstanding, as was subsequently made manifest. But how would an appeal have benefited him? No; in the least. If there had been a hundred appeals to the House of Lords, their lordships could not, on the evidence, have reversed the verdict of the jury. There was no question of law involved; and trial by jury, with all its defects, is better than trial by judges; for while the latter might quibble a man's life away, the unbiased verdict of twelve disinterested men on the common sense and the facts of a case would be much more likely to do substantial justice to the accused. No, the real point of Miss Roosevelt's story lies elsewhere—if it means anything, it is a powerful argument against capital punishment. Brent's case lends point to John Bright's contention that one of the great arguments for the abolition of capital punishment is the inevitable conviction sometimes of the wrong man. Apart from her main intention, Miss Roosevelt makes several errors in her story of to-day. We can quite believe that some of her characters had a wonderful picnic dinner at the famous inn at Ipswich where Dickens wrote *Pickwick*, and that Mrs. Bernard Beere thrilled them afterwards with her marvellous assumption of Sardou's *Fédora*; but we cannot quite so readily believe that they hunted the stag in Suffolk. When she speaks of "two of Suffolk's four M.P.'s" we may remind her that Suffolk has five M.P.'s. A certain firm appears now as "Howel & Hawkes" and now as "Hummel & Hawkes." But the novel as a whole is very entertaining, and *Hazel Fane* is a delightful creation.

A Red Sister, by Mrs. Pirkis, is a story of three days and three months. Although the literary skill displayed in it is not great, it is well constructed, and the incidents are exciting. Lady Joan Herrick, only daughter of the impecunious Earl of Southmoor, rejects the love of Father Vaughan Elliot, a poor clergyman, and marries Mr. John Gaskell, son of a millionaire coal-owner, of Longridge Castle. She hopes that his father will soon die, but he manifests an unconscionable tenacity of life. When the novel opens he is upwards of ninety years of age, so Lady Joan has practically sold herself for nothing, as after twenty years of married life she is no nearer reaping the golden harvest hoped for, while she is herself getting on in years. To make matters worse, her only son, Herrick, has fallen in love with a penniless daughter of the people. Lady Joan very ingeniously divides the lovers, and the girl goes away and becomes one of the Redemptorines, or Red Sisters. How she is rescued before taking the final vows readers must discover for themselves, as the main interest of the story centres round the fortunes of Herrick Gaskell and his sweetheart. Meanwhile, Joan's husband

meets with a terrible accident; and while he lies dying in one room of the castle, the life of the old millionaire is flickering out in another. Now the awkwardness of the situation for Lady Joan is this: if her husband dies first, she inherits not a farthing under his will; but if the old man can be persuaded to go first, she comes in for a vast fortune. Under the stress of a terrible temptation, she assists the old millionaire out of existence by a dose of poison. But the wealth thus seized upon turns to worse than ashes in her hands. She falls into the grasp of a villain, who suspects her secret; and in the end it is made known to her son and to Father Elliot. The latter has a painful interview with her; and, unable to bear the worm gnawing at her conscience, Lady Joan terminates her own life by flinging herself down a pit shaft. The narrative has not much brightness in it; but we can scarcely agree with Father Elliot that "Life is all sadness, from the hour in which we struggle into it with tears to the hour in which we struggle out of it with no tears left to shed." Indeed, he contradicts his own pessimistic deliverance by anticipating a happy union between Herrick Gaskell and his long lost sweetheart as well as between M. Van Zandt and young Lady Honor, who furnish, together, what humour the story contains. If this novel has a moral, it is obviously the old and yet ever true one, "Be sure your sins will find you out."

Capt. Hawley Smart is scarcely up to his usual mark in *Beatrice and Benedick*. As a rule he is a vivacious writer, but the intellectual champagne in this instance is rather flat. The modern Beatrice is Frances Smerdon, and the modern Benedick Colonel Byng. The romance is chiefly concerned with the Crimean War, which arose at a time when people "might as well expect to see a Quaker in the prize ring as Great Britain intervening by arms in any of the quarrels of Europe." But she did intervene, nevertheless, and at a terrible cost to herself in blood and treasure. Byng went out to the Crimea with his friend Hugh Fleming (engaged to a more charming girl than Miss Smerdon), and the fortunes of the story oscillate between the heroes in the Crimea and the heroines in England. Byng and Fleming go through severe fighting, and the latter is reported "missing." After a time he turns up again, to find that his deeds and honours are chronicled in the *Gazette*. All ends happily for both couples, although Fleming has nearly fallen a victim to the wiles of a fascinating Russian adventuress. Among the other characters are Dr. Lynden, a spy in the pay of the Russians, and a policeman named Tarrant; but they are rather wooden automatons. The story as a whole is readable, in spite of its defects.

Clement Barnold's Invention is all about a clever youth, the grandson of an earl, who draws up with much skill and labour the plans of a great invention, only to have them stolen. In one moment he loses the work of years: more than this, he is supposed to lose his life while at sea, and his suspected murderer is his bosom friend

Edward Morton, who has long loved his wife in secret. However, things come right at last. Barnold is not dead, and the wicked deeds of those who would have robbed him of his patents are exposed. Earl Barnold, a scientific dilettante, is very amusingly drawn.

By a singular coincidence, *The Bantams of Sheffield* is also the story of a patent. Only in this case the talented young inventor is obliged to dispose of his rights for £500, in order to procure medical assistance for his poor wife. Afterwards, when he desires to repurchase his own patent, he is asked £25,000 for it. This story has a rough kind of cleverness in it, and its pictures of Sheffield life are very realistic.

Mr. Stockton is amusing and original as usual in *The House of Martha*. A rich young American, who has travelled in Europe, can get no one to harken to the story of his wanderings on his return to New York, so he advertises for a good listener. Then he wants an amanuensis, and engages a pretty young thing from a kind of ladies' home called the House of Martha. His love-making with his golden-haired secretary is really a very pleasant bit of comedy. The author has a whimsical way of looking at everything, which keeps the reader's attention alive. He says many good things, and it is impossible to feel dull in his company.

Lilian and Lili is the story of two cousins. One, Lili, is the daughter of a reckless young Englishman and a French mother. Her father has been disinherited by his own father, a wealthy Yorkshire squire, and the estates have passed to Lilian, daughter of his younger brother. Both brothers are dead when the narrative opens. The characters of the two girls are well differentiated. Lili comes over to England to her cousin; but she is too French in her manners and feelings ever to be acclimatised, so she is glad to get back to gay France in the end, and to forego her chance of succession to the English estates. The story is entertaining enough, though in no respect striking.

Sensational to a degree is Mr. Cobban's short story *Sir Ralph's Secret*. It is somewhat improbable for a baronet to be the head of a gang of daring thieves, but this is not the only extraordinary thing about Sir Ralph. Those who are fond of excitement can revel in it here to their hearts' content.

G. BARNETT SMITH.

GIFT BOOKS.

The Last of the Giant Killers; or, the Exploits of Sir Jack of Danby Dale. By J. C. Atkinson. (Macmillans.) The great and well-deserved success of Canon Atkinson's *Forty Years in a Moorland Parish* ought to secure attention for this little volume, in which the author has worked up the suggestions afforded by genuine local tradition into a story of giants and fairies, the scene of which is laid among the hills and valleys surrounding his own home. The first three or four chapters, we learn from the Preface, were not written for publication, but for the entertainment of the children belonging to the families of some of the author's friends and neighbours. These early chapters are not the best in the book;

when they were written Canon Atkinson does not seem to have attained to a proper degree of faith in the reality of his own creations, and there are even some untimely reminiscences of archaeological science, which surely the writer of a fairy story is bound to forget as completely as possible. But the chapter that tells of the adventures of "Sir Jack" with the Worm and the Erne is really fine. The "Worm" and the "Erne" are the Dragon and the Falcon in King Arthur's standard, which, when a rash intruder disturbs the repose of Arthur and his knights in their hall beneath Freeburgh Hill, came to ghastly life, and wrought havoc all through the country side, until they found a victorious adversary in the heroic Jack. There is abundance of inventive power and a touch of poetic imagination in this episode, which is told in an admirably appropriate style. The level is fairly maintained in the concluding chapters. That the book is eagerly read by children we can testify from actual experiment.

Stories from Fairyland by George Drosines, and *the Cup of Tears and Other Tales* by Aristotelle Kourtidios. Translated from the Greek by Mrs. Edmonds. (Fisher Unwin.) Mrs. Edmonds is to be thanked for bringing these tales to the notice of English readers. It is refreshing to find that a modern Greek anthology is a possibility, and that there is still an author with the name of Aristotle. If it were not for the information conveyed by the title-page, the nationality of these pretty tales would be scarcely suspected. In reading them one is reminded of other authors than the Greek—of Hans Christian Andersen, for instance, of Mme. D'Aulnois, and of the authors of the Arabian Nights. There are fables and allegories and sentimental stories of poor and sick children and others to which the title of the book is, perhaps, the most appropriate that can be found; although, as Mrs. Edmonds does not fail to point out, there are no fairies in the Greek mythology. We like them all; but if we were to choose our favourites, we should name "The Maiden's Three Gifts" and "The Enchanted Fountain" by Mr. George Drosines, and "A Hero's Statue" by Mr. Aristotelle Kourtidios.

Held Fast for England: a Tale of the Siege of Gibraltar. By G. A. Henty. (Blackie.) Mr. Henty's tales scarcely need any recommendation to boys. They are always full of just the sort of incident most delightful to young people of an adventurous turn. Daring escapades, travels, shipwrecks, battles, burglars, and everything else that is romantic and exciting, succeed each other in his lively pages, and keep up a "breathless interest" to the close of the volume. A healthy moral tone and a gentlemanly spirit pervade the whole, and the parent and guardian is further conciliated by the chapter of real history with which the narrative is always interwoven. In the present case this chapter is the Siege of Gibraltar (1779-83), which affords plentiful opportunity for the display of the hero's virtues on sea and shore. Happy the boy who shuts himself up with this book for more than one delightful hour, and even those not young will come out braced and refreshed by a pleasant plunge into its pages.

In the Wars of the Roses. By E. Everett-Green. (Nelson.) The historical novelette is rarer than it was, as authors begin to appreciate the difficulty of this style of writing. It is too apt to degenerate into the language of the comic characters in Shakspeare. Mrs. Green has avoided these pitfalls, and put together an interesting story of hairbreadth escapes and effusive loyalty in the midst of the rapine and treason which stalked through the land about 1470. The book ends with the foul murder of the young Lancastrian prince after the battle of Tewkesbury. It may be questioned whether

some of the phrases used are not anachronisms, such as the expression with reference to a young soldier, "you have the right grit in you." Mrs. Green's careful study of the turbulent period in which she places her characters is much to be commended. The horse in the frontispiece wears the bridle of a modern steeple-chaser, rather than the heavy accoutrements of a mediæval charger.

The Red Grange. By Mrs. Molesworth. (Methuen.) We have read stories by Mrs. Molesworth which we prefer to *The Red Grange*, but it is too full of life and character—and of imagination also—to be classed with ordinary Christmas books. It begins well, with the picture of the apathetic little orphan alone at school, and the sudden awakening of her affectionate nature by the love of her uncle Rupert. But she is rather a prig, and we confess to no belief at all in her dream about the picture. That the "black boy" should appear in it would be conceivable enough, as he is the descendant of the bad Rupert of the picture; but why the "white boy," who had nothing whatever to do with it? Nor do we think it very wholesome to spice a story of this kind with such made-up supernaturalism. This sort of romance is out of place in a tale for children, which they are intended to accept as a true picture of life; and, moreover, it is not well done. That the fatal picture should be stowed away in the cover of a box is improbable, that a glimpse at it by Cora should cause her to swoon is extravagant; and after all the interest of the story is not in the least increased—indeed, it is rather damaged—by this foolish piece of canvas. The interest, however, is not very great; and though the characters are fairly well drawn, none of them have much substance. The best things in the book are the gradual ripening of Vera's girlish love for the "white boy" into something stronger, and the contrast between her and her friend Cora.

Uncle. By Jean de la Brête. Edited by John Berwick. (Dean & Son.) The words and deeds of the artless Reine in Jean de la Brête's story are the very opposite of what would be the acts and sentiments of an English maiden. The one blurts abroad and is openly proud of her love, the other would jealously repress it. Fancy the latter writing to a clergyman that when she is a grandmother she shall tell her grandchildren that the earliest and most delightful discovery which she made on beginning life was that she had a pretty face. Yet the study of the French girl is consistent throughout, and no one need wonder that sixteen large editions of the original book were sold in seventeen months. The Curé is a delightful character. Mr. Berwick's English is sometimes singular, as when he speaks of "the major portion of her body."

A Local Hero. By Austin Clare. (S.P.C.K.) Though the plot and denouement of *A Local Hero* have often been used by novelists and story-tellers—notably by Emile Louvestre, in one of the most pathetic of his beautiful stories—the author of this work has given us an interesting and well-told narrative, full of dramatic incident and natural pathos. The story is a little spun out, and thereby lacks the power which results from concentration; but there is no denying the unusual beauty and interests of several of its features and episodes. Among the most touching of the former we may point out the author's tender sympathy with dumb animals, as illustrated in his charming description of the dancing dogs Nigra and Bianca. We have rarely seen a better attempt at a diagnosis of what we must call, for want of a better phrase, the canine mind. There are, however, other features of the book not altogether so pleasant and edifying. Of course one expects in a publication of the S.P.C.K. a

churchlike tone. All its stories are based on the explicable however fictitious foundation that only one form of religion exists in England, that of, in modern parlance, the Anglican branch of the Church Catholic. Nonconformists and their ministers are rarely suffered to appear, or if they are, are condemned to play a secondary and ignoble part. A decade or two ago the presentation of the Church in a S. P. C. K. story was, however, both more picturesque and indubitably more wholesome than it is in the present day. Then the reasonable and socially elevating character of the clergy were brought to the forefront. Churches were regarded more from the standpoint of the antiquary and the landscape painter, though with no diminution of their religious significance. Now, however, all this is changed; it is now the sacerdotal function of the Church and its clergy that is emphasised: the old benevolent and learned rector or vicar has given place to "the smooth-shaven young priest arrayed in a violet stole"; the simple adornment of the communion table has advanced to an altar adorned with crucifix and candlesticks; the singing of the congregation is monopolised by a male and surpliced choir. If the S. P. C. K. were merely a private society, all this ritualistic propaganda would not signify much. But the society, we need hardly say, is supported largely by contributions drawn from all classes of Churchmen alike, and for the most part three-fifths of its subscribers never read the popular stories issued at their expense; and therefore it seems only fair that reviewers should point out the change which is taking place in the publications of the society, and afterwards leave its subscribers to act as they choose.

An Inca Queen. By J. Evelyn. (Sampson Low.) This is a story full of the wildest and most exciting adventures, somewhat in the manner of Mayne Reid or Fenimore Cooper. It is well written and well illustrated; and notwithstanding the startling improbabilities and surprises with which it abounds—perhaps even because of them—will, we have little doubt, become a favourite with high-spirited boys.

In *Aboveboard*, by W. C. Metcalfe (Nisbet), the young reader will be enraptured with more than the usual incidents of seafaring life. Tempests, icebergs, sharks, hairbreadth escapes, fires, and fights at sea, culminate in a pirate ship, flying the orthodox black flag with skull and cross bones, and commanded by a captain with a kind heart seldom found in real life. The story is excellent throughout. The title vouches for its tone and morality. By the way, why does the author, in page 3, speak of a man as "trustworthy," and immediately add "and reliable," a word which is at all times a barbarous vocable and, if it means anything, is identical with the good old "trustworthy"?

HAPPY the boy who is presented with *The Ice Prison*, by F. Frankfort Moore (S.P.C.K.) It is a capital sea story, with the rush and savour of the brine flying through every page. There is a lengthy sojourn among Antarctic icefields, and Barry Blake forms an excellent hero. The way in which he escapes from the ice-prison is most ingenious.

In *The Buffalo Runners* (Nisbet) Mr. Ballantyne is at his best. What "old boy" has not been delighted by the long succession of his stories? Here there are once more Sioux Indians, trappers, hunting, and shooting as of old, with a murder and, of course, a love story thrown in, and all ends happily. Long may the veteran author be spared to delight boyhood, at the same time that he instructs it in simple faith and devotion to duty. Is it true to Redskin morality, however, that an old brave should decry revenge? If so, the motive for many a romance of the future will be cut off.

Heroisms in Humble Life. By L. G. Séguin. (Religious Tract Society.) The French Academy, from a bequest of M. de Montyon, devotes annually about £800 to reward instances of rustic industry and philanthropy. The authoress, who died before finishing this book, was intimately acquainted with French rural life, and has put together some dozen stories from the records of the Montyon Prize. These are carefully told, with much sympathy for honest work and charitable endeavour; and from their virtuous aims, and strong contrast of French with English life and manners, form an excellent gift book.

The Dalrymples. By Agnes Giberne. (Nisbet.) This is a long drawn-out—indeed, too long drawn-out—story of the kind which its author produces in such numbers and with such marvellous rapidity. There is a great deal of goodness in it, and also a fair amount of what seems the reverse of goodness, and is all the more attractive on that account. Hermione, the true heroine of *The Dalrymples*, is represented as having what, in other circles than her own, would be termed "a devil of a temper." It is, or is represented as being, to her credit that she conquers it; and as a reward Harry Fitzalan proposes to and is accepted by her. But the outburst of temper which is witnessed by the shocked Harry will seem to the most level-headed readers of *The Dalrymples* to be not only natural, but justifiable, as a revolt against a fussy and interfering woman. The transformation of Harvey Dalrymple, with the help of suffering, into a just if not an unselfish man, has a much more human look than Hermione's conversion. But there is no doubt whatever as to *The Dalrymples* being a book of the kind that the admirers of its author delight in.

Stimson's Reef. By C. J. Hynes. (Blackie.) This is a boy's book, full of the most startling episodes and adventures, among them being the marvellous discovery of a pirate's hidden treasure, and the renewed exploration of a supposedly exhausted gold mine, which is found to abound with nuggets. It is to be hoped that excitable lads fond of adventure will not be led away by such fictions to suppose that pirate's treasures and nugget-bearing gold mines are ordinary incidents in modern life; otherwise the bitter realisation of the gulf between the "world" of boys' books and the real world of living men may provoke a sceptical distrust in other directions. The author writes in a light and humorous style, but he is not a good story teller. His narrative is too abrupt, and has too many ill-jointed chinks and unfilled gaps. Apparently, he is one of the many writers of children's books nowadays who have never learned that a really well-told story is a veritable work of art.

My Lady Bountiful. By Emma Marshall. (Nisbet.) The plot of this story is well devised. A boy and girl from Australia arrive at a kinsman's house in England, and by the exercise of kindness and sympathy work much good around them. A thin love story runs through it. The reader's interest never flags; but a rector in real life would hardly say "you and your sister."

Evenings Out: or the Amateur Entertainer. By Constance Milman. (Griffith, Farran & Co.) Miss Milman has written a very readable and useful little book on village entertainments, for which many a country impresario will be grateful. As a simple record of facts from the writer's own experience, it shows what can be done in the way of promoting rational amusement without elaborate expenditure either of time or money. Concerts, penny-readings, wax-works, theatricals, tableaux, &c., are treated of in turn, and admirable hints are given as to their management.

NOTES AND NEWS.

WE understand that Mr. A. J. Butler, formerly of the Education Department, but now with Messrs. Longmans, has been appointed to the post at Messrs. Cassells, vacant by the death of Mr. John Williams. Mr. Butler, who is a son of the Dean of Lincoln, is well known as a Dante scholar. He at present has in the press a translation of the *Inferno*, with a commentary, uniform with his editions of the *Purgatorio* and the *Paradiso*.

UNDER the title of the "Chiswick Press Editions," Messrs. C. Whittingham and Co. propose to issue a series of select English Classical Works, preference being given to such as are not easily obtainable in a separate or satisfactory form. The volumes will be printed at hand-press on handmade paper, in crown octavo size, from new type of the "old-style" character, and will be illustrated (when practicable) with an engraved frontispiece. The opening volume will be a reprint from the first edition of Fielding's *Journal of a Voyage to Lisbon*, with an introduction and notes by Mr. Austin Dobson. An engraved portrait of Fielding will be included; and the impression, limited to 500 copies, will be ready early in the new year. The following gentlemen have undertaken to edit further volumes of the series: Mr. George Saintsbury, Mr. Edmund Gosse, Mr. Sidney Lee, Mr. H. Buxton Forman, Mr. David Hannay, Dr. Richard Garnett, Mr. Joseph Knight.

MR. R. W. GILDER, perhaps best known on this side of the Atlantic as the editor of the *Century*, is about to issue a fourth volume of verse, as a supplement to those which have already appeared under the titles of *The New Day*, *The Celestial Passion*, and *Lyrics*. The new volume will be called *Two Worlds and Other Poems*.

A NARRATIVE of the Life of Alphonso XIII., the boy king of Spain, has been prepared by Frances and Mary Arnold Forster, and will be shortly published by Messrs. Cassell & Company, under the title of *Born a King*. The work will contain a number of anecdotes of the babyhood and boyhood of the little monarch, and will be illustrated.

MESSRS. RICHARD BENTLEY & SON announce for publication a new novel by Miss Augusta A. Varty-Smith, author of the remarkable and pathetic study of north-country life, *The Fauces and Garods*. The scene of the new work, *Matthew Tindale*, is likewise laid in a Cumberland valley.

THE "short story" makes rapid advances into every form of serial publication. At the beginning of the year, we understand, it will take its place, at all events occasionally, in one of the gravest of the art monthlies, Mr. Huish having secured for the January number of the *Art Journal* a tale of art life by perhaps the most eminent of the younger French literary critics, M. Jules Lemaitre; and, for the February number, a short story by Mr. Frederick Wedmore, which Mr. Maurice Greiffenhagen will illustrate.

THE next volumes in Messrs. Swan Sonnenschein & Co.'s "Social Science Series" will be *Poverty: its Genesis and Exodus*, by Mr. J. G. Godard; and *The Trade Policy of Imperial Federation*, by Mr. Maurice H. Hervey. A translation of M. Ostrogorski's new book, *La Femme au point de vue du Droit Publique*, which has just been crowned by the Faculté de Droit of Paris, is also to appear in the same series at an early date.

MESSRS. CASSELL & COMPANY will shortly publish an English edition of Pierre Loti's new work, *Le Livre de Pitié et de la Mort*.

MR. WILLIAM CARTWRIGHT NEWSAM, author of *Reveries, Rhymes, and Rondeaux*, has nearly ready for the press another volume of poems, to be entitled, "Thoughts in the Twilight."

MESSRS. G. P. PUTNAM'S SONS are about to issue a further instalment of Mr. Henry Adams's *History of the United States*, in nine volumes. The two new volumes will cover the period of the first administration of James Madison, from 1809 to 1813.

MESSRS. MACMILLAN will publish immediately a new edition of Dean Church's *Oxford Movement*, uniform with their cheap series of his works, which does not, however, include his sermons.

MESSRS. SIMPKIN, MARSHALL & Co. will publish next week a second edition of Mr. R. Le Gallienne's *Book-Bills of Narcissus*, which has been out little more than two months.

A SECOND edition of Mr. Arthur Turberville's *Types of the Sainly Life* is announced for immediate publication by Mr. Elliot Stock.

AFTER the December number, Mr. Edward Arnold will cease to publish the *National Review*. The January number will be issued by Messrs. W. H. Allen & Co., Limited, of Waterloo-place, the original publishers of the magazine.

Literary Opinion for December will contain a poem entitled "Who Goes Home?" (on the close of the last parliamentary session) by Mr. H. Smith Wright, M.P. for Nottingham; also articles and poems by Lady Dilke, "Tasma," Mr. J. Ashcroft Noble, Mrs. Patchett Martin, Mr. Gilbert Parker, &c., and a portrait of Miss Christina Rossetti, after the drawing by her brother.

MR. HENRY IRVING has been elected vice-president of the Elizabethan Society. The Rev. Stopford A. Brooke will read the next paper, on December 2, his subject being "Richard III."

MESSRS. SOTHEY will be engaged in selling next week a collection of books brought together from several quarters, among which we need only specify a further portion of the library of the late J. O. Halliwell-Phillipps. But the remainder include lots precious to bibliophiles of all classes. Here may be found examples of the rarest first editions—such as Foxe's *Book of Martyrs* (perfect as to the text); the earliest Protestant translation of the *De Imitatione* (apparently unknown to bibliographers); the only genuine edition of *Gil Blas* published by the author; Tennyson's *Timbuctoo*; and two rare pieces of Swinburne—*Cleopatra* (1866) and *Sienna* (1868). Here, too, are many books super-illustrated on the Grangerian system, with portraits, scenes, autographs, &c.—Madame de Sevigné's *Letters*, with no less than 2624 illustrations; and Chambers's *Book of Days*, augmented from four to twelve volumes. There are besides many examples of the most sought after work of both French and English book-illustrators; Americana, including the earliest poetry written (though not printed) in America, and several productions of Franklin's press; a black-letter quarto entitled *All the Famous Battells that have been Fought (1575)*, with the autograph of Oliver Cromwell and the book-plate of Lord Fairfax; and, finally, a set of Gould's ornithological works.

SOME who are interested in the history of the newspaper and periodical press in Europe may be glad to be directed to three valuable articles, "Antigüedad é importancia del periodismo Español," by Don J. P. Criado y Dominguez, which have appeared in the *Revista Contemporánea* for September 30 and October 15 and 30. They conclude with a bibliographical list of works of former writers on the subject in all parts of Spain.

UNIVERSITY JOTTINGS.

CONVOCAATION at Oxford has passed a vote of thanks to Mr. G. J. Romanes for his liberality in giving to the University an annual sum of £25, for a lecture to be delivered once a year on some subject, approved by the Vice-chancellor, relating to science, art, or literature—in fact, analogous to the Rede Lectureship at Cambridge.

THE Rev. R. C. Moberly has been nominated by the Crown to the chair of pastoral theology at Oxford, vacant by the appointment of Canon Paget to the Deanery of Christ Church. Mr. Moberly, who is the third son of the late Bishop of Salisbury, was educated at Winchester and New College, and was for several years a senior student of Christ Church. He was also for some time principal of St. Stephen's House at Oxford, and of the Sarum College.

THE death is announced of the Rev. Dr. Evan Evans, who had been Master of Pembroke since 1864, and thus (after the Dean of Christ Church) the oldest of the Oxford heads. He graduated (with a second class) in 1835, being a year senior to the late W. G. Ward, and a year junior to the late Dean Church. He served the office of Vice-chancellor from 1878 to 1882. He seems to have been best known for his patronage of all athletic sports.

THE following is the text of an invitation addressed by the Chancellor and Provost of Trinity College, Dublin, to other universities to attend the celebration of their tercentenary next year:—

"Tribus iustis saeculis iam feliciter peractis, postquam hoc Collegium Sacrosanctae Individuae Trinitatis iuxta Dublinum a regina Elizabetha conditum est, occasionem tam laetam festo ritu celebrare constitimus, atque Universitates orbis terrarum nobilissimas in partem gaudii nostri vocare. Idcirco vos, quos longis maris et viarum spatiis divisos vinculum tamen studiorum communium nobis arcte adnectit, pro humanitate vestra impense rogamus ut aliquos doctos viros ex vestro illustri coetu adlegetis, quos hospitio libenter accipiamus per dies festos quos indiximus in quintum usque ad octavum Julii, MDCCCXCII; oramusque ut certiores nos faciatis quos adlegaveritis."

MR. W. J. WOODHOUSE, of Queen's College, has been elected to the Craven Fellowship at Oxford, which is now practically a travelling fellowship in classical research, of £200 a year, tenable for two years. At the same time, the archaeological studentship at the British School of Athens was awarded to Mr. C. C. Inge, of Magdalen.

Two public lectures were to be delivered at Oxford on Thursday of this week—by Mr. F. T. Palgrave, the professor of poetry, upon "Sir Philip Sidney"; and by the Rev. W. Eustace Daniel, the Grinfield Lecturer, upon "Quotations of the Septuagint by Clemens Romanus."

MR. FREDERIC NIECKS—described as "of Dumfries," and best known as the biographer of Chopin—has been elected to the professorship of music at Edinburgh, vacant by the resignation of Sir Herbert Oakley.

PROF. BICKELL, so well known to Orientalists and students of the Old Testament, has been transferred from Innsbruck to Vienna University, where he is already lecturing as a member of the philosophical faculty.

THE draft charter of the teaching university for London is to be brought before the annual conference of the London Society for the Extension of University Teaching, to be held at Gresham College to-day (Saturday). Mr. J. Spencer Hill, hon. treasurer of the Chelsea centre, has given notice of his intention to move that the council be requested to petition Parliament against the charter—not only on

the ground that the proposed scheme ignores the university extension movement, but also because it is inimical, on the face of it, to the free development of higher education.

WITH reference to a note under this heading in the ACADEMY of last week, Prof. Margoliouth (as librarian) writes to us that the library of New College possesses one copy of the Basle edition of Diogenes Laertius (1533); and that therefore the one offered for sale must have been a duplicate with which the college parted some time before 1850.

By a stupid confusion, we ascribed last week the music for the performance of "The Frogs" of Aristophanes at Oxford to Dr. Charles H. Lloyd, instead of to Dr. Hubert Parry.

ORIGINAL VERSE.

PRELUDE

To a new and enlarged edition of Poems, which Mr. Heinemann will publish in January next.

THE mighty poets from their flowing store
Dispense like casual alms the careless ore;
Through throngs of men their lonely way they go,
Let fall their costly thoughts, nor seem to know.—
I cannot scatter thus, with hand profuse:
Look for no showering largess from my Muse!
A fitful presence, seldom tarrying long,
Capriciously she touches me to song—
Then leaves me to lament her flight in vain,
And wonder will she ever come again.

WILLIAM WATSON.

OBITUARY.

WILLIAM HENDERSON.

ALL anglers and collectors of folk-lore would notice with regret the death of one who had delighted them with his books more than a decade ago. William Henderson spent the early years of his life in Durham as an industrious man of business; but from boyhood, as he has told us, he seized every opportunity of fishing in the Border rivers, especially in the Tweed. Soon he went further afield, gathering angling anecdotes and scraps of folk-lore wherever his steps took him. Late in life he gave to the world his two volumes of peculiar interest, one of which had before been printed privately for his many friends, and the other buried in the numbers of the *Monthly Packet*. 1879 thus saw the issue both of the *Folk Lore of the Northern Counties* and of *My Life as an Angler* (see ACADEMY, Nov. 15, 1879).

Few men have exceeded Mr. Henderson in kindness, and a gracious cordiality which won him troops of friends, while his private life was blessed with much happiness, and his unceasing efforts were spent in ameliorating the lot of the poor wherever he resided. A day's fishing always possessed wonderful charms for him, and I well remember the delight with which, neither of us having ever caught a grayling, he drove me from Ashford Courts to the village which Sir H. Davy's pen has created the *locus classicus* for his capture, Leintwardine, on the Teme. We had only one rod, and I insisted that he should catch the first, which he accordingly did, with much enthusiasm. Mr. Henderson cherished strong antiquarian tastes, and was a devoted admirer of nature. He passed away at the age of seventy-nine, at Stratford-lea, Worthing. *Multis ille bonis febilis occidit.*

M. G. W.

MAGAZINES AND REVIEWS.

IN the November number of the *Livre Moderne* M. Octave Uzanne announces the fate of that periodical which, as he threatened or promised, is not to outlive its second year. But there

will be balm in Gilead, and *L'Art et L'Idée* will rise from the ashes of the *Livre Moderne* as that did from those of *Le Livre*. May we express a hope that this new-comer will not be exclusively "modern," but will return to the good practice by which the *Livre* itself mingled old and new. Meanwhile, the penultimate number of the *Livre Moderne* shows that it is not decrepitude that will cut it off. Besides minor matters, it has two articles of unusual interest. The first is a discussion on contemporary bookbinding, with a very large number of examples in illustration. Some of them are extremely pretty; in fact, we are inclined to think them a little too "pretty." Bookbinding is, or should be, one of the severer arts; and while it can hardly be too rich or too stately, it may easily be too much ornamented. However, the modern taste does not much affect severity. The other is a collection of Baudelaire's letters—love-letters, but as modest as a maid's in expression for the most part, addressed to the heroine of "A la très bonne, à la très belle," which some think not the worst love-poem of the last fifty years. We suspect, rather than know, that they are samples of a volume which M. Lévy is to publish, and which should have much interest.

IN the *Boletín* of the Real Academia de la Historia for November, Fernandez Duro decides in favour of Watling Island as the San Salvador on which Columbus first landed; he also gives some interesting details of the lives of the Mallorcan cartographers, especially of Jafuda Cresques, "lo jueu buxoler," the Jew of the compass, who, after his conversion, passed into the service of Portugal at the end of the fourteenth century. Some fifty Latin letters of Arnaldo Descos, also from Majorca, are printed by Father F. Pita. They date from 1483 to 1495, and give a vivid picture of the life of a scholar of the Renaissance, of the exaggerated value attached to Raymond Lull's writings and to Latin composition. A collection of inedited documents on Cuba tells of attacks of corsairs in 1538, 1542, and 1544.

THE NEW ENGLISH DICTIONARY.

VOL. II.—C. D.

SPECIAL QUOTATIONS WANTED.

QUOTATIONS are wanted for the following words. Where a date stands *before* a word, an earlier quotation than that date is wanted; where a date *follows*, a later instance is wanted; for words without a date all quotations will be welcome. Every quotation should be furnished with as full a reference as possible to date, author, work, edition, volume, chapter, page, &c., and sent to the editor, addressed, "Dr. Murray, Oxford."

N.B.—The dates do not represent the earliest or latest quotations actually in hand, but the points before or after which further instances are wanted.

1665 coo, r.
1800 coo, sb.
cooccupant
1859 cooce, cooie, sb. and v. (Australian call)
coo-in-new (Australian tree)
cooja
cook one's goose
cook-conner (fish)
cooked accounts, &c.
1475 cookery
cookeess 1552
cook-fish 1655
1795 cook-house
1611 cookish 1611
cookly 1615
1664 cookmaid
1633 cook-shop
cook's-march
cook-wrasse

1450 cool, sb.
cooler (prison, U.S.)
1698 coolie
cooling-cup
cooling-floor
1779 coolness
coolweed
coolwort
cooly, a. 1710
1726 coom
1418 coomb (measure)
1762 coom(b)ing (of deck)
1839 coon
coon, v.
coon-bear
coontie (arrowroot)
1587 coop, r.
1882 cooper, coper (dram-ship)
1871 cooper (liquor)
cooperculum
1724 coopt
1884 cooptative
coordain
coordinal
1844 coordinate, v.
coordinateness
1385 coot (bird)
1657 coot (angle)
1876 co-owner
1698 cop, sb. (bird's-crest) 1698
1600 cop (hill, bank)
1825 cop (*Spinning*)
1884 cop (policeman)
1806 cop, v. (throw)
1844 cop (catch)
1712 copaiba
1874 copaibal, a.
1577 copal
1850 copaline
1868 copalite
1630 co-part, r. 1692
1677 co-partial, a. 1677
1677 co-partiality 1677
1888 co-partitive
1805 co-pastor
1881 co-pastorate
1600 co-patain (hat) 1600
1616 cope, sb. (canopy)
cope (of lead) 1566
1872 cope (of bell)
1704 cope (of cart) 1727
1631 cope (covering of earth) 1631
1562 cope (bargain) 1594
1525 cope (contest) 1773
1665 cope, v. (a wall)
1842 cope (to cover)
1698 copeck
1631 coped (of wall, &c.)
1800 coped (wearing cope)
1832 coper (dealer) 1832
1881 coper (*Mining*)
1726 Copernican, a.
copesmate 1686
cophosis (*Pathol.*) 1657
1601 coping (of wall) 18th c.
1883 coping (*Falconry*)
1882 co-planar, a.
1650 co-plant, v. 1650
1890 copophone
1699 co-position 1699
copped, copt hall
1788 copper (a coin)
1667 copper (boiler)
1814 copper (engraved plate)
1840 coppers, hot
1840 copper (*Spinning*)
copper (*Wire drawing*)
1881 copper (policeman)
1781 copper, v. (cover with copper)
1840 copperage 1840
1824 copperas (copra) 1824
1865 coppering 1865
copperous 1787
1668 copperplate
1654 coppery
1600 cople (crest) 1600
1650 cople-crown 1730
1600 coppled, a. 1635
1807 copy (foot-stool) 1807
1885 copy (bird)
1727 copra
1817 co-presence, -ent

- 1837 coprolite (*Geol.*)
 1828 coprophagous, *a* (*Entom.*)
 1832 co-proprietor
 1875 co-proprietorship
 1770 copse (of a cart) 1841
 1840 coptic, *a.* 1840
 1658 copulant, *a.* 1658
 1860 copular, *a.* 1860
 1672 copulate, *sb.* 1672
 1751 copulative (copula) 1751
 1646 copulate, *v.* (sexually)
 1834 copulatory, *a.*
 copy, *sb.* (model) 1692
 copy, *to set a* 1612
 1590 copy (for printer)
 1710 copy (copyright) 1779
 1712 copy (*Stationery*) 1712
 1600 copy, of one's countenance 1779
 copy, *a.* (abundant) 1546
 1502 copy, *a.* (copybook) 1639
 1700 copy, *v.*
 1634 copybook
 1883 copying (*Fishery*)
 1699 copyist (transcriber)
 1762 copyist (imitator)
 1765 copyright, *sb.*
 1878 copyright, *v.*
 copywise, *adv.* (*Strype*)
 1795 coquelicot
 coqueluche
 1719 coquet, *sb.* 1770
 1713 coquet, *v.*
 1700 coquetry
 1707 coquette
 1851 coquilla nut
 coquille (of sword)
 coquillo
 1883 coquina
 coquito (nut)
 1600 cor (fish) 1624
 1865 coracine (fish)
 coracioid
 1547 coracle
 coraco- (compounds in *Anat.*)
 1741 coracoid, -al
 1607 corage (feudal) 1656
 1848 corah (silk)
 1626 coral (child's)
 1844 coral (of lobster)
 coral berry
 coral fish
 1830 coralliferous
 coralligerous
 1646 coralline
 1782 corallite
 1848 corallum
 coral-plant
 1816 Coral Rag
 1832 coral-reef
 1861 coral-root
 coral-snake
 coral-wood
 coram 1611
 1660 corant
 1599 coranto (dance)
 coratoo 1756
 corazine
 1848 corazza 1848
 1823 corbeau (green)
 corbeil (*Fortif.*)
 corbel-steps
 corbet 1600
 1851 corbie-steps
 corbin 1340
 corbo
 corbond
 corbonett 1561
 corbule 1836
 1741 corbullion 1741
 corbuloid
 1790 corcasses 1854
 corce, *v.*
 1816 corchorus
 1772 corcle
 1843 cord (corduroy)
 1598 cordage
 cordal
 1640 cordate 1651
 1794 cordate
 1838 cordelle, *v.*
 cordies
 cordignostic 1659
 cordilla, -at 1714
 1704 cordillera
 cordilogy 1642
 cordine 1611
 cordleaf
 cordlet 1661
 cordly
 1598 cordon (*Fortif.*)
 1758 cordon (line)
 1878 cordon (tree)
 cordon, *v.* 1623
 cordonnette
 cordonnier (fish)
 1795 corduroy
 1830 corduroy (road)
 1870 cordwood
 cordwork
 1884 cordyline
 core-barrel
 core-box
 core- (compounds in *Surg.*)
 corella (parrot)
 corelysis (*Surg.*)
 coremorphosis (*Surg.*)
 coreopsis
 coreplasty
 corer
 coreses (*Bot.*)
 1858 co-respondent
 coret
 1831 corf (*Coal-mining*)
 corf-house
 1674 coriaceous
 corialine 1593
 corin 1774
 1864 corinda
 corinne
 1821 Corinthian (dandy)
 1656 Corinthian (pillar)
 Corinthianize
 1609 co-rival, *v.* 1631
 1602 corive 1602
 1440 cork
 1530 cork (of bottle)
 1630 cork-heeled
 1744 cork, *v.*
 1838 corkage
 corken 1635
 corker
 cork-jacket 1761
 1720 cork-screw
 1756 corky (*lit.*)
 1842 corn
 corme 1677
 1794 carmeille
 1870 cormophyte
 cormus (*Zool.*)
 1809 corn (maize)
 cornaceous
 corn-baby
 1816 cornbrash
 1851 corn-cob
 1864 cornel
 1868 corner (in Trade, *U.S.*)
 1573 corner-cap 1678
 1856 cornet-a-piston
 1809 cornetcy
 1881 cornetist
 cornific
 corniform
 1883 corniola
 corniplume
 1579 Cornish
 cornist
 1816 corn laws
 1506 cornock 1688
 1865 cornopean
 corn-oyster
 1886 corn pone, *U.S.*
 cornstalk (*N. S. Wales*)
 1833 cornstone
 cornupete
 coro
 corocore (Malay boat)
 1613 corollary (surplus)
 corollet (*Bot.*) 1794
 1815 corona (halo)
 1849 corona (chandelier)
 corona (*Anat.* and *Zool.*)
 1870 Corona Borealis
 corona Australis
 coronal (lance-head) 1430

- coronal (bone) 1771
 1870 coronal, *a.* (*Astron.*)
 1848 coronal, *a.* (*Anat.*)
 coronate, *v.* (to crown) 1657
 1848 coronate, *a.* (*Bot.*)
 1682 coronated
 corone (plum) 1767
 coroner (of royal household) 1591
 1871 coronership

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BEHR, A. Die österreichische Politik im 19. Jahrh. Wien : Manz. 12 M.
 CLOTTA, W. Beiträge zur Litteraturgeschichte d. Mittelalters u. der Renaissance. II. Die Anfänge der Renaissance-tragedie. Halle: Niemeyer. 6 M.
 DELISLE, L. (Bibliothèque Nationale.) Manuscrits latins et français ajoutés aux fonds des nouvelles acquisitions 1875 à 1891. Paris: Champion. 20 fr.
 GUMPFLOWICZ, L. Sociologie u. Politik. Leipzig: Duncker & Humblot. 3 M. 40 Pf.
 HAHN, C. Aus dem Kaukasus. Reisen u. Studien. Leipzig: Duncker & Humblot. 6 M.
 HAIN, L. Repertorium bibliographicum, ad a. MD. Leipzig: Harrassowitz. 16 M.
 JULIEN, Ad. Musiciens d'aujourd'hui. Paris: Lib. de l'Art. 5 fr.
 LONCH, H. Nationale Produktion u. nationale Berufsgliederung. Leipzig: Duncker and Humblot. 6 M.
 SCHREIBER, W. L. Manuel de l'amateur de la gravure sur bois et sur métal au 16e siècle. T. 1. Berlin: Cohn. 12 M.

THEOLOGY, ETC.

- ISSEL, E. Die Lehre vom Reiche Gottes im Neuen Testament. Leiden: Brill. 3 M. 50 Pf.
 MANDRI, Th. H. Die Vorgeschichte der öffentlichen Wirk-samkeit Jesu, nach den evangel. Quellen entworfen. Berlin: Reuther. 7 M. 60 Pf.
 SCHMIDT, H. Zur Christologie. Berlin: Reuther. 4 M.

HISTORY.

- CHROST, A. Tageno, Ansbert u. die Historia peregrinorum. Zur Geschichte d. Kreuzzuges Friedrichs I. Graz. 5 M.
 HEGEL, K. Städte u. Gilden der germanischen Völker im Mittelalter. Leipzig: Duncker & Humblot. 20 M.
 HESKEL, A. Die Historia Sicula d. Anonymus Vaticanus u. d. Gaufredus Malaterra. Leipzig: Fock. 1 M. 50 Pf.
 QUADRIPARTITUS, c. englisches Rechtsbuch d. 1114, nach-gewiesen u., soweit bisher ungedruckt, hrg. v. F. Liebermann. Halle: Niemeyer. 4 M. 40 Pf.
 SACKUR, F. Die Cluniacenser in ihrer kirchlichen u. all-gemeingesehentlichen Wirksamkeit bis zur Mitte d. 11. Jahrh. 1. Bd. Halle: Niemeyer. 10 M.
 STUDIENREISEN e. jungen Staatsmanns in England am Schlusse d. vorigen Jahrhunderts. Beiträge u. Nach-träge zu den Papieren d. Ministers u. Burggrafen v. Marienburg Theodor v. Schön. Berlin: Simion. 10 M.
 ZWIRBNECK-STÜDENHORST, H. v. Erzherzog Johann v. Oesterreich im Feldzuge v. 1809. Graz. 4 M. 30 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- PFEFFER, G. Versuch üb. die erdgeschichtliche Entwicklung der jetzigen Verbreitungsverhältnisse unserer Tierwelt. Hamburg: Friederichsen. 1 M. 60 Pf.
 RESULTATE, wissenschaftliche, der v. N. M. Przewalski nach Central-Asien unternommen Reisen. 3. Bd. 2. Abth. Fische. Bearb. v. S. Herzenstein. 3. Lfg. Leipzig: Voss. 16 M. 50 Pf.
 ROLLAND, G. Géologie du Sahara algérien et aperçu géologique sur le Sahara. Paris: Challamel. 25 fr.
 SCHEFFLER, H. Beiträge zur Zahlentheorie. Leipzig: Foerster. 6 M.
 SCHWARZ, H. Das Wahrnehmungsproblem vom Standpunkte d. Physikers, d. Physiologen u. d. Philosophen. Leipzig: Duncker & Humblot. 9 M.
 SORET, J. L. Des conditions physiques de la perception du beau. Paris: Fischbacher. 12 fr.

PHILOLOGY, ETC.

- BENEFY, Th. Kleinere Schriften. Ausgewählt u. hrg. v. A. Bezzenberger. 2. Bd. 8. u. 4. Abthg. Berlin: Reuther. 20 M.
 BONNET, Max. La Philologie classique. Paris: Klincksieck. 3 fr. 50 c.
 HAURÉAU, B. Notices et extraits de quelques manuscrits latins de la Bibliothèque Nationale. Paris: Klincksieck. T. 1, 2. 16 fr.
 HEINZEL, R. Ueb. die französischen Grolomane. Leipzig: Freytag. 10 M.
 LIVRE de l'institution de la femme chrestienne. Composez en latin par Jehan-Louis Vivès, et traduite en langue française par P. de Changy, avec préface et glossaire par A. Delboulle. Paris: Champion. 12 fr.
 MILLER, W., u. R. v. STACKELBERG. Fünf oessetische Erzählungen in digorischem Dialect. Leipzig: Voss. 1 M. 50 Pf.
 SCHOLIA in Euripidem, collegit, recensuit, edidit E. Schwartz. Vol. II. Berlin: Reimer. 9 M.
 VORRETSCH, C. Ueb. die Sage v. Ogier dem Dänen u. die Entstehung der Chevalerie Ogier. Halle: Niemeyer. 3 M.
 ZEIDLER, V. Der Sünden Widerstreit. Eine geistl. Dichtg. d. 13. Jahrh. Graz. 3 M. 40 Pf.

CORRESPONDENCE.

THE CORRESPONDENCE OF COWPER.

Cowper School, Olney, Bucks: Nov. 25, 1891.

I think your readers will be interested to know that for some time I have been engaged in collecting, annotating, and arranging in chronological order the correspondence of the poet Cowper, with a view to publication. The work is fast approaching completion, and stands before me at the present moment in ten bulky volumes (a local bookbinder having so put them together for my convenience), the printed letters and the copies of those in MS. all in proper order.

The best collection hitherto published is, of course, that of Southey, which (appendix included) contains all the letters that are in Grimshawe, except four or five, and a large number besides. Southey, moreover, whenever it was possible, printed the letters entire; whereas his rival not only gave them in a mutilated form, but also, in many instances, omitted the very cream. Southey's misfortune was that in most cases he was not permitted to see the originals, but had to content himself with the portions to be found in Hayley. Consequently, even in Southey, the letters appear very imperfectly. Grimshawe, however, who did see, or could have seen, the majority of the originals, was far and away the greater sinner. Moreover, being debarred from the so-called "Private Correspondence," Southey was unable to give the letters in consecutive order. Then, too, a number of letters have been brought to light since Southey's time. These are scattered up and down the pages of a dozen different books and periodicals. Lastly, I have a goodly number that have not been printed at all. Altogether, there are in my possession about 400 letters that are either not in Southey or of which Southey gives only scraps.

I should be exceedingly obliged if persons possessing originals would communicate with me, for every letter ought to be re-examined. It may not be generally known that a certain amount of material (which I have made use of) was collected by the painstaking John Bruce, with a view to a publication of a similar nature to the one I am engaged upon. Mr. Bruce died, however, before the work had proceeded far.

THOMAS WRIGHT.

THE ETYMOLOGY OF "DISMAL."

Cambridge: Nov. 21, 1891.

At last the etymology of this difficult word is definitely and finally settled.

In a paper read before the Philological Society (November 4, 1887), I suggested that the old notion of connecting "dismal" with Lat. *dies malus* may be right after all, if we refer to the Anglo-French plural form *dis mal*, i.e., *dies mali*, the evil days, and take these to mean the famous *dies Aegyptiaci*, the unlucky days; a notion started in Minshew's Dictionary long ago (see Brandt's *Antiquities*, ed. Ellis, ii. 48; *Dies Aegyptiaci* in Ducange; Chambers's *Book of Days*, i. 41; Cockayne's *Leechdoms*, iii. 77; and compare the M.E. phrase "in the dismal," for which see my Dictionary).

Of course, what we require is evidence. This has been supplied us by Mr. Paget Toynbee, whose information leaves nothing to be desired. For the phrase actually occurs in an Anglo-French MS. of the respectable date of 1256. In speaking of the unlucky days, a certain author says:

"Ore dirrai des jours denietz
Que vous *dismal* appellez;
Dismal les appellent plusours,
Ceo est a dire, *les mal jours*."

Here we have the explicit statement that *dis-mal* is the same as *mal jours*; as well as the use of the plural form *mal*.

The passage occurs at fol. 100c of MS. Q. 9.13, in the Hunterian Museum at Glasgow. It is printed as an extract in a description of the MS. by M. Paul Meyer, at p. 129 of *Documents Manuscrits de l'ancienne Littérature de la France: Rapports à M. le Ministre de l'Instruction Publique par M. Paul Meyer; première partie; Paris, Imprimerie Nationale, 1871*. The name of the author of the A.F. poem is Rauf de Linham, who wrote it in 1256. It thus appears that this important passage was printed twenty years ago. Our thanks are due to Mr. Toynbee for the reference, and to M. Paul Meyer for the note of the facts.

WALTER W. SKEAT.

P.S.—I note, also, that there is an important unprinted Latin and French glossary in MS. R. 7.14 in the same library. It gives, for example, the entry: "*Hoc typatium, canfrein*," in a section "De Equis." This is the E. "chamfrein." Also: "*Hoc stillicidium, gutere*"; E. "gutter." Again: "*Hec tequila, sengle*"; E. "shingle." Both of these last are in the section "De partibus Domus."

"MEN-TURANNOS."

London: Nov. 19, 1891.

In Herondas v. 77 the beginning of the line is thus transcribed ο . . . *μητυραννος*. The prefixing of one letter will give *Μητυραννος*, which I think is almost certainly the true reading. What should precede, is a much more debatable matter. *Μα Μητυραννος* would scan and make sense, and would about occupy the vacant space. An inscription of the second century B.C. found near Cape Sunium describes the building of a temple to *Μην Τύραννος* and contemplates the association of *ερασισταί*. The same god was, according to Foucart, figured on imperial coins of nearly all the cities of Phrygia, Lydia, and Pisidia, and on many of Pontus, Pamphylia, and Caria. He also appears on a stele in Asia Minor with a Phrygian cap and a crescent on the shoulder; the crescent is found at Colossae and Philippi. The prevalence of the worship may also be inferred from the name of Tyrannus of Ephesus mentioned in the Acts of the Apostles. There is almost a certainty that a cult, thus spread on both sides of the Aegæan, would find a lodgment in the islands, which swarm with names imported from the East by the Phœnicians. Pataesciscus derived from the Pataeci is an example.

The running of the two words into one name, *Μητυραννος*, can hardly be considered a difficulty.

It is probable that the common noun *τύραννος* was derived from the same god at a much earlier stage of the Greek language. Tir-anna, according to Prof. Sayce (*Trans. Society of Biblical Archaeology* III. 206), was the name of the Pole Star among the Babylonians; but the star was also called *Idyan-same*, "judge of heaven." The similarity of "judge" and "ruler" is obvious of itself; but it is emphasised by the Judges in Palestine and the Suffetes at Carthage. Therefore *τύραννος*, for which Curtius attempts no Greek derivation, is very nearly identical in form and meaning with the Babylonian Tir-anna.

The addition of Men, combined with the crescent, points to the Moon in place of the Pole Star—a kind of transference extremely common in astral mythology. But the Moon continues masculine, as in Babylonian.

JAMES MARSHALL.

APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, NOV. 29, 4 p.m. Sunday Lecture Society: "How came the Great Ice Age," by Sir R. S. Ball.
4 p.m. South Place Institute: "Folk-Life and Thought in Turkey," by Miss Lucy M. J. Garnett.
7.30 p.m. Ethical: "Democratic Sentiments," by Mr. J. A. Hobson.
- MONDAY, NOV. 30, 6 p.m. London Institution: "Recent Progress in Astronomy," illustrated, by Sir R. S. Ball.
8 p.m. Royal Academy: "Pigments," by Prof. A. H. Church.
8 p.m. Society of Arts: Cantor Lecture, "The Pigments and Vehicles of the Old Masters," I., by Mr. A. P. Laurie.
8 p.m. Aristotelian: "The Late Dr. Croll's Philosophical Basis of Evolution," by Mr. Arthur Boutwood.
8 p.m. Microscopical: Conversation.
- TUESDAY, DEC. 1, 8 p.m. Biblical Archaeology: "Introduction to the 'Book of the Dead,'" by Mr. P. Le Page Renouf.
8 p.m. Civil Engineers: Discussion, "Portland Cement."
8.30 p.m. Zoological: "Transcaspian Reptiles," by Mr. G. A. Boulenger; "New Butterflies from British East Africa, collected by Mr. F. J. Jackson during his recent Expedition," II., by Miss E. M. Sharpe; "The Association of Gamasids with Ants," by Mr. A. D. Michael; "The Bornean Rhinoceros," by Mr. Edward Bartlett.
- WEDNESDAY, DEC. 2, 8 p.m. Society of Arts: "Secondary Batteries," by Mr. G. H. Richardson.
8 p.m. Elizabethan: "Richard III.," by the Rev. Stopford A. Brooke.
- THURSDAY, DEC. 3, 4 p.m. Archaeological Institute—Ordinary General Meeting—"Windows and Vowesses," by Mr. J. L. Andre; "An Illuminated Pedigree of the Peverell Family and their Descendants," by Mr. Arthur Vicars; "Warnot and Warlot," by Mr. Edward Peacock.
6 p.m. London Institution: "The Tower of Babel and the Confusion of Tongues," illustrated, by Mr. Th. G. Pinches.
8 p.m. Royal Academy: "New or Little-Known Pigments," by Prof. A. H. Church.
8 p.m. Linnean: "A Contribution to the Fresh-water Algae of the West of Ireland," by Mr. W. West; "The Tick Pest in Jamaica," by Dr. W. H. W. Strachan.
8 p.m. Chemical: "Phosphorus Oxide," II., by Prof. Thorpe and Mr. A. E. Tutton; "Frangulin," by Prof. Thorpe and Dr. A. K. Miller; "The Structure and Character of Flames," by Messrs. A. Smithells and H. Tingle; "The Composition of Cooked Vegetables," by Miss K. I. Williams; "The Occurrence of a Mydriatic Alkaloid in Lettuce," by Mr. T. S. Dymond; "Some Metallic Hydrosulphides," by Messrs. S. E. Lindor and H. Picton; "The Physical Constitution of some Solutions of Insoluble Sulphides," by Mr. Harold Picton; "Solution and Pseudo-Solution," by Messrs. H. Picton and S. E. Lindor.
8.30 p.m. Antiquaries.
- FRIDAY, DEC. 4, 5 p.m. Physical: "A Permanent Magnetic Field," by Mr. W. Hilbert; "The Production of Rotatory Currents," by Prof. Ayrton.
8 p.m. Philological: "The Bodleian Fragment of Cornac's Glossary," by Mr. Whitley Stokes.
8 p.m. Geologists' Association: "Supplementary Observations on some Fossil Fishes from the English Lower Oolites," by Mr. A. S. Woodward; "Organic Matter as a Geological Agent," by the Rev. A. Irving.

SCIENCE.

NEWLY DISCOVERED FRAGMENTS OF PHILO.

Neu Entdeckte Fragmente Philos. Von Paul Wendland. (Berlin: Reimer; London: Nutt.)

If some very substantial portion of the works of Philo hitherto lost and not known in Greek were to be on a sudden "rescued from the Syrian sands," there would be a considerable stir in the learned world. Dr. Wendland's rich find of Philonian Fragments lacks the dramatic interest which would attach to it if it had happened in the manner described; but his merit is all the greater for the painstaking research which led him actually to such good results. Guided by a hint thrown out by Prof. Rendell Harris, in his *Fragments of Philo*, Dr. Wendland, after making diligent search in old Bible Commentaries and Florilegia already published, turned his attention to an unedited Munich MS. written in the eleventh century, containing the Commentary on parts of the Old Testament of Procopius of Gaza, the great Christian Sophist of the sixth century, as Dr. Wendland calls him. Equipped with an ample knowledge of Aucher's Latin translation of the Philonian

Commentaries preserved in Old Armenian, and thoroughly familiar with Philo's style, Dr. Wendland has detected, scattered up and down the hitherto unedited Munich Catenæ, a host of fragments of Philo's great Commentary.

The old Armenian version, which contains, *Θεία τύχη*, just those parts of Philo which have disappeared in Greek, has been of the same service to Dr. Wendland as it was to Prof. R. Harris in giving a clue to the proper sequence and order of the fragments found, as well as because it gives incontestable evidence of their authenticity. Procopius simply copied out without acknowledgment whatever of Philo's Commentary he thought appropriate; and, no doubt, that Commentary has been lost in the original Greek, just because, all the best bits of it having been copied into Catenæ in the sixth and following centuries, it was not thought worth the while of scribes to continue to copy out so lengthy a work any more.

Dr. Wendland's discovery lends a new and unique interest to these old Patristic Catenæ, which are wont to be rather despised and thrust aside; for it shows that there may lie hidden in them we know not how much of early Christian, even of pre-Christian writers. What light may be thrown on the origins of Christian doctrine and belief will be seen from a fragment like the following, which Dr. Wendland has unearthed from another MS., in which it masquerades under the name not of Philo the Jew, but of Philo the Christian Bishop.

Φίλωνος ἐπισκόπου: πρῶτον ἐναργῆς πίστις ὅτι δι' ἕνα ἄνδρα δίκαιον καὶ ὅσιον πολλοὶ ἄνθρωποι σώζονται· δεύτερον ἐπαίει τὸν δίκαιον ἄνδρα, ὡς μὴ μόνον ἐαυτῷ περιτεποιηκότα ἀρετῆν, ἀλλὰ καὶ παντὶ τῷ οἴκῳ· δι' ἣν αἰτίαν καὶ σωτηρίας ἀξιοῦνται.

The same thought often meets us in the parts of Philo preserved in Greek; but the genuineness of this fragment, as of nearly all the others which Dr. Wendland now gives to the world for the first time, is established by the fact that we find it word for word in section 11 of the second book of the Armenian Quaestiones in Genesis of Philo.

Besides these fragments of the allegorical Commentary upon Genesis, Dr. Wendland has found and here publishes a new and hitherto lost portion of Philo's treatise on the Sacrifice of Animals, from a Laurentian MS. of Philo, as well as portions of the lost work de Ebrietate. The type and paper of the volume are excellent; and the care given to the text, and the erudition of the author's critical remarks, are beyond all praise.

F. C. CONYBEARE.

SCIENCE NOTES.

At the last meeting of the Zoological Society, a communication was read from Mr. H. Neville, urging the importance of founding an experimental zoological station in the tropics, and advocating the claims of Trincomalee in Ceylon for such an institution.

MR. JOHN B. VERITY has written a book on the production and application of electricity to light, power, and traction, entitled *Electricity up to Date*, which will be issued next week by Messrs. F. Warne & Co. It will be fully

illustrated, and will also contain a map showing the districts allotted to the various London supply companies.

DR. LINDSAY'S *Climatic Treatment of Consumption* has been translated into French by Dr. F. Lalesque, of Arcachon, who has added some valuable material of his own. A translation of the same work into Polish is about to be undertaken by Dr. Neugebauer, of Warsaw.

PHILOLOGY NOTES.

ON the occasion of M. Joseph Derenbourg's eightieth birthday, his former pupil, Prof. James Darmesteter, has dedicated to him a little pamphlet, entitled *Une Prière Judéo-Persane* (Paris: Cerf). The main substance of it is a new translation into French of a Parsi prayer to Ormuzd, which Prof. Sachau had previously edited from a very incorrect MS. in the British Museum. Prof. Darmesteter has been able to revise this from two versions, in Gujarathi and Persian, printed at Bombay. The special interest of this prayer is that it contains the following thanksgivings:—

"O Creator, I thank Thee for that Thou hast made me an Iranian, and of the true religion. . . . Thanks to Thee, O Creator, for this, that Thou hast made me of the race of men; . . . for this, that Thou hast created me free and not a slave; for this, that Thou hast created me a man and not a woman."

The identity of these thanksgivings with three in the daily morning litany of the Jews is at once apparent. Prof. Darmesteter then goes on to inquire whether the Parsis borrowed from the Jews, or *vice versa*. He first examines the Parsi prayer, and shows from internal evidence that it was originally written in Pehlvi, and that it dates from the national dynasty of the Sassanides (226-652 A.D.). He then, with the assistance of the Grand Rabbi of France, proceeds to determine when the corresponding thanksgivings first appear in the Jewish ritual. They can, in substance, be traced back to the Palestinian period. They are first found in the *Menahot* (43, b), which ascribes them to Rabbi Meir, disciple of Rabbi Ahiba, who flourished in the first half of the second century A.D. The original form of one of the thanksgivings was: "Blessed be God, for that he has not made me ignorant." But, according to tradition, a Babylonian Rabbi of the fourth century, hearing his son use this form, caused him to change it to the less boastful one which still prevails: "Blessed be God, for that he has not made me a slave." As this is also the formula found in the Parsi prayer, Prof. Darmesteter concludes that the whole was borrowed from the Jews. The date of the borrowing he would place in the fourth or the beginning of the fifth century, when Jewish doctors are known to have been all-powerful at the Sassanide court, under Sapor II. and Yazdegerd.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY. — (*Wednesday, Nov. 11.*)

MR. J. W. CLARK exhibited and made remarks upon two fragments of sixteenth-century book-cases, found in a lumber-closet at Clare College after the late fire. It was explained that the library was originally over the old chapel, which occupied the same position as the existing one, though it was not so large. The library is known to have been fitted with new cases in 1627. When the old chapel, and with it the library, was pulled down in 1767, these cases were removed to the present library, which had been built in 1689, and fitted with shelves against the walls "à la moderne," as Cole calls it, at some period between that date and 1742. In the course of removal the

cases were a good deal altered; and the discovery of these fragments shows that they had originally been furnished with desks. No indications, however, of chaining can be discovered; and it was therefore suggested that the desks had been added, because it was usual at that period to make book-cases with desks, even though the special reason for their presence might no longer exist. It was further shown that the old library had fifteen cases, and a plan of it, with their probable arrangement, was exhibited. — Prof. Hughes described the results of his examination of some deserted Indian villages in Arizona, one of which consisted of caves excavated in the top of a small hill of lava, and another of dwellings built under the shelter of overhanging ledges in the cliffs of the Walnut Cañon, much resembling the cliff dwellings of mediæval times along the rivers of Dordogne. He exhibited a collection of matates or grindstones, of arrow heads, pottery, &c., from these localities, and other objects in illustration of the points to which he called special attention. He arrived at the conclusion that there was no reason for referring these dwellings to any remote period. Criticising the evidence for the existence of palæolithic man in America, he pointed out that it was believed by those competent to form an opinion that, in all the cases in which it had been stated that implements, &c., had been found in ancient gravels in America, there were marks of tunneling and digging into the base of the gravel cliff, and that the objects had been simply buried in the talus and infilling debris. He then described the genesis of a spear or arrow-head as learned from the Indians, and showed that each specimen passed through several stages, in the first of which it was only rough dressed and resembled palæolithic types, but was gradually more and more finished till it assumed the form of the neolithic instrument of Europe or the fine pointed arrow of America, and that palæolithic man had not manufactured a different form, but only stopped at an earlier stage in the same process of manufacture. This was suggested by the palæolithic forms picked up in the neolithic workings of Grimes (Graves or Cissbury), but was proved by observations among the North American Indians. He further exhibited specimens from La Ganterie and Pressigny in illustration of the same view, and pointed out that these inquiries helped to explain away the great gap supposed to exist between palæolithic and neolithic types of flint implements, but did not affect the question of the enormous interval between the earliest appearance of man and neolithic or recent times, the belief in which was founded on geographical, climatal, and biological evidence.

HISTORICAL SOCIETY. — (*Thursday, Nov. 19.*)

THE HON. G. C. BRODRICK, in the chair.—MR. C. W. Oman read a paper on "The Πολιτεία τῶν Ἀθηναίων." No writer of repute had doubted that this was the work familiar to Plutarch, Pollux, Harpocration, and other ancient writers. No fewer than 55 out of 158 quotations which were made from the book were found in this text. It was another question whether the book was actually the work of Aristotle, on which he would not express an opinion. Some continental writers had pronounced it to be the actual work of Aristotle. But the question of style was a difficult one; and the style of the *Ethics* was widely different from that of the *Politics*. Cicero speaks of Aristotle's style as "easy and flowery"; after such an opinion it was not wise to be dogmatic. Certainly this work, though scarcely written in the brilliant style which some had ascribed to it, was not so crabbed as the *Ethics*, but simple and straightforward. It was probably the work of one of Aristotle's pupils. There were pretty accurate indications of the date of this manuscript; and the reference to quadrimemes, and the absence of mention of quinquimemes, pointed to fifteen years during which the former alone were used. The inference was that the work was compiled not earlier than 329 B.C. It was singular that no mention was made of the constitutional reforms between 400 and 329 B.C. The book was badly arranged, and showed a great want of critical judgment. In some respects it directly contradicted Herodotus and Thucydides, and failed to supply the deficiencies in the latter. The writer seemed

to be actuated by an unaccountable prejudice against Pericles. He evidently had access to State documents, and particularly to the draft constitution of the Four Hundred. It was certain that Aristotle himself would not have made such omissions of matters of the highest importance. There was no mention of Hyperbolus or Alcibiades; but there was a confused account of the Four Hundred. In matters of difference between them, the inclination of scholars would naturally, and probably rightly, be in favour of Thucydides. The political opinions of the author were not consistent, though he clearly inclined to oligarchy. He spoke in one place of the few as more corruptible than the many, and he even referred to the *εὐθωρία πραότης τοῦ δήμου*. On the other hand, he says of Nicias that he was *βέλτιστος τῶν πολιτευσάμενων*—an opinion which it is quite certain that Aristotle would never have expressed. With respect to Draco some somewhat startling statements were made, as he was spoken of as a constitutional reformer. It was Draco, according to the book, and not Solon, who gave a democratic tendency to the government of Athens; and the account given of the Areopagus and of the relative positions of the Archons and the *στρατηγοί* was very different from the views hitherto entertained. Mr. Oman then critically examined in detail several important questions, and pointed out with reference to Draco that in the *Politics* he was expressly said by Aristotle not to have made constitutional changes. This view was difficult to reconcile with the views of the *Πολιτεία*, though it was possible that a popular assembly, founded on the Homeric *ἀγορά*, already existed in Draco's time.—In the course of the discussion that followed, Mr. Hubert Hall, director, observed that he had found a reference to some political work of Aristotle in a fourteenth-century chronicle, which appeared to be identical with the newly-found treatise.

FINE ART.

A History of the "Old Water-Colour" Society,
By John Lewis Roget. In 2 vols.
(Longmans.)

OUR first feeling on closing these two monumental volumes is one of congratulation to the author in bringing his long and laborious task to so successful a conclusion. It was one which in many ways resembled that of Horace Walpole, when he attempted to dress the memoranda of Vertue into something like a history of the English school of painting down to his own time. Like Walpole, a great part of the material had been collected by another—in Mr. Roget's case by the late Mr. Joseph Jenkins, the once well-known member of the "Old Water-Colour" Society; but Mr. Roget's undertaking, if not of greater interest, has been of greater labour, and he has brought to its execution a more serious sense of his responsibility as an historian.

Although there is nothing to suggest that Mr. Roget's labour has been uncongenial, it must have required no little patience; and this and other qualities becoming to the historian, such as method and self-restraint, are possessed by Mr. Roget in no ordinary degree. For he has not had to write the history of an art alone, but the history of a Society also, and in writing the latter, his power of selection has been very limited; for though he has been able to treat the more interesting members at greater length, he has been obliged to say something of all without indulging in even comparative depreciation of the most insignificant. In thus sinking the judge in the historian, and choosing for the most

part to express the opinions of others rather than his own, he has probably deprived us of much valuable criticism; but he has set an example which may be followed with great advantage by future chroniclers who are not such competent critics as himself.

But the book is yet much more than a methodical arrangement of facts relating to the Water-Colour Society. It is a history of the whole school till those comparatively recent times when the Society ceased to absorb all the best water-colour painters of England. Mr. Roget has exercised good judgment in tracing the development of this specially English branch of the art, from its beginning in the last century with the "draughtsmen" who were employed to illustrate those archaeological and topographical works in which our great grandfathers delighted, down to the art of to-day; and he has shown perhaps equal sense in not going farther back, not even to the washed drawings of the Dutch in the seventeenth century. If he had so chosen, he might have included Dürer and Rubens and Rembrandt—even the artists of ancient Egypt—in his view; but he was to write the history of the "Old Water-Colour" Society, and wisely began with that fresh and truly national impulse which resulted in its formation. Of the period before the little group of water-colour painters took heart to separate from their more favoured brethren of the Royal Academy and set up an exhibition of their own, we have fortunately no little information; but its history has never been so fully and fairly set out as in the first two books of Mr. Roget's first volume. Perhaps Mr. Roget might have said a little more of Taverner and Samuel Scott; but no one will grudge the space which he devotes to Paul Sandby and John Cozens, nor yet to "Warwick Smith," whose share in the development of the water-colour art has scarcely been sufficiently recognised. Even the latest of those beautiful drawings of Italy given by Sir Walter Trevelyan to the South Kensington Museum is not later than 1795, and the earliest is as early as 1786, when Turner and Girtin were not yet in their teens. Mr. Roget is well justified in treating him together with J. R. Cozens; but he is careful to point out that, though Smith was but three years older than Cozens, the technical change in practice which he introduced did not take place until the career of Cozens had virtually ended.

An interest, fresher if not so deep, attaches to the subsequent chapters, in which the notes of Mr. Jenkins and others begin to leaven the narrative. We are told, on the authority of the late Mr. John Pye, that Dr. Monro bought Turner's youthful drawings from his father at two guineas apiece; and here is a new anecdote of Turner, told to James Holland by Dr. Burney. The Doctor and Turner met at Dr. Munro's sale. "I understand," said Turner, pointing to some of the lots to which his own name was attached, "that you have the bad taste to admire these things more than I do now." "It will be sufficient for me to say," answered the polite connoisseur, "that I admire everything you do, Mr. Turner." "Well," returned the other, a little flattered, "perhaps they are not so bad for half-a-crown and

one's oysters." This was in 1833, and Turner evidently thought they were "not so bad," for he bought back a good many of his own drawings at the sale. Of the good Dr. Thomas Monro, who gave Turner and Girtin their oysters and their halfcrowns for a night's sketches, any new information is interesting. It appears from one of Girtin's drawings in the late Percy collection, that he had a house at Fetcham in Surrey as well as the better known ones at Bushey and in the Adelphi-terrace; and one of Mr. Jenkins' notes tells us that he had a netting in his carriage in which he always slipped a folio of drawings when he went to this country house. This Thomas Monro was certainly a mad doctor, for he was physician to Bethlehem Hospital; but we doubt the oft repeated statement that he attended George II I. No the least interesting of the new stories about the doctor is contained in a footnote, where his opinion is recorded that Turner was "blunt, coarse, vulgar, and sly." Mr. Roget has the admirable habit of giving his authorities for all his statements. In this instance it is John Pye, and it was Cornelius Varley who told Jenkins that Dr. Monro used to employ Turner in tinting Girtin's outlines, and that Girtin complained of this as not giving him the same chance of learning to paint. Unfortunately the "news" about Turner and Girtin is not great or important, but Mr. Roget's account of the latter is full and excellent. It is to be hoped that it will give the final blow to that libellous view of his character which was circulated by the jealous Dayes and repeated by the not too good-natured Edwards.

From a strictly literary point of view it may be doubted whether Mr. Roget was justified in inserting so long a biography of Nicholson. No doubt the space allotted to this artist is out of proportion to his comparative merits; but we quite sympathise with the author's hesitation to cut down more severely an authentic MS. which gives us such a fresh view of the "state of art" in the north of England during the latter half of the last century, and such a strong instance of the stubbornness of the artistic temperament which so often "finds its way out" in spite of natural obstacles that seem insurmountable. But Nicholson was a Yorkshireman, and shrewd as well as gifted. His MS. throws also much light on the "trade tricks" of the dealers in his days, the forgeries in which they were aided by unscrupulous artists, and the impositions to which the Society of Arts was exposed—by their committee of drawing masters—who practically awarded the premiums to the drawings of their own pupils touched up by themselves. In the following chapters much new and interesting information of a biographical character is given about Joshua Cristall and John Glover. Of the latter's individuality we get a lively picture. Though eighteen stone—"a mountain of a man"—and with club feet, he would perform dangerous feats of climbing, vaulting from rock to rock, and dancing on giddy ridges; and he appears to have been a rival of St. Francis of Assisi in his power over wild birds. His present reputation as a

painter in oils is perhaps somewhat higher than Mr. Roget allows.

Mr. Roget's matter is necessarily mainly biographical. The book may be said to consist of a series of biographies strung on the thread of the Society's history, and it takes all Mr. Roget's ingenuity to make it bear the weight. The reader may often be tempted to wish that Mr. Roget's task had been to write a history of the art of water-colours, instead of that of the Royal Society. The two histories move on parallel lines, and Mr. Roget has not neglected either; but the progress and changes of the art, in *technique*, in subject, and in sentiment, would have afforded a stronger thread and a greater argument for the chronicler than the slight changes in constitution, the succession of presidents, and the exits and entrances of members. The exigencies of his scheme have obliged Mr. Roget to divide his narrative into chronological sections corresponding with the presidencies, and to cut up his biographies into similar sections. This arrangement is destructive of biographical continuity, and interrupts the reader's interest in the careers of the different artists to a very considerable extent. Nor does it improve the value of the work as a book of reference for art students, as they will be less concerned with the progress of the Society than with the progress of the painters. The biography of John Varley, for instance, is cut up into no less than four strips; the first begins on p. 165 of the first volume (which contains 558 pages), and the last instalment does not conclude till the thirty-first page of the second volume. It is only fair, however, to add that this disadvantage is minimised by the excellence of the index, which is in itself quite a valuable little warehouse of information, and by the very full and careful synopsis of contents which acts as a ground plan of the maze.

But if we accept as inevitable this solution of continuity, which takes place not only in the biographical threads (for the biographies in their turn interrupt the sequence of the history), the book deserves little but praise. The somewhat complicated machine is most carefully constructed, and moves continuously and evenly, if at slow speed. Mr. Roget's style is clear and simple, and is animated with many a touch of quiet humour, which makes us feel that there is a competent individuality behind the whole work, though it never obtrudes itself. Moreover, the subject matter is so interesting in detail, and contains so many excellent anecdotes, that it has scarcely a dull page. For nearly all the more celebrated of the water-colour men were "characters" in their way, and their records are delightfully full of unsophisticated human nature. With what labour Mr. Roget has constructed some of his most amusing passages may be instanced by the following:

"He [John Varley] used to say himself that whatever money was put into his pocket was sure to run out at the bottom. The latter defect arose in some measure from the careless generosity of his disposition; and it appears to have been aided as a source of extravagance by the habits of his first wife, and the conduct of a sometime son-in-law. For himself, he lived from hand to mouth, never put by a farthing,

and indeed was always in difficulties. But he declared that his home troubles, 'which would have worried any other man into his grave, were beneficial to him, as just preventing him from being too happy.' On Linnell's asking him one day, how he was getting on, he answered, 'Much better, much better: there are only four men, I think, now, who could put in executions.' A friend met him one day racing along at great speed, somewhere near Cavendish-square, and would have stopped him, but Varley pushed by, saying, 'I am in great haste, I cannot stop now. I have found a man who only takes 35 per cent!' The Messrs. Redgrave relate that Varley had an original way of getting paid by rich but forgetful debtors—a way, he used to say, which saved the unpleasantness of law. 'I send in a new bill,' said the painter, 'making a mistake of a guinea or two *against myself*, and the money comes in directly.'"

The information contained in this short passage comes from three separate sources—Gilchrist's *Life of Blake*, Redgrave's *Century of Painters*, and Jenkins' *Notes*—and the book throughout is a mosaic of fragments from a hundred sources. This, perhaps, is a sufficient excuse for an imperfect notice of its contents, as it would be impossible within a reasonable space to examine how far it adds to our knowledge. With regard to many of the greater names the published material is ample. The additions made, for instance, to the Lives of De Wint, David Cox, and Müller could but be slight; but, on the other hand, we have welcome news of Geo. Barret, Junr. (whose birthdate has at last been settled within a few months), of John Varley and Cotman, of William Hunt and Cattermole, and of many other later and lesser names. With regard to some of the latest, especially those who are yet alive, the biographies are mainly if not entirely fresh. It may be doubted whether it might not have been wiser, it would have certainly abridged the writer's labours, if he had confined his record to deceased artists; but his task was to write the history of the Society, and he has done so almost down to the very day of publication.

Of the way in which he has done it we have only to add that it is a thoroughly good piece of work, worthy of the illustrious Society it commemorates, of the exquisite art with which it is concerned.

COSMO MONKHOUSE.

NOTES ON ART AND ARCHAEOLOGY.

THE question of the site of Mr. Onslow Ford's statue of Lord Strathnairn is likely, it is understood, to come before the committee for their final decision to-day (Saturday). London does not rejoice in the possession of so many excellent statues that the subject of the placing of one of them can afford to be a matter of indifference to any of its citizens. In the present case several sites have been proposed; but it is believed that the one which has seemed likely to be selected—the not precisely central region of Belgrave-square—is that which, if finally settled upon, would, in all probability, afford the least satisfaction. The artist himself and many art lovers are understood to be averse to this site; and we may confidently hope that, before it is too late, a majority of the committee will see their way to the choice of a spot more appropriate and furthersome.

A FAMOUS gold cup, which is stated to have been, until the period of the early Stuarts,

among the Crown jewels, and which was latterly in the possession of Baron Pichon, of Paris, and which passed many intervening generations in a convent at Burgos, is likely—it is announced in the *Standard*—to become once more the property of the nation, by purchase aided by gift. The dealer whose property this unique vessel is at the present time is willing if not desirous to cede it at cost price; while more than one eminent amateur has come forward with the promise of a most handsome contribution towards the acquisition of this very precious and desirable object. We are ourselves informed that the cup in question is, or has lately been, lodged in the British Museum—where it may not perhaps be precisely on public view—and that a high official there is interesting himself greatly in its acquisition.

THE exhibitions to open next week include (1) the thirtieth winter exhibition of sketches and studies by members of the Royal Society of Painters in Water-Colours, in Pall Mall East; (2) the New English Art Club (which we erroneously antedated last week), at the Egyptian Hall, Piccadilly; (3) a collection of drawings made by various artists for the *Portfolio*, and also drawings by Mr. Railton of Westminster Abbey and by Mr. Edward Hall of Tennyson's country, at the Japanese Gallery, New Bond-street; and (4) a series of pictures by Mr. Thomas Blinks, entitled "Field, Turf, and Cover," at Messrs. Tooth's Gallery, in the Haymarket.

IN pursuance of one of the principal objects of the Royal Society of Painter-Etchers, which is to place before its members the best examples of the great masters of etching of past times, the council announce their intention of following up the Rembrandt and Turner collections of 1890 and 1891, by including in the society's forthcoming exhibition, in March next, a selection of the etchings of Vandyck. They also announce that no applications for associateship in the society can be received after Tuesday, December 22.

THE series of Cantor Lectures at the Society of Arts for this season will begin on Monday next, November 30, when Mr. A. P. Laurie is to deliver the first of a course of three upon "The Pigments and Vehicles of the Old Masters," dealing with fresco painting, gesso work, and gilding in the fifteenth century.

THE *Indian Magazine and Review* for December will contain an article on "The Antique Gems of India," by Lieut. General George G. Pearse; and also one by Surgeon-Major Hendley, entitled "Suggestions to Indians in regard to the Preservation of their Indigenous Arts."

WE would call attention to an excellent piece of work which is being carried on at Alexandria. For the past three years a periodical, called the *Rivista Quindicinale*, has been published there every fortnight, which contains archaeological articles of the highest interest, as well as a record of the discoveries of inscriptions and other ancient monuments found from time to time in Alexandria and its neighbourhood. The larger number of these articles are from the competent pen of Dr. Botti. The *Rivista* is the organ of the Athenaeum, which, under the presidency of Sir Charles Cookson, has just entered on its second lecturing season, and is engaged in establishing a library and museum specially devoted to the remains of Greek and Roman antiquity discovered in Egypt. The want of such a museum has long been felt, and Alexandria is the most appropriate locality in which it could be placed. Negotiations have been carried on with M. Grébaud for the removal from the Cairo Museum of objects belonging to the Græco-Roman period, most of which are still lying unpacked on the floors at Gizeh.

THE November number of the *Ex Libris*

Journal contains a brightly written article, by Mr. John Leighton, upon "The Ship in Ex Libris." Nothing lends itself more readily to ornamental effect than the rich complexity of the sweeping curves of the timbers and sails of an antique barque, as witness the noble fifteenth century seal of the Earl of Huntingdon. The present paper is illustrated with some excellently decorative book-plates, such as those of John Scott Russell, the naval architect and constructor of the *Great Eastern*, and of Sir Oswald Walter Brierly, marine painter to Her Majesty.

THE STAGE.

We live in an age when the author acts (see Mr. Christie Murray, for example) when the author manages, when the manager writes, and when the actor manages—when, indeed, everybody assumes, "with a light heart," somebody else's duty. Miss Grace Hawthorne is, it would seem, the latest convert to the theory of the necessity that a cobbler should no longer stick to his own last. This actress has turned dramatist—if to compose a new last act for a drama now in course of performance be indeed to turn dramatist. Miss Hawthorne has furnished a final scene for Mr. Willis's "Royal Divorce," in which, it will be remembered, she herself impersonates the Empress Josephine. We shall confess that, having heard something from the qualified as to the character of this literary performance, we have not been eager to put ourselves in a position in which we must either have enjoyed or been disturbed by it. In other words, we have not thought it necessary to repair to the Olympic.

"THE PLANTER" having—although undoubtedly with some good qualities—been a failure at the Prince of Wales's, the stage there is to be immediately occupied by the exponents of "Miss Decima" and of "The Prancing Girl." "The Prancing Girl" is a new travesty; and it is worthy of note that the removal of "Miss Decima" from the Criterion to the Prince of Wales's gives occasion to Mr. Charles Wyndham to re-appear at his own theatre, where in his lighter vein, in Mr. Bronson Howard's "Brighton," he will be as welcome as he was last summer in the justly popular "David Garrick."

MUSIC.

OPERA AND CONCERTS.

A SECOND hearing of "Le Rêve" last week revealed more of its power and charm. There are undoubtedly strange harmonies, and progressions which set at defiance laws and tradition; for M. Bruneau felt his subject strongly, and at times expressed himself extravagantly. There are Beckmessers who will fill you a slate full with his faults and failings; but the composer, like Walther, has something within him which outweighs them all: he has true dramatic instinct and imagination. It has been said that the opera owes much of its success to its gifted interpreters, but surely they owe much to the work; it seems, indeed, as if they had been inspired by it to do their best. It would be dangerous to predict popularity for "Le Rêve"; and yet the striking impression which it has made in a short time, and the very diversity of opinion respecting its merits, are favourable signs. Whatever be its fate, it is a remarkable work.

Sir C. Hallé commenced a series of orchestral concerts at St. James's Hall last Friday week. Once again the Hallé band, with the veteran conductor at its head, displayed its many excellent qualities in Weber's "Obéron" Overture, Beethoven's "Eroica," and the

Andante from Spohr's "Power of Sound." An orchestral sketch by the Russian composer Borodin, entitled "In the Steppes of Central Asia," was quaint, though somewhat monotonous. Sir C. Hallé played Schumann's pianoforte concerto; but his reading of the work lacked warmth and true sentiment, and the technique was not all that could be desired. Sir Charles is, as a rule, note-perfect, and therefore this was all the more noticeable. The attendance was far from good. There was no vocal music in the programme, and no Wagner; yet nowadays these are generally found to be magnets wherewith to draw the public.

Miss Fanny Davies made her first appearance this season at the Popular Concerts last Saturday, and gave an admirable rendering of Beethoven's "Les Adieux" Sonata. It is a great pleasure to find that success has not spoilt one of our best pianists. She is always more occupied with the music than with herself; there is no show, but an honest attempt to interpret according to the intentions of the composer. Schubert's Quartet in D minor was given with marked precision and fine feeling by MM. Straus, Ries, Gibson, and Popper. The soft yet rich tone of the last-named, and his masterly command of his instrument, were displayed to advantage in two 'cello solos. Miss Fillunger sang Schubert's grand song "Die Allmacht" with artistic taste and expression, but the music is far more suitable to a man's voice.

Señor Sarasate gave his last concert on Monday afternoon. Beethoven's "Kreutzer" Sonata was performed by him and Mme. Berthe Marx; but in spite of some fine playing, the music did not produce its full effect. A cleverly written Suite for violin and pianoforte by Carl Goldmark and a Sonata for the same instruments by Saint-Saëns gave the two performers many opportunities for display; both works, in fact, were brilliantly rendered. The Saint-Saëns Sonata shows a ready rather than an inspired pen. Mme. Marx played Chopin's seldom heard "Polonaise Fantasia" with too much of the French and too little of the Slavonic element: in Chopin's music both are essential factors. She gave a clever performance of Rubinstein's "Etude in C." The programme ended in a brilliant manner with some Slavonic

dances of Dvorák's. There was a large and enthusiastic audience.

Herr Stavenhagen gave a pianoforte recital at St. James's Hall on Tuesday afternoon, but his programme was not of the best. The Chopin selection was not a strong one, and the pianist's tone seemed veiled in some of the cantabile passages. He played the A flat Polonaise by way of encore, and in this piece his tone was decidedly hard. Beethoven's Sonata in A flat (Op. 26) was, on the whole, well rendered, but the first two movements were more satisfactory than the last two. The Liszt selection also lacked interest. The Melodie Polonaise is fairly attractive, but Liszt's "Hexameron" variations are as tedious as they are difficult. They were announced as the composition of Liszt, but of these variations Liszt is supposed to have written but a single one. The matter, however, is scarcely worth discussion; the piece is not worth reviving. It was performed by Herr Stavenhagen with great brilliancy. Mme. Stavenhagen sang Mozart's "Deh Vieni" and some graceful Lieder in a most artistic manner, and had the benefit of her husband's accompaniment on the pianoforte.

Herr David Popper gave an orchestral concert at St. James's Hall on Wednesday evening. Saint-Saëns' clever and showy 'cello Concerto in A minor was performed in a striking manner. A "Requiem" for three violoncellos, with pianoforte accompaniment, composed by Herr Popper, proved an interesting novelty. The music, as the title suggests, is slow and sombre; the principal theme has a good deal of character, but the form of the movement is scarcely satisfactory. With M. Delsart, the well-known Paris 'cellist, Mr. E. Howell, one of our best players, and last, but not least, Herr Popper as interpreters, it can easily be imagined that the piece was a grand success. Herr Popper afterwards played a Suite, with orchestral accompaniment, of his own composition. The slow movements are expressive, the "Gnomentanz" clever, and the "Elfentanz" a good show piece, but little else. Mme. Alwina Valleria sang songs by Lassen and Schumann with great artistic taste. The orchestra was under the direction of Mr. F. H. Cowen. J. S. SHEDLOCK.

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LITERATURE.

TWO BOOKS ABOUT OXFORD.

The Colleges of Oxford. (Methuen.)*The Early History of Balliol College.* By Frances de Paravicini. (Kegan Paul & Co.)

FEW historical subjects can present more perplexities to their historian than the history of our two great English Universities: the Universities have been so weak, and their Colleges so strong, that it is most difficult to decide how far one should treat Oxford or Cambridge as corporate and united institutions, how far as clusters of single bodies.

The Colleges of Oxford is the outcome of a happy idea, due, it is to be presumed, to the historical genius of the editor, Mr. Andrew Clark. In twenty-one chapters each College is discussed by one of its members, but each from a particular point of view; so that the accounts of the Colleges, taken together, present a fairly complete account of all those great impulses and movements which have sprung indeed from some one College, or found in it their most typical illustration, but which have still influenced and moved the University as a whole.

The idea is felicitous, and it has been excellently carried out; but it will not be surprising if the book does not give full satisfaction to members of all the various Colleges. A Cambridge man could read it with perfect satisfaction, but the loyal members of the Oxford Colleges may sometimes feel that their own foundations have not always met with full justice. To any enthusiastic member of any among these twenty-one Colleges, Keble excepted, there will occur antiquarian curiosities of history, interesting matters of detail, personal anecdotes and traditions, familiar legends, and the like, which the historian of his College, fettered by the essential plan of the book, has passed over in silence. Strong as is the Oxford spirit of loyalty, still stronger is the spirit of loyalty to one's own College; and when the Oxford reader finds that his College has been treated merely as an illustration of some particular age or tendency, as exemplifying mediaeval discipline, or Renaissance study, or Catholic reaction, he will be likely to resent that treatment. To him the smallest scrap of College history is fascinating; he knows, to quote Newman,

"all about the College, from the curious show-books or the manuscripts in the library, and the number in full of old silver tankards in the buttery, down to the excellence of the pump-

water, or the history of the common-room chairs."

It has taken Mrs. de Paravicini, so a Balliol man might exclaim, three hundred and sixty pages, without one superfluous word, with the most scholarly concentration, to tell the history of Balliol only so far as the Reformation; and here is Mr. Lane Poole disposing of Balliol's entire history in thirty-five pages. For such complaints of an inconsiderate patriotism, the editor and his contributors will be prepared; and, apart from such complaints, they will probably meet with little but approbation.

It is not easy to single out for particular praise any one chapter: all have great merit, and even the chapter upon Christ Church by Mr. Tyrwhitt, which is in some ways not quite satisfactory, is full of interesting matter. Perhaps the most successful are the chapters upon Queen's College by the Provost, upon New College by Mr. Rashdall, upon Lincoln by Mr. Clark, upon Corpus by the President, and upon Jesus College by Mr. Thomas. They seem to have a completeness and a weight of their own; while some of the other chapters, valuable as they are, tell us their story in a manner less happy and vigorous. Yet Trinity, Exeter, Wadham, and Worcester are hardly less fortunate in their chroniclers: except, in the case of Exeter and Wadham, in the limits of length imposed upon them.

The great impression left upon the reader's mind is an impression of Oxford's wonderful facility of achievement, in spite of, unless it be because of, her wonderful economy of method. It is curious, for example, to trace the history of Worcester, as recorded by Mr. Daniel: a College, latest in point of foundation, until the foundation of Hertford, but really dating from an antiquity greater than that of University, Balliol, and Merton. Through changes and lapses, experiments and developments, that College under various names and conditions has always been a place of learning since the year 1283, when it was established as a Benedictine School under Gloucester Abbey, in the same way as Durham College, the ancestor of Trinity, was dependent upon Durham Priory. One regrets the destruction of that older school and collegiate church of St. George, attached to the Abbey of Oseney; or, at least, that the tradition of learning there was not preserved in other forms.

But of greater interest than the continuity of learned establishments upon the same sites is the continuity of system and ideas shown by the various statutes. A Wykehamist may be pardoned if he tries to illustrate his meaning by reference to New College, seventh in order of antiquity among the colleges, founded in 1379. It is too much to say, as does Mackenzie Walcott, that Chichele, founder of All Souls', and a New College man, "literally copied" Wykeham's statutes; but he was greatly indebted to them. Waynflete, founder of Magdalen, and traditionally held a Wykehamist, framed his

"regulations as to the dress, conduct, and discipline of the College upon those laid down in the statutes given by William of Wykeham to New College, from which society a Fellow,

or former Fellow, might be chosen as President. Save for this exception, no one who had not been a Fellow of Magdalen College was to be accounted eligible for that office."

So writes Mr. Wilson, who also tells us that "Fox, Bishop of Winchester, closely imitated Waynflete's statutes in those which he gave to Corpus Christi College." Mr. Madan, writing upon Brasenose, says:

"As in conception and in form of buildings, so in respect of their statutes also, Merton and New College are the two cardinal foundations. From the latter were derived the statutes of Magdalen, founded in 1458, and from these latter the earliest statutes of Brasenose."

Mr. Hutton, writing upon St. John's, says that the statutes of St. Thomas White

"were substantially those of New College; and the return to the scheme of William of Wykeham, which had been so largely adopted at Cambridge, shows that the alterations made by the founders of Magdalen, Corpus Christi, and Trinity, were not felt to be improvements."

As regards the two former, Mr. Hutton's meaning is not quite clear: it seems more true to hold, with Mr. Shadwell in his chapter upon Oriel, that New College, Magdalen, and Corpus are "the three Colleges of William of Wykeham's type." Now, it would be impossible to find Colleges less like each other in history and in spirit than All Souls' and Brasenose, or than Corpus and St. John's: yet their statutes were all more or less directly taken from those of New College. Without claiming for Wykeham an exaggerated place, we are entitled to praise very highly the genius of that great prelate, whose statutes, drawn up with immense elaboration, the work of many years, could satisfy in no small degree the minds of so many various founders. Other Colleges have sometimes borne the popular name of "the New College": but to none has it been permanently applied but to the one which most deserved it, Saint Mary College of Winchester in Oxford. "Careful of the type," indeed, is Oxford; but she has also been "careful of the single life," and these few facts illustrate what I have called Oxford's fertility of achievement combined with her economy of method.

Consideration of space, and the like, have necessarily produced a certain cursiveness and even superficiality in touching upon various matters; and a few positive discrepancies, not of great importance, may be detected. Thus, Mr. Wells writes, that Wadham made over to King Charles an amount of plate "only surpassed by one other foundation." Mr. Oman tells us that "All Souls' contributed more than any other house save Magdalen." We should be glad to know which statement is correct. Among instances of cursiveness might be mentioned Mr. Rashdall's phrase, "the Sir Henry Wotton who still lives in Isaac Walton's *Lives*." Wotton lives quite as much in his own *Reliquias*: notably in his *Elements of Architecture*, a work of singular interest for artists or students of the Italian School, his few fine poems and his admirable letters, especially his letter to Milton, giving advice upon Italian travel and praising his poetry. Again, Mr. Oman, while rightly severe against Warden Finch of All Souls', gives him but the grudging merit of

being "a man of sound learning." It is true enough that ancient dedications are apt to be no sure evidence of the characters either of him who confers or of him who receives that honour; but we are loth to number among fulsome dedicators John Norris the Platonist, "the English Malebranche," Herbert's successor at Bemerton. Dedicating, when Fellow of All Souls', his *Miscellanies*, he writes to Finch about

"The Greatness of your *Quality*, and *Personal Worth*, consider'd with that *Happy Relation* which has further endear'd you to us; 'Tis by your kind Patronage and Protection that our Studies prosper, and our laurels thrive and flourish, and that any of us are in a capacity to throw in the least symbol into the Muses' Exchequer. To whom then should the Fruits of this Sacred Ground be offer'd, but to that Sun by whose genial influence they grow and ripen?"

He adds, that he wishes the Warden to know "how well your (now more than ever fortunate) Society stands affected towards you." Norris would hardly have ventured to fly in the face of plain facts had the College been openly and notoriously hostile to Finch. In 1700 the Lower House of Convocation fell into an irregular way of sending to the Upper House, not the Prolocutor, but anyone they pleased; and when Finch came with a message, the Archbishop smartly snubbed him. Whereupon the Lower House objected to such treatment of their message, "especially when brought up by a person of the honourable Dr. Finch's quality." A ludicrous phrase; but not even the noisy clerics of that day would have insulted the episcopal bench by sending to them a mere drunkard, turncoat, and swindler. It is, perhaps, surprising to find Charles Reade duly set down among the glories of Magdalen, while there is no mention of Collins, who, with Addison and Gibbon, ranks among her greatest sons. And there is no apparent reason why Mr. Blakiston, giving 1818 as the date of Newman's election to a Trinity Scholarship, should add after it a note of interrogation. The date is not given in the *Apologia*, but it is fixed beyond a doubt by the lately published *Autobiographical Memoir*; and Mr. Blakiston gives no reason from the College Books for his hesitation.

Perhaps we may say that the mediaeval periods are the best discussed; and that there is some tendency to dwell upon the less favourable aspect of the eighteenth century. We are all familiar with Gibbon's account of Magdalen; but we are apt to forget, as Dr. Birkbeck Hill will remind us, the opposite accounts left, for example, by Johnson and by Edgeworth. Oxford in the eighteenth century was, doubtless, what Newman calls it: "a very dear place, but a very idle one." The cause of that somewhat bigoted affection and of that somewhat congenial idleness is plain enough. Mediaevalism was liberal; time passed, and Catholic humanism began to correct the faults of mediaevalism. Tudor and Stuart absolutism crushed the liberality of Catholic humanism; and after a time we hear no more of such men as Wolsey, More, Warham, Erasmus, Colet, Grocyn, Sir Thomas White, Sir Thomas Pope. But

though the liberal spirit slowly died, the loyal spirit was corrupted into a spirit of illiberality: devotion to Church and State became a political prejudice, unenlightened by religious and rational ideas. What wonder that such scurrilous fellows as *Terrae Filius*, the notorious Nicholas Amherst, found plenty of abuses to castigate? Yet in that every century, Oxford never ceased to send forth men of the highest eminence: her dullards she was apt to keep at home.

The Colleges of Oxford is, indeed, a delightful book: learned and lively. To the casual reader, desirous of knowing a little about Oxford, one might recommend a study of this work, of Mr. Lang's pleasant gossip, and of Walker's *Oxoniana*. Since Shelley's period did not fall within the chosen limits of Mr. Conybeare's chapter, I may add, that Walker, a Fellow of New College, was the prime mover in Shelley's expulsion. To these works might be added a description of characteristic periods in Oxford history, the *Life of Anthony à Wood*, and *Newman's Letters*. But for a laborious and detailed account of the origin, growth, progress, of a single great College, there exist few books so excellent as Mrs. de Paravicini's *Early History of Balliol*. It goes no farther than the Reformation; and it gives an account, full yet admirably restrained, of the intentions of John de Balliol and of Devorguilla; of the various statutes, the developed discipline, the intellectual and material advance, of their great foundation. Accustomed as we are become to the fine and flashy writing of the day, to the tiresome pedantry of the learned, and to the fluent nonsense of the illiterate, it is hard to overpraise the perfect simplicity of Mrs. de Paravicini. Resolutely eschewing the superfluous, she has narrated, with careful accuracy and with rational sympathy, the chief incidents in the Catholic and mediaeval history of Balliol. A minute study of the book brings to light far more information than one would gather from a hasty reading; and the most ardent enthusiast for modern progress will be compelled to look back in gratitude upon those ancient days. But let us not provoke controversy: for still, as in old times,

Chronica si penses, cum pugnant Oxonienses,
Post paucos menses, volat ira per Angligenenses.

LIONEL JOHNSON.

Essays on English Literature. By Edmond Scherer. Translated by George Saintsbury. (Sampson Low.)

In addition to their general intellectual vigour and literary attractiveness, these essays possess a very rare and curious kind of interest. Everyone is familiar with the remark that for any literature the judgment of the intelligent and cultivated foreigner has some of the authority which belongs to the judgment of posterity—the authority conferred by that detachment which frees the critic from prejudices of proximity, and enables him to observe the object in other than local and temporary relations. The criticism of the foreigner has, indeed, one obvious advantage over the criticism of after

ages, inasmuch as every generation can become acquainted with it and learn from it whatever it may have to teach. We cannot guess what will be said about the work of Lord Tennyson by English critics of the year 2000; but we may read what has been said of it by MM. Taine and Scherer, and compare with our own domestic criticism estimates which have the disinterested aloofness that can be attained by variety of environment as well as by lapse of time. It is probable that, could the verdict of posterity become known to us, it would seem not only strange but in many respects perverse; and it is certain that to the native there is almost always an element of apparent perversity in the verdict of the alien. It is not simply that his absolute or comparative estimates are perplexingly unfamiliar, but that the method by which they are arrived at has an appearance of whimsicality: its premisses seem irrelevant, its conclusions far-fetched and strained. M. Taine's *History of English Literature* produces just this kind of effect upon the intelligent Englishman. He feels its intellectual force, he admires its brilliancy; but to his thinking the former misses its goal, and the latter is effective to bewilder rather than to illuminate. In short, the standpoint of the Frenchman is so far removed from that occupied by himself and his neighbours that the identity of the most familiar objects is all but unrecognisable. It is as if it had been written in the book of fate, "He that is French let him be French still, and he that is English let him be English still; and between these two let there be a great gulph fixed, across which neither shall pass to the other side."

Now the essays of M. Scherer which deal with English literature have a special interest and attractiveness, in virtue of the fact that, while they embody the views of a singularly acute and well-informed foreign critic, and are therefore characterised by the detachment which domestic criticism can never achieve, they have none of that special foreignness of method and treatment which we discern so clearly in the *History of M. Taine*, and which is present, though with less aggressiveness, even in the *English Causeries* of the cosmopolitan Sainte-Beuve. Had this volume been published for the first time in an English translation with no author's name on the title-page, and with the omission of a few references which are accidental betrayals of nationality, even a shrewd insular reader might easily persuade himself that the voice was that of one of his countrymen. In Scherer's methods, in the canons which he implicitly accepts as axioms or postulates, and, most of all, in that pervading tone which is at once more impressive and more elusive than style itself, there is something most delightfully and surprisingly familiar; and, with the possible exception of Guizot, there is no recent French writer with whom we feel more quickly and thoroughly at home.

A satisfactory analysis of the qualities which go to produce this effect would occupy space which must be otherwise utilised; but Mr. Saintsbury, in his intelligent and candid, if not very sympathetic, Introduction, gives a quotation and makes

a comment which are significant enough to deserve a passing reference. The quotation is from M. Edouard Rod, who wrote of Scherer :

" Il ne jugeait pas les écrits avec son intelligence ; il les jugeait avec son caractère " ;

and Mr. Saintsbury adds the remark :

" I am not at all fond of critical fireworks, but this is not a firework, it is a lamp. Intelligence adapts itself, character does not ; intelligence is charitable ; character is apt to be a little Pharisaic ; intelligence has no prejudice, character has much."

Both the *mot* of M. Rod and the gloss of Mr. Saintsbury sound—and are intended to sound—very uncomplimentary, nor need it be denied that in its present form M. Rod's criticism is an indictment : not a very serious one it may be, but still an indictment. Modify it, however, very slightly by the addition of one word and the alteration of another, and let it be said of Scherer that he judged literature not merely with his intelligence, but with his personality, and the indictment becomes at the same time a word of truth, a word of praise, and a nearly complete explanation of the Englishness, to use an awkward word, of the essays in this volume. For the best English criticism has never been either the mere criticism of character, which tends to be purely didactic, or the criticism of intelligence, which tends to be purely aesthetic, but the criticism of personality, which endeavours to take account of every element of human interest which it finds in literature—to recognise the force of the appeal which literature makes to the moral, the intellectual, and the emotional sensibilities.

This volume, which will win for its translator and editor the hearty gratitude of every lover of letters, consists of twelve essays. Three of them deal with George Eliot (*Silas Marner*, *Daniel Deronda*, and the biography by Mr. Cross), two with Shakspeare, the remaining seven being devoted to John Stuart Mill (*Representative Government*), Taine's *History of English Literature*, Milton, Sterne, Wordsworth, Carlyle, and Lord Beaconsfield's *Endymion*. The papers first named will be read with special ardour by those "thoughtful" people—the sarcastic quotation marks are Mr. Saintsbury's—who still holds to that "extravagant estimate" of the genius of George Eliot ; the decease of which has been somewhat prematurely announced. Certain idiosyncrasies of temperament make Mr. Saintsbury indifferent or hostile to some of the most characteristic features of George Eliot's work ; and he seems anxious to persuade himself and his readers that in the two later papers M. Scherer retracted or modified "the rather effusive and uncritical laudation" of the essay on *Silas Marner* and its predecessors. It is not easy to find the penitential passages, for Mr. Saintsbury can hardly be thinking of such trivialities of comparative disparagement as the reference to the undue didacticism of *Romola* and the more elaborate assault upon the Jewish portion of *Daniel Deronda* ; but, whatever may be their weight and purport, the poor "thoughtful" reader has no reason to complain of anything like unsympathetic tepidity. After celebrating George Eliot's invention, as manifested in

incident and situation, her winning felicity of description, her absolute mastery of varied dialogue, M. Scherer exclaims :

" It is not too much to say that there is something Shaksperian in this. And yet we have not come to the end of the qualities which make our author the first of contemporary novelists, for it is in creating her characters that she especially shows her genius. There is not one of her works which has not bestowed upon the literature of her country some of those figures which, once seen, abide in the memory of men, more real, more living than the actual heroes of history. . . . Do we not perceive throughout the glance which divines all motives, which lays bare all feelings, and which would be more pitiless than remorse itself if the author's penetration were not equalled by her tenderness for human weakness and human suffering ? George Eliot has created a kind in which she will have no successor, because we shall never again see the qualities of the thinker so combined with those of the artist. . . . Story, description, reflection, dialogue—all in her writings is auxiliary to the painting of the secret movements of the mind ; while the minuteness of her observation never hurts either the vigorous realism of her writing, the personality of her creations, or the passionate interest of her drama."

Of course there is little or nothing in the substance of this criticism which is absolutely fresh. Some of us who make no claim to anything but the devotion of sincere conviction—though we do not resent the formidable epithet "thoughtful"—said something of this kind, albeit with less force and finish, many years ago. The important fact is that it is said here by one who speaks with the peculiar authority of a critical outsider, freed by his position from the prepossessions by which the countrymen of George Eliot are inevitably beset, and yet able to assume their attitude—to see as they see, to feel as they feel.

Mr. Saintsbury hints that M. Scherer's over-valuation of George Eliot—or what he considers such—was due to the fact that her mental history had so much in common with that of her critic ; and on another page of the Introduction we are told that Scherer was "too lenient to Milton's character, which seems to have had a great many points of contact with his own." Were it possible to sustain the accusation implied in these remarks, the critical value of M. Scherer's work would be seriously depreciated, for in that case M. Rod would be entirely right in describing it as the criticism of character pure and simple. But as a matter of fact, M. Scherer's treatment of Milton the man, though devoid of anything like rancour, is also devoid of anything which approaches a sympathetic touch ; and the essays on Sterne and Wordsworth suffice to prove his quick sensitiveness to the intellectual and literary virtue of work which can have made only a partial appeal, or no appeal at all, to fixed idiosyncrasies of character and temperament. Mr. Saintsbury finds M. Scherer too uniformly serious : he cannot "conjugate the verb *despère*," or feel even in a metaphorical sense "the delights of hearing the chimes at midnight ;" and it is certain that no critic who allowed a native seriousness of temper to restrain the free play of intelligence could have produced an estimate of Sterne so rich in

appreciation of all his most characteristic excellencies as is the essay which occupies certain pleasant pages of this volume. Sterne's literary sins, which are as obvious as his personal sins, are indeed treated with just and necessary severity, but the severity is all the more effective for being rigidly discriminating. To Thackeray, who ought better to have understood a fellow humorist, Sterne was a literary charlatan through and through, whose vices were simple vices and nothing more : to M. Scherer these same vices are not one whit less detestable, but they are much more intelligible because they are the effects of valuable and delightful qualities. His contortions, his affectation, his deliberate triviality, his downright impertinences are the self-conscious exaggerations of a humour which must exploit itself fitly or unfitly, in or out of season. Still the true faculty, which does not depend for its effect on this kind of strain, is really there ; and in three or four pages devoted to the nature of humour and of the humorist, M. Scherer gives us not only an extremely interesting analysis, but a singularly faithful portrait of a writer who was of this elusive quality all compact. The passage is far too long to quote ; and though it deals only with the manifestation of humour in creative work and is so far incomplete, it is one of the most valuable contributions to a fascinatingly difficult problem of definition.

The essay on *Endymion* is merely a very able and just review of a book which, but for the fact of its authorship, would long ago have been forgotten ; but this is the only paper in the volume which suffers from the lack of a theme of enduring interest. The article on "Shakspeare and Criticism" fully justifies Mr. Saintsbury's description of it as "one of the best examples of M. Scherer's critical grasp" ; and the essays on Mill, Taine, and Carlyle, exhibit in various ways most of the intellectual and literary qualities which make the author's work at once so illuminating and so attractive. The essay on Milton is undoubtedly a masterly performance ; but those who recall Matthew Arnold's emphatic eulogy may find it in some respects disappointing, and may be inclined to regard the eulogist's own criticism as a more satisfying statement of the true nature of Milton's supremacy. For readers of the pages devoted to "Wordsworth and Modern Poetry" no such disappointment is in store. What has already been said of another estimate is doubtless also true of this masterpiece of sympathetic interpretation—that much of its substance consists of thought which is fairly familiar ; though even in dealing with such a well-worn theme as the attitude of Wordsworth to Nature, M. Scherer's clear individual insight gives to his work a quality of arresting freshness. Curiously enough, it is in this essay that we find the one solitary example of national limitation. M. Scherer was convinced that the essential difference between certain poems of Wordsworth's which are effective and popular, and certain other poems which are comparatively ineffective and unpopular, lies in the fact that the former are written in rhymed and the latter in blank verse. After a *naïf* eulogy of rhyme, based on the con-

sideration that "it is the conquered difficulty which produces the impression of surprise, and it is surprise which produces interest" (in which case it may be said that the *Ingoldby Legends* with their rhyming *tour de force* must be the most interesting of poetical compositions), M. Scherer proceeds:

"Blank verse, which is, when rightly considered, only cadenced prose—which lacks what I should call the dramatic interest of the poet's struggle with rhyme—needs to be relieved by the greatest intensity of thought and expression. The creative power of the author must reinforce the poverty of the instrument he uses. This is the case, for instance, with Milton, whose imagination triumphs so victoriously both over the ungrateful character of his subject and over the monotony inherent in the versification he has chosen."

Gravely to argue out this matter in the columns of an English literary journal—to set oneself to prove that blank verse is something very different from cadenced prose; that there may be an interesting "struggle" with great metrical harmonies as well as with rhyming syllables; that Milton's verse, so far from being monotonous, has a wealth of variety which only a great master can achieve with the instrument of rhyme—would be to perform an almost ludicrously supererogatory task. It is clear that M. Scherer might have made his own the startling confession of Charles Lamb, "I have no ear." But an ear, though it certainly counts for much in the appreciation, say, of Lord Tennyson's "Tithonus," is not everything; and in the present volume not one of the really essential endowments of the great critic is found wanting.

JAMES ASHCROFT NOBLE.

Mahdism and the Egyptian Sudan. By Major F. R. Wingate. (Macmillans.)

ALTHOUGH the majority of people in this country seem always to take a certain interest in matters connected with Egypt, it is to be regretted that Major Wingate could not have managed to bring out the present work somewhat earlier. From a popular point of view, it appears too late to receive that attention which its merits so well deserve. But to a limited number of Englishmen, whom interest or duty compel to study the development of affairs in Egypt, both past and present, this book will prove of considerable value; for it gives a masterly analysis of the characters of the inhabitants of Egypt, and also of the Sudan.

Major Wingate has proved that he is a shrewd observer of men and events; and, in addition to his thorough knowledge of the language of the country, his official position makes his work an authority. He has successfully carried out his task of giving a detailed history of the rise and fall of Mahdism, and he has further enhanced the value of his book by bringing his account of events well down to the present time. It is an interesting history; and if we are to believe some recent writers, it is not wholly impossible that we may soon see a repetition of those events in the Sudan which, but a little time ago, attracted the attention even of the apathetic through-

out Europe. Hence, it is desirable that the public at large should be made acquainted with the true characters of the Sudan rebellion—particularly when the fire of the insurrection among the Arabs of Yemen is still smouldering. It is, therefore, to be hoped that Major Wingate may see his way to produce a more readable abridgment of his work. The present volume is somewhat heavy, and may be called too "blue-bookish" to appeal to the popular taste.

This, of course, from a political and general point of view. To scholars, students of history, ethnology, and antiquities, the volume before us abounds with interest. In particular, it contains a number of Arabic letters (as a rule accurately and literally rendered into English) by the late Mahdi and his followers, which throw light on some intricate points in Semitic philology. These documents undoubtedly prove that the Arabic language still retains its pristine vigour to an extent which might seem incredible to those who have been misled by some would-be scholars. As a matter of fact, so far as the written language is concerned, no change has taken place since the time of Muhammad, except in ideas and in a modified style, which is an improvement rather than otherwise.

The numerous maps are not the least admirable feature of the book. We have also a detailed description of the Sudan coinage in both gold and silver. Finally, the index, an indispensable addition to a work of this kind, enables a reader who may not feel disposed to wade through the entire volume to find out at once whatever particularly concerns himself.

Some few years ago, when the Mahdi's power was at its height, Prof. Robertson Smith read a paper at the Royal Institution on Mahdism, its history and character. It was an opportune and valuable paper, a careful study of which would throw light upon the rapidity with which such movements are wont to spread amongst Mohammedans. The word "Mahdi" is the noun patient or passive participle of the Arabic root *hada*, "to guide, enlighten," therefore Mahdi means "the guided or enlightened," guided by divine providence—hence, able to guide others along the paths of knowledge and duty. There can be no doubt whatever—and Major Wingate's book goes far to prove the fact—that the late Mahdi at first believed himself inspired and called upon to fulfil a divine mission, though he may have taken advantage of temporal power to attain certain personal ends—legitimate from his own point of view.

Major Wingate shows how the condition of affairs at the time was ripe for the appearance of a Mahdi. Misrule, venality, and oppression, on the part of many of the Egyptian officials in the Sudan, had prepared the ground for him. He was a man of strong individuality and a fertile imagination, by means of which he induced his countrymen to believe that he possessed the divine sanction required by tradition. He also adopted, like Muhammad, the same effective policy of absolute equality. Apart from his religious disquisitions, his orders on modesty of dress, abstinence, food, and

morality, are highly instructive. The following extract will go far to explain both his own character and that of his followers

"From Mohammed El Mahdi to all his Followers.

In the name of God, etc.—This world, my brethren, is the world of unbelievers and the prison of the believers. The world to come is the world of the believers. Quit, therefore, the pleasures of this world, and let the unbelievers enjoy them.

My orders are that ye—

1. Abstain from wine; neither sell it nor drink it, whether in the bazaars or in your houses, but rather cleanse yourselves from it, and let it not be seen in your dwellings.

2. That ye order your wives and children to say daily the "Five Prayers," and to see that this duty is strictly carried out.

3. That ye abstain from theft and adultery and punish all those who commit such acts.

4. That ye hold daily prayers at home, and also in time of travelling.

5. That ye be faithful and honest, never concealing the booty taken in war.

6. That ye oblige your wives and children to cover their heads and bodies, and if you see any woman with uncovered head you should punish her.

7. That ye do not permit women to mourn over the dead, or to follow them to the tomb.

8. That ye see that the dowry of a woman about to be married is not great. In the case of a virgin, ten dollars is sufficient; and in the case of a widow, five.

9. That ye do not permit your wives and daughters to graze cattle in company with men and strangers, and that ye prevent all immorality among them.

10. That if ye see a slave or an animal going astray ye do not conceal it, but rather try to find its owner; and if ye cannot find its owner, then take it to the Beit el Mal.

Be faithful and obedient in carrying out these orders, which are the orders of God and his Mahdi, otherwise you will be destroyed."

On the whole, Major Wingate's book merits the highest praise. There are, however, a few inaccuracies, from which so large a work can never be entirely free. So long as our author keeps to the record of facts, he interests and fascinates the reader; but when he diverges into speculative arguments, he becomes less convincing. He says, for instance, "Islam itself was hardly [sic] believed in for nearly 200 years after the Prophet's death." As a matter of fact this very belief in Islam was the main factor in giving the early Arabs, immediately after the Prophet's death, such remarkable victories. Again, he says, "The Egyptian is incapable of abstract reasoning. . . ." A general is once said to have given thirteen reasons for not bringing up his guns, the first being that he had no guns. Our author may have thirteen reasons for not attempting to prove this assertion, but so far he has not brought forward the first.

H. ANTHONY SALMONÉ.

Angling Sketches. By Andrew Lang (Longmans.)

THAT Mr. Lang, after his pleasant studies in folk-lore, ballad, and fairy-tale, should contribute to literature a few bright essays on angling was a foregone conclusion to all who knew his enthusiasm for the fly-rod. And yet to write on angling is a perilous

enterprise. The fanatic, indeed, reads everything that touches his favourite sport, even the crudest of essays. A glance at the papers devoted to fishing shows that dozens of such productions are written every week. But for an angling sketch to satisfy the critic and obtain the right to pass into the enchanted realm of English literature, it must contain sound sense and humour; and, if possible, an additional topic should lend a pleasing flavour of novelty to the angling matter proper. Walton, the inventor of the angling essay, diversified his ever charming chapters with episodes on otter-hunting, hawking, birds, gipsies, beggars, and what not. Even cookery is glorified under his artistic touch. It suffices to name Wilson, St. John, and A. E. Knox, to show that Mr. Lang has powerful competitors in angling literature. The two latter interweave their anecdotes of fly-fishing with natural history observations; while *quidquid agunt homines*—courtship, marriage, death, form the staple of Christopher North's hilarity, as rod in hand he wanders by the Tweed. Besides the archaeological interests attaching to old Border castles and ballads, Mr. Lang fastens upon strange and exciting stories of ghostly visitants, and takes his readers to another border-land beyond the horizon of the present life, whence psychological fancies can be summoned, and where man is not bounded by the prosaic conditions of identity, space, and time. This device, indeed, is not new in angling literature; but it has been given to few writers to draw such a curtain of *vraisemblance* over their spiritual creations as does Mr. Lang. The reader advances spell-bound, as the author would have him, by mist-veiled burn and darkling correi, and finds himself enveloped in the mysterious atmosphere of the further-world, which is so congenial to Celtic superstition. Perhaps the clue to the mystery is given him; more likely it is not; and, if at all sympathetic, he probably lays down the exciting volume to enter his name at once as a member of the Society for Psychical Research. No greater compliment can be paid to Mr. Lang's workmanship.

It will be seen that these essays address themselves to a much wider circle than merely those blessed with piscatorial tastes. All lovers of the "silver Tweed," and the enchanted land of song and story through which it flows; of the Yarrow and St. Mary's Loch; of Loch Awe, reputed home of *salmo ferox* (seldom found, however, at home); of Ashestiel and the Magician whose memory will never leave it; of Loch Leven in its softer aspects, when no angling competition vulgarises the pleasant ripple of its "glaucous" waves, as Mr. Lang well terms them; above all, those who admire incisive "canny" humour and transparent English idiom—all will be pleased with these angling sketches. They are perfectly natural, never overstrained, with the pink of the heather and the blue of the mountain stream colouring every page. It is a small thing, but a satisfaction to every lover of the language, to observe that Mr. Lang never "rises" a fish, as do the generality of literary anglers, but always "raises" it. As for

solecisms and slang, Mr. Lang will away with none of them. The volume may be termed in a double sense a book of sketches, for it is daintily illustrated by Mr. Burn Murdoch. His three etchings and other numerous woodcuts add a great charm to the essays. Who has not fished in the Tweed? These engravings of Ashestiel and other well-known fishing pools will recall many a delightful day to old anglers.

Turning to the essays themselves, several of which have been already published in magazines, but have been revised and to some extent re-written. The amusing "Confessions of a Duffer" lead to reminiscences of "A Border Boyhood." Happy, indeed, is the boy brought up in this land of romance! "Loch Fishing" is one of the most sensible contributions to that style of fishing yet published. The author says truly that, though unscientific, it is a pleasant amusement. Loch trout, as a rule, rise at any kind of fly, and any one may catch them if—a very wide if—they happen to be in the humour for taking fly at all. "The Black Officer" and "The Double Alibi" are excellent morsels of folk-lore. In "The Lady or the Salmon," there is a reminiscence of an old angling tale which relates how a chaplain of the Bishop of London lost a wife by his devotion to the sport of gudgeon-fishing. Not merely does the author teach his readers how to catch salmon and trout—and many of his hints are well worth remembering—but every old house or castle, every stream or prospect in the Borders, reminds him of legend and song. Enough has been said to direct all admirers of Scotch scenery to a little book which must be pronounced charming. Carefully written, prettily bound, and plentifully illustrated, every possessor of these "Sketches" will prize them, and long that the amusing author may soon delight him with a second series.

M. G. WATKINS.

Sir James A. Picton: a Biography. By his son, J. Allanson Picton. (Isbister.)

THE subject of the present memoir was a noteworthy example of a man who, by his own strength of character, not only attained an honourable position for himself, but also achieved just distinction as a public man and a useful citizen. The saying of John Wesley, "The world is my parish," is often quoted: Sir James Picton might have said with perfect truth, "My parish is the world." His interest centred in his native town. He worked earnestly for her advancement, and his ambition was for local honours. If this betokens a certain limitation of character, it betokens, quite as much, entireness within its limits. The more glittering prizes which must be sought outside, attract many persons who in character and in devotion have nothing like so high a claim to our esteem as Sir James Picton. The local parliaments are, after all, the basis of government, whether good or bad; and the salvation of the country depends more on excellence there than on excellence in the imperial parliament.

Accordingly, although the present story will be read with particular interest by

Liverpool men and women, it should prove both interesting and instructive to a wider circle. Sir James Picton began life poor. His father seems to have been a man always beset with misfortune. The son, happily, did not inherit his thriftless qualities. He possessed the characteristics usually to be found in men who, placed in such circumstances as he was, ultimately command success. He was persevering and industrious; he had an eye to the main chance, and a faculty for gathering information and applying it usefully. Success such as his is due as much to thriftiness with knowledge as to thriftiness with money. Small as were his school advantages, he became a man of considerable accomplishments. He was something of a linguist, a philologist, and an antiquary. He had ideas of his own on art, and indeed there were few subjects upon which he could not discourse at least intelligently. He may not have been really profound in any one branch. His *Memorials of Liverpool*, for instance—his chief work—is instructive but not profound. But he had what may be termed good working knowledge for practical purposes. He was a useful, well-informed public man, rather than a scholar. Had he been a scholar, his native town would not have appreciated him so much. As it was, he was excluded from some public offices, notably the mayoralty, to which he was fully entitled. Party greed for the "spoils of office" stood in the way. But in other directions his services were duly recognised. Between the Museum, which was named after Sir William Brown because he gave £20,000 for it; and the Walker Art Gallery, which cost the donor twice that sum, stands the Picton Reading Room, so named because Sir James Picton gave time and energy, not money, in the cause of public libraries. This is as it should be: a fitting recognition of great public service. In Sir James Picton we have the highest type of man that Liverpool cares to honour. As everyone knows, Liverpool loves a lord; it also honours success in business; occasionally it recognises meritorious citizenship. But in its William Roscoe, or its Arthur Hugh Clough, or even its Mrs. Hemans, or, indeed, in its men of thought and of letters at all, it takes no pride. There are many such, dead and living, not without honour, save in their native city.

Two or three letters from Mr. Ruskin are printed here. There are also some reminiscences of Mr. Gladstone, with whom Sir James Picton came in contact on several occasions. The story how Mr. Gladstone, when he was a child, asked a carpenter who was working at his father's house, "Do you love Jesus?" is not particularly edifying. It is more suggestive of a little prig than of a coming statesman. He reappears to better advantage on the hustings at the election for South Lancashire, and, again, in friendly discussion with Sir James Picton on other topics. Mr. Gladstone's brother, the eccentric but admirable Robertson Gladstone, is also alluded to, but he was not a favourite with Sir James Picton. That notable experiment of his, the granting of licences for public houses without restriction and the publication of the names of offenders in the news-

paper, did not gain Sir James Picton's approval. It was tried for too short a time to test its efficiency; after which the so-called temperance party regained the ascendancy, and, through its influence, the publican became a favoured monopolist, as he had been before.

The difficult task of writing a father's biography has been performed with skill and discretion by Mr. Allanson Picton. The chief defect of the book is the want of an index, which every biography should possess; and a portrait of Mrs. Picton, who helped her husband so much in his career, would have been acceptable. Mr. Allanson Picton is not often sarcastic, but we must presume he means to be so when he likens the late Sir William Brown to one of the Brothers Cheeryble. For the rest, his style is studiously moderate.

WALTER LEWIN.

NEW NOVELS.

My Danish Sweetheart. By W. Clark Russell. In 3 vols. (Methuen.)

The Sin of Olga Zassoulich. By Frank Barrett. In 3 vols. (Chatto & Windus.)

The Squirrel Inn. By Frank R. Stockton. (Sampson Low.)

Father Stafford. By Anthony Hope. (Cassells.)

Dally. By Maria Louise Pool. (Osgood, McIlvaine & Co.)

European Relations. By Talmage Dalin. (Fisher Unwin.)

MR. CLARK RUSSELL'S strength and weakness as a novelist are almost equally displayed in his latest romance of the sea. There is no living writer who can describe with like freshness and vigour and power the ever-varying aspects of sky and ocean; and not only in his set descriptions and in his seaman-talk, but throughout his story, on every page, there is the smell of the brine. But in all his novels there is one heroine only. She is variously named: the tragic or picturesque circumstances differ; the inevitable haven is reached through more or less romantic vicissitudes; but, dark or fair, tall or *petite*, the lady is always the same. Mr. Russell seems to have conceived two stock characters, suitable for all occasions; and this man and this woman are now so familiar, that the reader of *My Danish Sweetheart* knows beforehand not only the central motive of the plot but also much of the conversation which is bound to ensue. It might be hypercriticism to suggest that there is too much fundamental resemblance even in Mr. Clark Russell's plots, yet it may be said that episodic variety is not enough to distinguish one book from another. But vigorous movement, dramatic incidents, telling episodes, with a style at once forceful and delicate, are to be welcomed with gratitude at a time when how not to tell a story interestingly seems the first aim of certain novelists. *My Danish Sweetheart* is in no way inferior to its predecessors, though occasionally the author has indulged in descriptive epithets and phrases which weaken rather than enhance the vigorous freshness of his vocabulary. "Cataractal," for instance, is

an ugly word, even if justifiable. The hero of the story, Hugh Tregarthen, is a fine young fellow, who deserves his good fortune in sharing many strange and stirring adventures with Helga Nielsen, and in ultimately winning that courageous Danish lass for his wife. The reader will much enjoy some of the side-episodes; and, as usual, Mr. Clark Russell has delineated several types of the British seaman, which, if not always flattering to the originals, have the advantage of absolute fidelity to life. After the loss of the Danish barque, and the death of the captain Nielsen, Hugh and Helga are taken from their raft by the three-man crew of a Deal lugger. These three men, Abraham and Jacob and Thomas, are vivid studies of the longshore sailor; and, at once in their ignorance, assurance, and manly pluck and worth, are "Deal luggermen all over." Wild as the enterprise naturally seems to Hugh and Helga, the men are "a-carrying" the lugger to Australia "on a job for the gent that's bought her." Abraham, in particular, is one of Mr. Clark Russell's longshore types that will live. He has a warm heart, and is not without a certain rude imagination; but all he has to say after the tragic death of one of his comrades is that "nuthin' ever made me feel so ornary as the drowning of pore Thomas." Yet here as elsewhere he is true to his kind. The lugger does not get far on her voyage, and Hugh and Helga are again rescued, this time by an apparently not wholly despicable, but most disagreeable, skipper, named Captain Joppa Bunting. He is probably drawn from the life, despite his unseamanlike ways, as, certainly, is his shiftless, homeless mate, Jones. Thenceforth the plot evolves rapidly and excitingly, and Captain Joppa Bunting's Malay crew prove that to play with fire is apt to be a painful as well as a dangerous experiment. The romance will be deservedly popular; and if in certain respects Mr. Clark Russell holds too much to his conventions, he at least never fails to delight and invigorate, like one of his well-loved salt sea-breezes.

There is, as might be expected from the author of *Fettered for Life* and *Between Life and Death*, no lack of dramatic incident in Mr. Frank Barrett's new story. It is a romance of crime, but on picturesque and to a great extent fresh lines. Olga Zassoulich is no doubt a sinner, but, at first at any rate, she is more sinned against than guilty of wrong doing. Her father, Ivan Isaakoff (*alias* Zassoulich) is an accomplished scoundrel of the type long ago depicted by Wilkie Collins; for though the picturesque aristocratic Prince Zassoulich is distinct in appearance, manner, and method from the inimitable Count Fosco, they are really closely akin. The Count was suave and cruel (when required): Ivan Isaakoff is dignified, and at heart a savage; but both would be charming in society, and exceedingly unpleasant acquaintances if hostile. Prince Zassoulich and his daughter Olga are pretenders, who, after a daring and so far successful career in London, unavoidably find themselves forced to that unpleasant meal of Dead-Sea Fruit which we all of us consume soon or late in some degree, homeopathically or otherwise. The plot is

conceived and wrought with skill impossible not to follow with keen interest through the perilous vicissitudes of the Olga till her marriage with Leslie, and, thereafter, of the slow but certain ruin of her unsubstantial palace. The latter portion of the novel is characterised by great pathos as well as by a certain but Mr. Barrett might well have been content with some of the brutalities of the couple, James and Jane Parker. That such things as are described in a certain chapter in the third volume are impossible in London, or even in the country, but—well, after all we do not live in a golden age, and have not the Celestial's callous indifference to the savagery of torture.

Mr. Frank Stockton's difficulty was not to live up to *The Lady or the Thief*, but, on one hand, to Mrs. Lecks and Mrs. A. on the other. The penalty of the former is that he is never allowed to be serious. This, is no doubt, is the reason why one or two of Mr. Stockton's recent essential fiction have not been so warmly appreciated as their predecessors. Yet there is a delicacy, as delicate, if not so obvious, and as true to life, in Mr. Stockton's recent productions in any of his earlier books; and it is no less attractive from its subdued tone. *The Squirrel Inn* has, perhaps, the fault of being a few chapters too long; but it is a delightful story of its kind, with as quaint characteristics as the inn itself, a product of that most original of Bostonians, Stephen Petter, whose gauge of the world of would-be visitors is the extent of the acquaintanceship with a certain family whose members embody for him all possibilities of excellence—"the Rockmores of German town." From the time when Walter had steps on board the steamboat *Manana*, and unexpectedly finds himself bound (apparently for ever) with the care of a baby, till his arrival with its mother, a charming young widow, at the Squirrel Inn, we have the author of *Rudder Grange* and *The Casting Away* constantly in view. Thereafter, if there is not so much humorous byplay, there are extremely clever studies of character. The unconventional (and from a man's point of view, too delightful) lady-nurse, Ida Mayberry; the eccentric scholar-recluse, Mr. Tipplegray; that strange crank, Stephen Petter; and his good homely wife; the somewhat shrewish, eminently New England, but no means unattractive Calthea Rose; and that Bohemian of Bohemians, Lang Beam, are one and all new and entertaining acquaintances. Simple as the plot of the story is, there are probably few readers who will foresee the final developments, what must have been for nearly all concerned a singularly pleasant sojourn at the Squirrel Inn.

In common with the latest novel of the older and more widely-known author, Mr. Anthony Hope's new book is, broadly speaking, an analysis of the religious sentiment. Both in conception and treatment, however, there is a marked difference. *Father Stafford* from *Blanche*, *Lady Palam*, in the latter there is a delicacy of style which is never revealed in the former, Mr. Ho-

s the more robust both in thought and expression. The logical drawback to *Stafford* is a lack of justification for certain incidents, but in the main it is a carefully thought-out and well-written story. The reader may or may not find the whole narration of Father Stafford's love and disappointment, and ultimate conversion to the Church of Rome, an enthralling one, and there is certainly room for complaint on the score of mental processes left undescribed or but vaguely indicated; but there is, throughout, that saving breath of truth to life which is so potent a redeeming grace in fiction. No doubt most readers will agree with Sir Roderick Ayre when, at the end of the story, he says to the woman whom Stafford vainly loved: "I think, Lady Claudia, you have spoilt a saint and made a cardinal."

Dally is, presumably, the first work of a young writer. Miss Pool's talent is akin to that of her distinguished countrywoman, Miss Wilkins, in its defects as well as in its high qualities. *Dally* is an untutored child, snatched as it were from natural savagery; and the story of her eccentric sayings and doings, of her development, and her environment, is told with insight and skill. Winslow, the nominal hero, is a mere shadow; but *Dally* herself, Mrs. Abijah Jacobs, better known as the "Widder Bijah," and the rest, are admirably drawn. No wonder *Dally* caused much consternation when, almost on her first appearance at the widow's, she remarked, with naive nonchalance, "Please, I'll have just er sup at some whiskey now. Don't go ter weaken' it naaw." The author has clearly "found herself" at the start. If she make the advance that may now be expected, she ought to win a high place among the American novelists of the day.

The latest edition to the Pseudonym Library is rightly sub-titled "A Tirolese Sketch," for *European Relations* seems to have been written more as a record of a sojourn among the Austrian Alps than as a romance proper. It is to be feared that those who have not visited Tyrol, or have not the hope or intention of going there, will feel but a languid interest in this pleasantly told, if sedate, story of Natalie Berg and her kith and kin.

WILLIAM SHARP.

SOME VOLUMES OF VERSE.

Renascence: a Book of Verse. By Walter Crane. (Elkin Mathews.) Mr. Walter Crane has pleased us so often and so greatly by his charming designs, that we cannot help feeling that it is from some defect upon our part rather than his that we are comparatively insusceptible to the spell of his poems. We admire indeed the purity of their aim and feeling. His Muse is evidently to him in a true sense sacred. He allows nothing common or unclean to come near her. He will invoke her in no meaner cause than Love or Liberty. He will clothe her in the most precious and beautiful raiment he can devise. He will hymn her with the fairest words he can summon. And yet our knees are stubborn and our ears uncharmed. It has not been without a struggle that we have come to the unpleasant conclusion that we are not rightly constituted to catch the finer rapture

which, doubtless, for some more happy souls strikes from the numbers of Mr. Walter Crane. Perhaps we have not been called, certainly we have not been chosen. Yet we are not altogether without hope. Although, at least for the present, we have given up "The Sirens Three," and all the longer poems as beyond us, we flatter ourselves that we are near to understanding, if not to admiring, some, of the shorter pieces. The shorter they are the more near of appreciation do we feel; and this is encouraging in a way, for it favours the notion that if we had only begun our study with the easier pieces we might before this have mounted by degrees to the most difficult. At all events we feel that this course may be safely recommended to the ordinary reader. Let him, say, begin with the "Triolet," on page 148:

In the light, in the shade,
This is Time and Life's measure;
With a heart unafraid,
In the light, in the shade,
Hope is born and not made,
And the heart finds its treasure.
In the light, in the shade—
This is Time and Life's measure.

We should then recommend him to hover lightly over the *Rondeaux*, *Rondels*, and *Sonnets*, settling on this:

RONDEL.

When Time, upon the wing,
A swallow heedless flies,
Love birds forget to sing
Beneath the lucent skies;
For now belated spring
With her last blossom hies,
When time, upon the wing,
A swallow heedless flies.
What Summer hope shall bring
To wistful dreaming eyes?
What fateful forecast fling
Before Life's last surprise
When Time, upon the wing,
A swallow heedless flies?

and on this:

TO M. F. C.

This sheaf that I have bound, of mingled grain,
Beneath the noon to give a spot of shade,
Where might we sit and mark, before they fade,
The fleeting lights across life's dappled plain;
Ere with its treasured load Time's rolling wain
Piled up with memories, and thoughts unsaid,
With hopes and fears in trembling leaf and blade—
Turns sunward, where the harvest-home is made.
Perchance the tangled stems some flowers unfold,
Not all unmeet the brows of her to wreath,
Who with me bore the burthen of the morn.
If yet the scarlet please not, on the corn,
Love's blue is steadfast, and thy name in gold
Is writ by love's wing-feather underneath.

Then, if he feels inclined to further effort, as indeed we should have been if the volume had commenced with these pieces, let him try one of the least difficult of the longer pieces, say, "The City of Love." Then, if he finds his faculties a little strained in following the meaning of the whole, or the construction of the parts, we should advise the taking down of one of the volumes of Mr. William Morris, not as an antidote, but as an alternative.

The Religion of Humanity, and other Poems. By Annie Matheson. (Percival.) The chief poem in this volume is an able vindication of the Christian religion as it is professed and taught by orthodox Christendom. The poem is able both as a literary effort and a theological argument, but theology and poetry do not march well together. While the theologian is propounding his dogmas, the poet catches instinctively at the divine truths of which life is full. He can reach the mark at a sweep of the wing, while the other trudges wearily to it

by roundabout roads, and with needless fetters on his feet. This poem itself supplies a good illustration of the fact. When Miss Matheson simply puts into verse the beliefs of the Churches, elaborated to suit the requirements of that form of composition, the reader is conscious of no advantage in having his everyday theology served up to him in this way; but when she strikes out a wholly new line of thought, the effect is pleasantly new also. Here is a passage of this welcome character:

"The God whom they reject
May to high tasks elect
Souls thus attuned; their self-denying dream
To Him may seem
A nobler, worthier creed
Than the unholy greed
Of those ill-fathered Pharisees who take
His awful Human Name
On their smooth lips,
Their smooth, cold lips, and make
In the clear shining of the Morning Star
A little selfish glitter; quick to feed
Their vanity on others' sin and need
And bitter shame,
While on the unthinking crowd, of hope forlorn,
Descends a load too heavy to be borne,
Which they, who cast it on them from afar,
Spurn under foot, nor touch with finger-tips,
Clutching at heaven for themselves, and then
Damning the souls of half their fellow-men."

The argument contained in these lines might perhaps have been stated a little more briefly and clearly, but there is evident in them the largeness of the poet rather than the too common narrowness of the theologian. The last couplet depicts with quite epigrammatic force the whole spirit of Pharisaism. Miss Matheson has true poetic feeling, and a range of sympathy which seems to be fairly wide and deep. The sufferings of the poor, the joys of children, the brightness of nature, the pathos of human experience, are echoed or reflected in her verse. The following sonnet on Browning—written in his lifetime—is an example of her best work:

"London, thou hast thy poet; lift thy head!
Florence may find sweet homage in his lays,
But thou—thou art his home, with thee he stays;
And in his poems loving eyes have read
Thy very self; the multitudinous tread
Of that quick motley throng that crowds thy ways,
Where all the game is tangled, and who plays
For this world only, wins a stone for bread.
Standing on solid earth, with heaven above,
The squalor and splendour of life thy poet sees,
The sordid seeming, and the fact divine,
Grim byways, lacking not their almond trees,
And, in the midmost noise and whirl, a shrine,
A sacred altar to the Lord of Love."

In Cloud and Sunshine. By J. Pierce. (Kegan Paul & Co.) This little volume contains almost as many poems as pages. Mr. Pierce has modestly shunned the temptation, which so often proves too strong for writers of verse, to deal ambitiously with great subjects. He avoids the epic altogether, and only once—to describe a little patch of "Dreamland"—ventures upon blank verse. But there are few subjects which come amiss to him. There is scarcely any phase of nature, or of thought, or of human life, about which he has not something to say, and for the most part he says it well. He succeeds best, however, in the treatment of rustic and other simple subjects, as in these opening verses of "The Country Road":

"It winds away thro' hill and dale,
By cheerful hamlet, park, and wood,
Thro' banks bestarred with primrose pale,
Thro' golden pastures, fair and good;
Past commons bright with flaming broom,
Beside old ivy-mantled towers,
It hies away through brake and bloom
'Mid sunny rays or drifting showers.

"Anon it crosses brawling brook,
O'er rustic bridge, anon it takes
A curve thro' some sequestered nook;
A quiet resting-place it makes
Beside some wayside inn with sign
That creaks within the ancient tree,
Then on it mounts thro' groves of pine,
'Mid solemn roar as of the sea."

When Mr. Pierce becomes abstruse, it is not so easy to follow him. We do not quite know, for instance, how to interpret the following passage, taken from a poem with the inscrutable title, "The Vessel fitted to Destruction":

"Oh, winter hoary;

Pierce with thy keen breath the dead universe,
O'er gloom the frozen skies and clothe the mountains

With whited garments; strike the glassy fountains

"In spires of stiffen'd ice, while forth the hearse
Of the old year to time's sepulture travels.
For ye do shadow forth the accursed doom

"That presses down from cradle to the tomb
Some victim soul whose smitten life unravels
The mighty coils that circumstance and will

"Have knit together in some mad convulsion,
Some blame far off, some passion's fierce impulsion,
Gathered in ruin irresistible."

Lays of Common Life. By William Toynbee. (Remington.) Mr. Toynbee writes of the seamy side of common life—of the small tragedies and pathetic comedies that enter into the daily round of it, often unobserved by those who have no part in them. It is doubtful whether, as a rule, silence is not best as to most of these things; but if the poet can make what is unlovely in them awaken shame where shame should be felt, or arouse sympathy where sympathy is due, then it is well that he should weave them into his verse. Mr. Toynbee's choice of subjects is wide. We have the courtesan who is "out of it" when her victims tire of her fascinations, and society takes to moralising on her sins; the confiding maiden whose honest trust is betrayed; the Crichton at school whose manhood is ruined by the praises heaped on his youth—and for the rest, poor men's sorrows, rich men's vices, "last straws," "faded letters" answered too late, village secrets, and the ways of the town. There is no attempt at fine writing; but there is an admirable attempt, and generally a very successful one, to enter into the lives and thoughts and express the feelings of the people who are written about. The affection of a tramp—not more sober or exemplary than tramps generally are—for the boy he has lost is well told in these characteristic lines:

"But to cut it short, Captain (there's five good mile still

To the crossways, and then I've got 'Arkaway 'ill),

Tho' I loved a pint then (and still does mortal bad!)

'Twor nowt to my love as grow'd up for that lad.
Ay, to sight 'im again—tho' to talk where's the good?—

I'd take to the ribbon!—yes, so'lp me, I would!

"But there, for my likes lovin' worn't, I s'pose, meant.

I loved my poor gal, and afore long she went.
Passon says it's all right, and 'e jawed kind enough,

But my head ain't no use, sir, for passon's book stuff.

All I know is, I used to jog on then some'ow,
But beer or no beer, it's bad travellin' now!

"For last winter Iorst 'im—I calls it that way,
'Cause I promised 'im t'other I never would say.
'When I'm goin'', says 'e, 'dad, don't yer think as I'm dead,

I shall only be trampin' a bit on a'end,
And you'll soon ketch me up,' says 'e, 'arf with a smile,

'And love me the same as you've done all this while.'"

Dreaming. By Blancor Dash. (Kegan Paul & Co.) This book has a merit which "Blancor Dash's" *Tales of a Tennis Party* had not. In that work the style was not the writer's own, but was borrowed from the Poet Laureate. Here the style is perhaps original, but there is not much to be said for it. "Blancor Dash" writes—with some facility, we admit—in a jargon made up of what are accounted poetic phrases. We fear that in his use they are mere phrases. Our critical stupidity may be abnormal—in that case "Blancor Dash" will, no doubt, duly flay us in his next volume—but his meaning is often either above or beneath us. In the following instance we are quite willing to believe that we do not rise to the height of it. The poem from which we take the passage seems to have defied the writer's skill to name it, and he calls it simply "Stanzas":

"I, with the passion of youth, the strong, mad impulse of emotion,
Trembling and bound by the might of the queen who rules over the sea,
Swaying the ebbing and flow of the tides of the heart as of ocean,
Blind, gave her guidance o'er me.

"Soft eyes were glistening bright with dew as of starlight still-beaming—

Over the harvest-ripe plain flashed the moon all her argent broad shield,
Earth had no being, the real was the fay-land whence banished is seeming,
Soul's depth to soul's depth revealed.

"Lips murmuring softly, lips parted with poise of the sweet words between them,
Stayed by the ebb of the heart whose emotion is heard as they cease,

Beaming from tender-gazed eyes whose lashes now droop not to screen them,
Thrilling a maiden's calm peace!"

We have made an honest attempt to understand these "stanzas," but with very poor success. The first evidently has reference to the moon, but we unwillingly remember that the moon has something to do with the lunatic, as well as with the lover and the poet, and when the poet tells us that he is "Trembling and bound by the might" of the moon we have our fears for him. He says, too, that he submits himself "blind" to the guidance of this luminous "queen." We suppose the shimmer of moonlight would be helpful even to a blind man, but it would scarcely enable him to discern "soft eyes," and "dew as of starlight" in them. Perhaps we are to understand a spiritual insight—"soul's depth to soul's depth revealed"—though in that case the guidance of the moon was needless, and mere moonshine. In the third stanza there are fresh difficulties to be encountered. As we read the verse, the maiden's lips are beaming from her eyes—and from "tender-gazed" eyes; a peculiar description of the visual organ we are not familiar with. Or if not the lips, it is the heart's emotion that is "heard" beaming from the eyes. The poet might possibly be able to suggest another reading, but it could only add to our bewilderment, which is already great enough. A little practice in plain prose, and the plainer the better, would perhaps give to "Blancor Dash's" style some of the clearness it lacks.

NOTES AND NEWS.

MESSRS. LONGMANS & Co. have in the press *Memoirs of the Verney Family during the Civil War*, in two volumes, compiled by the late Frances Parthenope, Lady Verney, with a preface by Mr. S. R. Gardiner. Lady Verney's aim was to give a picture of the family of a country gentleman in the seventeenth century, as related in their own words: of the management of the household and the estate, the food they ate, the clothes they wore, the physic they

swallowed; their weddings and their funerals; the education of their children; their journeys, their politics, the bills that they paid or could not pay. The mass of detail in the MSS. is, indeed, overwhelming; but from the time of Charles I. Sir Edmund Verney, the Knight Marshal, becomes the central figure of the family story. He shared the King's fortunes almost from boyhood; he was with him at Madrid, he went to his coronation in Scotland, it was his special business to keep order in the palace and its precincts, and it was his privilege to lend his sovereign large sums of money that he could ill spare. The book tells the story of Sir Edmund Verney, of his wife, Margaret Denton, and of their ten children. The portraits at Claydon of the writers of the various letters, by Vandyke, Cornelius Jansen, and others, have been carefully reproduced to illustrate the story.

MR. WILLIAM HEINEMANN will issue immediately an English translation of the sermons written by Dr. Richter, Army Chaplain to the Emperor of Germany, and read by His Majesty before his party and crew during his Northern cruises. They will be published under the title of *The Voice of the Lord on the Waters*.

MR. CLEMENTS R. MARKHAM is writing a volume on *Columbus* for "The World's Great Explorers Series," published by Messrs. George Philip & Son. It will appear in the early part of next year, the fourth centenary of the discovery which has immortalised the name of Columbus. The next volume of the series will be Mr. Douglas Freshfield's *De Saussure and the Alps*, which is in an advanced state of preparation.

Barter's Second Innings: Specially Reported for the — School Eleven, is the title of a new booklet for boys which will be issued next week. No author's name appears, but it is understood to be by Prof. Henry Drummond.

MR. HENRY C. BURDETT, editor of the *Hospital*, has written a work upon *Hospitals and Asylums*, to be published by Messrs. J. & A. Churchill. In four large volumes, he will deal with medical institutions throughout the world—their origin, history, construction, management, and legislation; while several hundred plans will be given in a separate portfolio. The first two volumes, treating of asylums, with a bibliography and a special index, will be issued next week, and may be subscribed for independently.

A VOLUME of *Essays from "Blackwood,"* by the late Anne Mozley, the chosen editor of Cardinal Newman's Letters, will be published in a few days by Messrs. William Blackwood & Sons, with a brief memoir by her sister, Miss Fanny Mozley.

MR. HENRY FROWDE will publish next week a handsome gift-book for the Christmas season, entitled *The Cloud of Witness: a Daily Sequence of Great Thoughts from Many Minds*, following the Christian Seasons. It has been compiled by the Hon. Mrs. Lyttelton Gell, as a golden treasury of lofty thoughts and aspirations, systematically culled from ancient and modern writers, religious and secular, of every age and creed. It will also be interesting as an example of the best work of the Oxford University Press, printed in deny-octavo, on India paper, with red initials, borders, and ornaments, and a frontispiece after Mr. Holman Hunt's "Light of the World"—a picture which was painted for a former manager of the Oxford Press.

MESSRS. ARCHIBALD CONSTABLE & COMPANY announce an Anglo-Indian Anthology, from the earliest period to the present day, together with the tunes to which the hunting songs are "appointed to be sung."

MR. W. C. HAZLITT has just completed, for Messrs. Swan Sonnenschein & Co., a volume of *Tales and Legends* which may be considered National either by origin or naturalisation. By reducing the narratives to a uniform prose form, and clothing them in characteristic diction, he has endeavoured to present many favourite stories of our ancestors in a more readable and attractive shape. In all cases he has embodied as far as possible the latest information on each subject; and the version of Robin Hood, it is believed, now presents to the general reader for the first time in its true light the outlines of the career of that famous ballad hero.

SIMULTANEOUSLY with its appearance in Paris, Messrs. Cassell & Co. will publish on December 18 the English translation of M. Bonvalot's *Across Tibet*.

MR. EDWARD STANFORD will publish next week a book of special interest at the present time. It is entitled *Missionaries in China*; and the author is Mr. Alexander Michie, of Tientsin.

MR. W. L. COURTNEY'S forthcoming volume of essays to be published by Messrs. Chapman & Hall in January next, will be called *Studies at Leisre*, and will not bear, as previously announced, the Schopenhauerian title of "Parerga." The volume will include "Kit Marlowe's Death," a dramatic sketch which was performed at the Shaftesbury Theatre on the occasion of the Marlowe Memorial matinee.

THE twenty-fourth part of the *Century Dictionary* is nearly ready. It takes the rubrics to Z, and completes the advertised scheme of the work.

MR. HENRY POWELL is editing for Messrs. Swan Sonnenschein & Co. a new edition of *The History of the Buccaneers*, by John Esquemeling, "one of the Bucaniers," as he is described on the title-page of the first English edition (1684), on which Mr. Powell's edition is based. The reprint will include the scarce "Fourth Part," which contains the voyage of Captain G. Sharp.

THE sixth section of Mr. Blomfield's *History of the Deanery of Bicester*, which will contain "Two Fords of the River Cherwell," will be issued shortly by Mr. Elliot Stock.

A SECOND volume of *Bygone Lincolnshire* will be issued in a few days by Messrs. A. Brown & Sons, of Hull. Mr. William Andrews is the editor of the work.

MESSRS. RICHARD BENTLEY & SONS have in the press a new edition of a book which created some stir on its first appearance a few years ago—*South Sea Bubbles*, by the Earl and the Doctor.

THE Rev. Dr. Strauss's book on *Religion and Morals*, after having been translated into Spanish, is now being translated into Mahratti, in order to be introduced into Jewish schools in India.

MR. LESLIE STEPHEN was presented on Tuesday last with some silver plate, subscribed for by eighty-three writers in the *Dictionary of National Biography*, in order to commemorate their association with him while he was editor. The presentation was made on behalf of the subscribers by Dr. Norman Moore, at whose house (94, Gloucester-place) the ceremony took place. Mr. Stephen, in thanking the subscribers for their gift, expressed the regret which he felt on being forced by the state of his health to resign the editorship of the dictionary; but he hoped, as a contributor, to maintain his connexion with the great undertaking to which he had already devoted much labour and several years of his life.

THE friends of Mr. W. Roberts, editor of the *Bookworm*, will be glad to learn that he is recovering from a two months' illness, the result of an accident while on a holiday in Spain. A necessary operation has proved successful, but Mr. Roberts will scarcely be able to resume general work for a month or six weeks.

ON Monday and Tuesday of next week, Messrs. Sotheby will sell the third portion of the library of the late Sir Thomas Phillipps. This instalment is of a miscellaneous character. Apart from a few books printed in the fifteenth century, and some Americana, the most notable feature is the series of genealogical books privately printed at the Middle Hill Press, two or three of which have never before come into the market.

MR. FRANCIS EDWARDS, of High-street, Marylebone, has issued a sale catalogue, which is as novel as it is interesting, being practically confined to first editions of English authors of the present century. Some of the prices affixed surprise by their smallness as much as others do by their magnitude. But it is necessary to bear in mind that they are the prices asked—by no means the same thing as the prices given to private sellers.

THE second series of lectures given by the Sunday Lecture Society begins on Sunday, December 6, in St. George's Hall, Langham-place, at 4 p.m., when Mr. Eric S. Bruce will lecture on "Fogs and their Prevention." Lectures will subsequently be given by Prof. J. F. Blake, Prof. Vivian B. Lewes, Prof. Percy Frankland, Dr. Benjamin W. Richardson, Mr. Whitworth Wallis, and Mr. Willmott Dixon.

THE *Londoner Journal*, a German weekly published in London for the last fourteen years, has recently ceased to appear. The *Londoner Zeitung*, founded many years ago by the late Dr. G. Kinkel, still exists; but, on the whole, the Germans in England have never patronised any German periodical published in this country. It is quite different in America, where the German press is most influential. The *New Yorker Staats Zeitung*, for instance, has a very large circulation, we believe; but one of the most interesting and best-conducted weekly journals is the *Belletristisches Journal*, edited by Dr. Julius Goebel. It is a regular depository of the best fictional and poetical literature of Germany, and its political summary is distinguished by great precision and outspoken frankness. Germany itself cannot boast of a more excellent weekly of the kind.

MR. HENRY FROWDE, on behalf of the Oxford University Press, has issued this week the "Oxford Shakespeare," in two editions, which closely correspond with the two editions of the "Globe Shakespeare," published by Messrs. Macmillan. One, printed on ordinary paper and bound in cloth boards, is sold at the low price of 3s. 6d. The other is on India paper, with gold on the binding and with red under the gilt edges. When contrasted with the India paper edition of the "Globe Shakespeare"—which, by the way, is printed at the Cambridge University Press—we find that the "Oxford Shakespeare" has some advantage in clearness of type and opacity of paper. Though containing nearly 130 more pages, it is neither thicker nor heavier. We do not, however, care for the Gothic lettered headlines, nor for the novel method of numbering the lines. We should add that the editor is Mr. W. J. Craig, of Trinity College, Dublin, whose name is not familiar to us in this connexion. His glossary cannot compare in fulness with the admirable one appended to the "Globe" edition. The general style of the "Globe" also has the merit of familiarity; so that, on the whole, we feel ourselves quite unable to make a final choice between the two.

UNIVERSITY JOTTINGS.

MR. CLAUDE G. MONTEFIORE having offered to provide the annual sum of £250 during the life of Mr. Schechter, university lecturer in Talmudic at Cambridge, the general board of studies recommend that Dr. Schechter's post be raised to the rank of a readership, as it was (we believe) in the late Dr. Schiller Szeszessy's time.

MR. F. HAVERFIELD, of Lancing College—who recently obtained the Conington prize for the second time of its award—has accepted an invitation to return to Oxford as lecturer at Christ Church. Dr. C. H. Lloyd has also been appointed a lecturer at the same college.

PROF. H. MARSHALL WARD, of Cooper's Hill College, has been approved by the general board of studies at Cambridge for the degree of Doctor in Science.

ON the report of the special board for classics at Cambridge, a grant of £100 from the Worts Travelling Scholars Fund has been made to Prof. J. H. Middleton, towards defraying the expenses of his researches in architecture and the allied decorative arts in Greece, on the condition that he report in a form which may afterwards be published to the University.

IN memory of the late Dr. Luard, the Cambridge Antiquarian Society have offered to publish the early Grace Books of the University, under the editorship of Mr. J. Willis Clark. Dr. Luard's successor in the office of registry.

TWO public lectures were to be delivered at Oxford towards the end of the present week: on Thursday, by Dr. Grueber, reader in Roman law, upon "The Study of Roman Law on the Continent and in England"; and on Friday, by Mr. Morfill, reader in Slavonic, upon "Alexander Pushkin."

AT a meeting of the Society of Historical Theology, held at Oxford on November 19, under the presidency of Prof. Cheyne, it was announced that the Bishop of Durham, the Dean of Westminster, the Rev. Dr. Martineau, and Count Goblet d'Alviella had accepted the invitation to become honorary members of the Society. The Rev. C. B. Upton read a paper entitled, "Some Theological Aspects of the Teaching of the late Prof. T. H. Green." The analytic edition of the Hexateuch, which is being prepared by a committee of the society, has advanced as far as Exodus xxiv.

THE *Oxford Magazine* draws attention to the results of the recent examination for the Hertford scholarship. The successful candidate himself, and three others out of four mentioned, come from London schools. Again, three out of the five are what is called "close" scholars; both the other two are from St. Paul's.

A REVISED Report has been printed (Williams & Norgate) of the proceedings on laying the foundation stone of Manchester New College at Oxford on October 20. It contains the speeches made on the occasion by Mr. R. D. Darbyshire (secretary), Mr. H. R. Greg (principal), and the Rev. James Drummond (principal). The same publishers have also issued, as a pamphlet, the address delivered that afternoon, to inaugurate the commencement of the session, by the Rev. John Owen, rector of East Anstey, who will be known to many readers of the ACADEMY by his *Evenings with the Sceptics*. He took for his subject "The Modification of Dogma regarded as a Condition of Modern Progress"; and he traced, with equal learning and boldness, some of the changes that have taken place in the relative importance of religious beliefs since the Renaissance. As a clergyman of the Church of England, he welcomed the establishment in Oxford of a college based upon the principle of "free learning and free teaching in theology."

A COMMITTEE of the Senatus of St. Andrew's University has been formed, with the view of aiding Scottish students in their studies in Paris and other French towns, and of reviving the old friendly feelings which subsisted in the past between academic Scotland and France. The matter has been warmly taken up on the other side of the Channel; and a *comité franco-écossais* has been organised, with M. Pasteur as president, and including the rector, six deans of faculty, and various professors of the Sorbonne, the Collège de France, the museum, &c., as also M. Francisque Sarcey, M. Larroumet, Director des Beaux-Arts, and other persons of influence in various directions. M. Lavissee, the secretary, has undertaken various good offices towards Scottish students recommended to him by the Scottish Committee. The arrangements were announced, for the first time, last year, but already a considerable number of students have taken advantage of them. An annual "Scots College Dinner" has been started in the French capital. An Hôtel has been engaged for the ensuing year; and it is proposed in the near future to approach the governors of the ancient Scots College in Paris, with the "view of obtaining quarters within at least a portion of the historic building." Similar arrangements to those made in Paris have been inaugurated in the University of Montpellier, under the direction of Prof. Flauhault, Director of the Institute of Botany; and it is proposed to found there a residential hall, to serve as a Collège des Écossais. A similar movement is also on foot at Lyons. Much of the credit for originating and organising the whole scheme is due to Prof. Patrick Geddes, of Dundee, already well known in Edinburgh in connexion with various successful undertakings that have for their end the promotion of the social side of university life in Scotland.

MR. TALFOURD ELY, professor of Greek at Bedford College, London, will deliver a public lecture on "Delphi" (with illustrations), on Monday, December 14, at 4.15 p.m.

TRANSLATION.

LINES WRITTEN BY THE BURMESE PRINCE, NANDA SURIYA, BROTHER OF KING NARAPATI TSITHU, OF PUGAN, WHEN IN PRISON UNDER SENTENCE OF DEATH, A.D. 1167.

Yes, he is one who, wealth attained,
Shall pass away and disappear.
'Tis Nature's Law.

Within his golden palace hall,
Surrounded by his lords in state,
He sits serene.

But kings' delights, like eddies small
On ocean's face a moment seen,
Are but for life.

Should he show pity, and not slay,
But set me free, my liberty
Is Karma's work.

Of mortals here the elements
Last not, but change and fall away,
It is the Law.

The sure result of suppliant acts,
Or prayers, I wish not to transfer
To future lives:

'T escape this fate, past sins render,
Is my desire, calmly I'll wait,
My heart is firm.

Thee, gentle lord, I blameless hold,
Freely to thee I pardon give,
'Tis not thy deed.

Danger and death are constant foes,
And in this world must ever be;
It is the Law.

R. F. ST. ANDREW ST. JOHN.

NOTE.—Law is *Dhammata*, the Law of Nature.

MAGAZINES AND REVIEWS.

THE *Expositor* for December contains a variety of good articles. Prof. Sanday's survey of the present position of the external evidence for a view of the origin of the Fourth Gospel either identical with, or at least akin to, the traditional one will command general attention. Prof. Marshall's study on duplicate translations of "The Aramaic Text" in the Second Gospel is fully as good as any of his preceding papers. Mr. Conybeare's article on Philo's text of the Septuagint contains a literal rendering back into Greek of the Armenian text of the *Questiones in Genesim*. Prof. Candlish, in his paper on Dr. Dale's theology, shows how it is possible to discuss deep theological questions frankly, and yet without angry intolerance. Dr. Cox gives a striking homiletic study on James i. 22-25; and Mr. G. A. Smith of Aberdeen, and Mr. Ewing of Tiberias, expose with regret the shortcomings of the third edition of Baedeker's *Palestine*.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ANDREI, A. *A travers la Corse*. Paris: Hennuyer. 6 fr.
BARCLAY, J., Argentin. *Politischer Roman vom Anfang d. 17. Jahrh.* Aus dem Lat. übers. v. G. Waltz. München: Bassermann. 7 M. 50 Pf.
CHÉLU, A. *Le Nil, le Soudan, l'Égypte*. Paris: Chaix. 20 fr.
DES GLAJEUX, Bérard. *Souvenirs d'un président d'assises 1880-1880*. Paris: Plon. 3 fr. 50 c.
ESPINAS, A. *Histoire des doctrines (économiques)*. Paris: Colin. 3 fr. 50 c.
GROSSMANN, L. *Die Mathematik im Dienste der Nationalökonomie*. 6. Lfg. Wien. 5 M.
OLBRICH, C. *Goethe's Sprache u. die Antike*. Leipzig: v. Biedermann. 2 M.
PALÉOLOGUE, Maurice. *Alfred de Vigny*. Paris: Hachette. 2 fr.
PROUST, A. *L'Art sous la République*. Paris: Charpentier. 3 fr. 50 c.
REICHARD, P. *Deutsch-Ostafrika*. Leipzig: Spamer. 8 M.
RIVOLI, le Duc de. *Bibliographie des livres à figures vénitiennes de la fin du 15^e siècle et du commencement du 16^e (1469-1525)*. Paris: Techener. 25 fr.
SCHLIEMANN'S, H., *Selbstbiographie*. Bis zu seinem Tode vervollständigt. Hrg. v. S. Schliemann. Leipzig: Brockhaus. 3 M.
SCHMIDT, E. *Lessing. Geschichte seines Lebens u. seiner Schriften*. 2. Bd. 2. Abth. Berlin: Weidmann. 7 M.
WELISLOCKI, H. v. *Märchen u. Sagen der Bukowinaer u. Siebenbürger Armenier*. Hamburg: Richter. 5 M.

THEOLOGY.

- FRINK, P. E. *vorkanonische Ueberlieferung d. Lukas in Evangelium u. Apostelgeschichte*. Gotha: Perthes. 4 M.

HISTORY, ETC.

- BELFORT, A. de. *Monnaies Mérovingiennes*. 1^{er} vol. Paris: Soc. française de Numismatique. 25 fr.
BOREL, F. *Les Foires de Genève au 16^e siècle*. Paris: Picard. 18 fr.
COULANGES, Fustel de. *Nouvelles recherches sur quelques problèmes d'histoire, revues etc.* par C. Jullian. Paris: Hachette. 10 fr.
KANNENFESSER, P. *Der Reichstag zu Worms vom J. 1545. Ein Beitrag zur Vorgeschichte d. schmalkald. Kriege*. Strassburg: Heitz. 3 M.
SAINT-AMAND, Imbert de. *Marie-Amélie et la Cour de Palerme*. Paris: Dentu. 3 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- HORNES, M. *Die Urgeschichte d. Menschen nach dem heutigen Stande der Wissenschaft*. Wien: Hartleben. 13 M. 50 Pf.
KORSCHL, E., u. K. KRIDER. *Lehrbuch der vergleichenden Entwicklungsgeschichte der wirbellosen Thiere*. Spezieller Theil. 2. Hft. Jena: Fischer. 13 M.
MEYER, A. B. *Ueb. Vögel v. Neu-Guinea u. Neu-Britannien*. Berlin: Friedländer. 2 M. 40 Pf.
SORRET, J. L. *Des conditions physiques de la perception du beau*. Basel: Georg. 10 fr.

PHILOLOGY, ETC.

- DAMMANN, O. *Die allegorische Canzone d. Giraut de Calanso: "A leis cui am de cor et de saber" u. ihre Deutung*. Breslau: Koebner. 2 M.
LEJUNE. *Dictionnaire français-fang ou pahouin*. Paris: Faivre. 12 fr.

CORRESPONDENCE.

CHAUCER'S "BALADE" IN THE LEGEND OF GOOD WOMEN.

Cambridge: Dec. 2, 1891.

In Michel's edition of *Tristan* (vol. i. pref. p. lxxxviii.) the editor quotes a ballad which he found in the Paris MS. du Roi, fonds de Saint-Victor, No. 275, fol. 45, col. 2; and which he thinks may have been written by Eustache Deschamps. It consists of three verses of eight lines each, the refrain being "Con est ma tres douce dame d'onneur"; where con is F. comme.

The first nine lines are of peculiar interest to the student of Chaucer, because it seems probable that Chaucer took from them the hint, but not much more, for the exquisite ballad in the Prologue to the Legend of Good Women, l. 249, beginning

"Hyd, Absalon, thy gilte tresses clere."

This seems the more probable, when we notice how Chaucer's refrain, viz., "My lady cometh, that al this may disteyne" has much the same significance as the refrain already mentioned.

I now quote the first nine lines of the French; the rest bear no resemblance to the English:

"Hester, Judith, Penelope, Helaine,
Sarra, Tisbe, Rebeque et Sairy,
Lucresce, Yseult, Genève, Chastelaine.
La tres loial nommee de Vergy,
Rachel et la dame de Fayel
Onc ne furent sy precieuz jouel
D'onneur, bonte, senz, beaute et valour
Con est ma tres douce dame d'onneur.

Se d'Absalon la grant beaute humaine," &c.

If we compare this with Chaucer's Balade, we find a resemblance in the general idea (which is that of giving a catalogue of celebrated beauties that are not comparable to the author's mistress), as well as in the way of bringing in the refrain. Further, in the catalogue of names, the following are common to both lists, taking them in Chaucer's order, viz.:—Absalom, Esther, Penelope, Isoude (or Iseult), Helen, Lucretia, Thisbe. In this there is something more than a mere coincidence. I take it to mean that Chaucer saw at once the excellence of the general idea, and how it could be improved upon; for it is not a little comforting to notice how greatly his version surpasses the original. Perhaps the most interesting point is that both versions mention Yseult. It was solely on account of the occurrence of her name that M. Michel made a copy of the poem and printed it.

Of course, there is just a possibility that the French author took a hint from Chaucer, for Froissart certainly sometimes did so. But I think the other event is the more likely. In either case the resemblance is worthy of notice.

WALTER W. SKEAT.

NEW LIGHT ON THE EXECUTION OF CHARLES I. FROM CONTEMPORARY SOURCES.

London: Nov. 30, 1891.

Being absent from town last September, I did not see Mr. Firth's letter in the *ACADEMY* of September 19 till three days ago, and I at once reply.

As it was my good fortune to finally settle the controversy as to the king's position when the axe fell, it is not very material whether my facts were founded on the Red Pamphlet, which dates itself May, 1649, or on its subsequent sevenfold expansion printed at the Hague in 1651, except that Mr. Firth has hinted in his last few lines a doubt as to the facts themselves. "If Gauden wrote it, they want confirmation."

The Red Pamphlet was worn out almost as

soon as printed; in fact, the four extant copies (two Museum, one Bodleian, the last, by Her Majesty's gracious acceptance of it from me, in Windsor Castle) are thumb-ed copies much rubbed. It was therefore reprinted, the history continued down from Lilburn's arrest in May, 1649, to Love's imprisonment in May, 1651, and much enlarged. The scurrilous preface, however, and a reference to Cromwell as "our late usurping tyrant," were omitted. The victory of Dunbar had established the Protector's power; and Mr. Love's peril (though he was not executed till August 22, 1651) made a little civility to what is termed both in the Red Pamphlet (last paragraph) and in its enlargement (p. 93) "the present power" a matter of policy.

Mr. Firth's solitary argument for the Red Pamphlet being post-Restoration is based on these words, "our late usurping tyrant"; and he is proved wrong not only by his etymology, but also by his not having carefully read the last paragraph, which clears up any doubt that might remain.

Is Mr. Firth ignorant that at that time "late" was used in the sense of "recently" (See Webster, 1890, No. 4, and

"O woods, O fountains, hillocks, dales, and bowers,
With other echo late I taught your shades
To answer and resound far other joy."
Paradise Lost, B. 10, 860-863.)

so that "late usurping tyrant" really meant "tyrant who has recently usurped power?" Had Mr. Firth carefully read the last paragraph in the Red Pamphlet, he would have seen this confirmed. It runs thus:

"At this time Overton, Prince, Walwin, and Lilburn, who were of the levelling party, were cashiered out of Cromwell's affections since he had no use for them; before he called them saints, and now he calls them divels and giddy-headed fellows, wherefore they openly declared against the Present Power as illegal, tyrannical, and contrary to the liberty of the people of England, for which they were imprisoned in the Tower."

Now the joint declaration of these four was published once for all May 1, 1649, and against the Puritan Government, which was then "the present power." Lilburn could never have declared against the post-Restoration power, because he died in 1657.

I almost wonder that Mr. Firth did not look up, before he wrote, the printer, G. Horton; he was a freeman of the Stationers' Company, and his last work was in that same year, 1657.

The Red Pamphlet dates itself to a nicety. It absolutely revels over the incarceration of Lilburn and others in May, 1649, but says nothing about his individual and much stronger libel on June 18, nor his acquittal of high treason in the following October—matters for far greater exultation had the author known them. So this book was evidently at press before June 18, 1649.

As to its author, my article in the *Antiquary* for May last sets out eight conditions which only an officer of high rank and influence with the soldiers could fulfil. Whether I am right in his being Sir William Penn may be a question; but that the King's execution was delayed till the Act was passed at one p.m. on that very day, and that it would be necessary to apprise him of the approach of the fatal hour, go without saying. Yet the turning of the hour-glass, the King's idea of forcible resistance, his passing his own open coffin, and finally his "lying down," and many other minute details noted by a witness inwardly friendly to the sufferer, but outwardly strongly opposed to him, are here revealed for the first time; and the copyist of 1651 could not supplement them, as he did the history.

W. G. THORPE.

THE ETYMOLOGY OF "DISMAL."

Sydenham Hill: Nov. 30, 1891.

I am afraid that Prof. Skeat goes a little too fast and a little too far when he says that "at last the etymology of this difficult word is definitely and finally settled." Surely it does not necessarily follow that, because an Anglo-French writer of the thirteenth century makes "the explicit statement that *dis-mal* is the same as *mal jours*" = "evil days," his statement must be straightway accepted as deciding the point. If the meaning of the word had even then been self-evident, he would scarcely have thought an explanation necessary. The word *di* = "day" had apparently already fallen into disuse, and people had begun to be somewhat in a fog as to the exact meaning of "dismal." Now I do not for one moment pretend to say that this writer was not right; but I feel bound to point out that another interpretation may be given totally different, yet, perhaps, equally plausible.

I was led to this interpretation by the consideration of the passage from Chaucer (*Book of the Duchess*, 1203-7), quoted by Prof. Skeat in his *Dict. s.v.* "dismal," which runs as follows:

"I not [know not] wel how that I began,
Ful euil reheresen hit I can;
And eek, as helpe me God withal,
I trow it was in the dismal,
That was the woundes of Egipte."

Now, some copies have, as Prof. Skeat remarks, "That was the ten woundes of Egipte"; and this *ten* it was that suddenly inspired me with the notion that "dismal" might well = *dis* (ten), and *mal* (evil[s], ill[s], woe[s]), so that the meaning would be "ten woes"—a meaning which is much more exact when applied to Egypt than "evil days," and is besides, so it seems to me, much more picturesque. And, grammatically speaking, there is no more to be said against it than against Prof. Skeat's interpretation. For *dis* is an old form of *dix* (see Burguy and Littré), and *mal*, in the nom. plur. at any rate, would, I presume, at that time, have had no *s*; and, even if it had, this would not make much difference, as the *s* would quickly have dropped off as soon as the derivation began to be obscure. Indeed, in one respect "dismal" = "evil days" is less satisfactory from a grammatical point of view; for *mal* as an adjective seems always, or nearly always, to precede its substantive, just as *mauvais* now does. If Prof. Skeat will refer to Godefroy, he will find this precession of *mal* in a great number of examples, and he will find also a great number of compound substantives of which the first half is *mal* used adjectively—among them *mau jour* = "mauvais jour, malheur." "Evil days" would therefore probably have been rather *mal-dis* than *dis-mal*. And again, in Chaucer's lines, "dismal," as rhyming with "withal," would seem to have the accent upon the last syllable; and this would suit my interpretation better than Prof. Skeat's, for the substantive commonly has the accent rather than the numeral or adjective joined with it.

But whether my suggestion has any claim to serious consideration or not, it seems to me pretty evident that whoever, in the passage quoted, really wrote "ten woundes," understood "dismal" in the way that I have taken it.

C. CHANCE.

APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Dec. 6. 4 p.m. Sunday Lecture Society: "Fogs and their Prevention," illustrated, by Mr. Eric S. Bruce.
- 4 p.m. South Place Institute: "The Arabs," by Prof. H. A. Salmond.
- 7.30 p.m. Ethical: "James Russell Lowell," by Mr. W. Clarke.

MONDAY, Dec. 7, 5 p.m. Royal Institution: General Monthly Meeting.

- 5 p.m. London Institution: "Iben and his Critics," by Mr. Edmund Gosse.
- 8 p.m. Royal Academy: "Select and Restricted Palettes," by Prof. A. H. Church.
- 8 p.m. Society of Arts: Cantor Lecture, "The Pigments and Vehicles of the Old Masters," II., by Mr. A. P. Laurie.
- 8 p.m. Victoria Institute: "Telam: its Origin, Strength, and Weakness," by the Rev. W. St. Clair Tisdall.
- 8.30 p.m. Geographical: "Passes of the Taurus and Anti-Taurus," by Mr. D. G. Hogarth.

TUESDAY, Dec. 8, 8 p.m. Civil Engineers: "The Sale of Water by Meter in Berlin," by Mr. Henry Gill.

- 8 p.m. Colonial Institute: "Australasia: A Vindication," by Sir Edward Braddon.
- 8.30 p.m. Anthropological: "The Toltec Relics of Teotihuacan, Mexico," by Mr. Osbert H. Howarth; "Burial Customs of New Britain," by the Rev. H. Danks.

WEDNESDAY, Dec. 9, 8 p.m. Society of Arts: "The World's Columbian Exhibition at Chicago in 1893," by Mr. James Dredge.

- 8 p.m. Geological: "The Rocks mapped as Cambrian in Caernarvonshire," by Prof. J. F. Blake; "The Subterranean Denudation of the Glacial Drift, a Probable Cause of Submerged Peat and Forest Beds," by Mr. W. Shone; "High-Level Glacial Gravels, Gloppe, Cym-y-broch, near Oswestry," by Mr. A. C. Nicholson.

THURSDAY, Dec. 10, 7 p.m. London Institution: "An Hour with my Mozart MSS.," illustrated, by Prof. Bridge.

- 8 p.m. Royal Academy: "Conservation of Pictures and Drawings," by Prof. A. H. Church.
- 8 p.m. Mathematical: "The Equations of Propagation of Disturbances in Gyrostatically Loaded Media," by Dr. J. Larmor; "Theory of Elastic Wires," by Mr. A. B. Basset.
- 8 p.m. Electrical Engineers: Annual General Meeting; "The Specification of Insulated Conductors for Electric Lighting and other Purposes," by Mr. W. H. Preece.
- 8.30 p.m. Antiquaries.

FRIDAY, Dec. 11, 7.30 p.m. Civil Engineers: Students' Meeting, "Meters for recording the Consumption of Electrical Energy," by Mr. C. H. Worthingham.

- 8 p.m. New Shakespeare: "The Latest Objections to the Herbert-Fitton Theory of the Sonnets," by Mr. Thomas Tyler.

SCIENCE.

The Insanity of Genius, and the General Inequality of Human Faculty, physiologically considered. By J. F. Nisbet. (Ward & Downey.)

"GENIUS, insanity, idiocy, scrofula, rickets, gout, consumption, and the other members of the neuropathic family of disorders, are so many different expressions of a common evil—instability or want of equilibrium in the nervous system."

The author's standpoint and main contention are fairly, if insufficiently, indicated in the foregoing statement. To Mr. Nisbet genius is a morbid form of mind, differing from insanity not in kind, nor even in degree, but rather in respect of the cerebral areas unduly excited. To render evident the true affinities of this royal disease, the records of the lives of remarkable men are accordingly searched for "neuropathic" incidents, and deviations from the norm in the bodily or mental history of their ancestors and kindred are generally exhaustively noted. This inductive survey occupies about two-thirds of the volume, the remaining third containing a description of the physical basis of mind, a short criticism of phrenology, an examination of heredity in relation to genius, and a general estimate of the facts elicited in the aforesaid review.

The book is decidedly interesting, and in many respects suggestive. There is enough of the anecdotal element to render it palatable to the reader in search of entertainment rather than instruction, with sufficient employment of scientific method and phraseology to arrest the attention of the student proper; but, as not unfrequently happens in such cases, probably each will grumble at the concern shown

for the taste of the other. The subject, however, naturally lends itself to this mixed treatment. It is putting no slight upon the book before us to characterise it as tentative, to describe it as an attempt to prepare the way for genuine scientific interpretation, rather than an orderly presentation of the relevant data with a philosophic appreciation of the same in all their bearings. If the author's claim were not so modest, his work must be pronounced a failure, unsatisfactory at once in the endeavour after comprehensiveness in respect of empirical detail, and in the narrowness of its theoretical sweep. The impressiveness of the historical review would have been considerably enhanced, and would have carried more conviction to the doubting, if the writer had not been so anxious to carry his point at all hazards. He seems to have thought the strength of his case would be impaired if a single sane man (or at least a man with sane relatives) could be cited in the roll of departed greatness.

Of the ancients we do not hear much. "Homer is reputed to have been blind." "Sophocles was accused by his sons of being unable to manage his own affairs." Of Socrates it is remarked, "Clearly the father of philosophy was an eccentric, though his insanity may have been for the most part of a purely sensorial character." "His insanity . . . for the most part," has an odd sound in reference to about the soberest intelligence of any age. Of the modern great ones the chronicle is dismal enough. One thinks with difficulty of a famous figure excluded from the gallery of fated neuropaths. Poets, painters, philosophers, statesmen, inventors, saints—all have a virus in the blood (and brain). There is an ingenious chapter on Shakspeare, in which it is sought to be shown both that he came of a sickly stock, and that his own end was due to some form of cerebral disease. The evidence adduced in respect of Shakspeare's family is somewhat intricate. The parents of the poet were long-lived, and not known to have been unhealthy; but the mortality of the children is declared "extraordinary"—the items being, the first two perished in infancy, and the average duration of life of the remaining six amounted to 41½ years. The strongest evidence for the poet's own neurotic condition is afforded by his last signatures (here reproduced in facsimile), which are suggestive of palsy. Of our latest great poet the author remarks:

"Although he attained the age of seventy-seven, Robert Browning had a curiously weak heart. . . . There is some obscurity about Browning's descent, but his father, although engaged in commerce, possessed the significant gift of verse-writing."

"How 'significant!'" (pathologically speaking), one involuntarily exclaims. As significant, perhaps, as Marlborough's signal ill-luck in having been the son of "a man of letters"! What possible value either is there in such observations as "Kant in his declining years became imbecile," "Hegel's sister was insane"?

The instances being carefully sifted, however, and a remarkable development of faculty in a particular direction being found

frequently associated with nervous morbidity in either the person of the individual himself or his family, the inference to causal connexion may reasonably be suspected in the absence of an attempt to try the resources of the negative method of agreement. One wants to know not only how frequently genius is associated with morbidity, but to what extent similar physical conditions are found without the manifestation of mental superiority in any member of the family group.

But, allowing that there is a much closer relation between mental pre-eminence and a cerebral condition that may fitly be called morbid than is commonly suspected or credited, the precise significance of the concomitance is by no means obvious. Our author's language on this point is not particularly clear. A sentence such as "What runs in the blood is nerve-disorder, of which genius is the occasional outcome," or the one quoted at the beginning of this review would seem to imply a direct dependence of extraordinary mental power on a disordered cerebral state—that genius is a result of cerebral unsoundness. With all his partiality for materialistic modes of thinking and expression, we do not believe Mr. Nisbet would maintain a position so extreme. What he apparently holds is that genius could never appear in a "well-regulated family:" that it implies something exceedingly abnormal in the parental antecedents, an abnormality which is more determinative of the offspring's fate than any possible future combination of external circumstances.

The book appears to us more valuable in its denials than in its assertions. Mr. Nisbet might with advantage have expanded his polemic against the view that genius is (save quite exceptionally) transmissible or heritable. He is effective, too, in controverting the opinion that the good man is mainly the product of his age, or of a particular kind of education or environment. "Merely literary theories," again, as he hints, are rather grandiloquent than enlightening.

His own attempt "to solve the problem of what constitutes genius" centres in the reference to the localisation of brain-function as ascertained by recent physical experimentation.

"All special aptitudes and predispositions depend upon the preponderance of certain parts of the brain possessing more enduring records, more vivid recollections, a greater supply of nerve force, active or latent, than other areas, and thus providing a richer store of material, together with a more efficient means of utilising that material for intellectual or artistic operations. Here we have the key to genius in all its forms, creative and destructive, nay, to all the diversities of human faculty, whether in the direction of *plus* or *minus*."

We have here the key to genius, no doubt, in its physical pre-conditions, but the chasm has still to be crossed between the physical and the mental. Mr. Nisbet seems hardly aware that there are two problems, not one; else he would hardly venture upon this curiously self-satisfied remark that "for the first time the difficult subject of Inspiration is made to yield up some portion at least of its secret." When you have got your delicately-constructed organ, you still want your *Geist*

to inform it. Or does our author seriously believe what he says—"All mental processes are now shown to be an unbroken material chain of causes and effects"? Such radical perversion of thought or language does not stand alone. We are told also that "in the modern theory of brain-function there is no place for that bugbear of the older metaphysicians—the will." Newer metaphysicians still find a difficulty in laying the same spectre. It is the more strange he should pour contempt on the subjective side of mental philosophy, as he sees clearly the limits to the play of external forces as evocative of what we term "original" cerebral functioning, siding with Wallace and James against Darwin and Spencer. Perhaps, if he speculates a little longer, he may come to see that the assimilation of the internal factor to the objective external leaves the "spontaneous variations" or "growth-forces" as mysterious as they were before.

There are many minor points to which exception might be taken. Not a few will demur to the assertion, in respect of the second name, that "licentiousness was the characteristic of Byron and Shelley," or question that "it may be doubted whether Goethe was a man of strong passions." The dogmatism is delicious of the sentence "nothing can be more certain, scientifically speaking, than that the founder of Islam possessed no other source of inspiration than the morbid workings of his brain." All the same, he was "in a great measure sincere," and [we are glad to be assured] as much may be said of all great religious teachers and prophets, both before his time and since." Mr. Nisbet is occasionally as ill a practical observer as he is a rash theorist.

"Intense convictions of all kinds, including the most bigoted professions of religion, will generally be found associated with an ailing, sickly, or nervously unsound constitution. On the other hand, the man of robust health is of necessity tolerant and many-sided in his views."

On the contrary, the finest specimens of intolerance and one-sidedness are to be found among the men "of robust health." Another minor matter—which is, to say the least of it, irritating—is the unsatisfactory character of the reference to authorities throughout the work. In only one or two instances have we chapter and verse given, usually merely the title of the book at large. This is unscholarly, to say no more, but it is only of a piece with the general looseness of style and arrangement of the book as a whole. The few statistics offered—a very important matter in the present case—inspire us with no confidence, and slightly-supported conjectures are sown broad-cast.

Still, after all deductions, the service rendered by the book is undeniable. The accumulation of so large a body of neuropathic facts, if somewhat indiscriminate, is an indispensable preliminary to an inquiry into the laws governing the general inequality of human faculty; and the author's glimpses and guesses at truth are not to be despised because that truth is a partial one.

W. C. COUPLAND.

PHILOLOGY NOTES.

DR. F. STEINGASS—compiler of Arabic-English and English-Arabic Dictionaries, and the devoted assistant of Sir R. F. Burton in correcting the proofs, &c., of his *Arabian Nights*—has received a subsidy from the Secretary of State for India towards the publication of the Persian-English Dictionary, upon which he is known to have been long engaged. Originally intended only as a revised edition of Johnson's enlargement of Wilkins-Richardson's Persian, Arabic, and English Dictionary, by a reduction of the Persian element and an increase of the Arabic, the work has gradually grown to be of a much more comprehensive character. A special feature of it will be a liberal inclusion of the many Arabic words in Persian literature, and also in colloquial Persian; while the Persian vocabulary will similarly comprise the technical and other modern words to be found in the most recent works, such as the Shah's Diaries. The Dictionary will form an imperial octavo volume of about 1600 pages, and will be issued early in the coming year by Messrs. W. H. Allen & Co., publishers of the India Office.

PROF. MAURICE BLOOMFIELD, of Johns Hopkins, has reprinted from the *Journal of the American Oriental Society* a third series of "Contributions to the Interpretation of the Veda," continuing his former method of interpreting the early *mantras* by help of the later literature—*Brahmanas*, *Sutras*, commentaries, and classical legends. He first deals at considerable length with the story of Indra and Namuci, which he makes intelligible by piecing together many scattered allusions. Perhaps the most novel feature in this re-constructed story is the scene where Namuci (the *asura*) makes Indra (the *deva*) drunk with *surū* (brandy), instead of his own favourite *soma*. Secondly, he takes up the two dogs of Yama, and shows how their identification with the sun and the moon in the *Brahmanas* explains many of the conflicting attributes assigned to them in the Vedic *mantras*. Lastly, he discusses the much-disputed passage (Rig Veda, x, 17, 1, 2), which describes the conjugal exploits of Saranyū, his explanation being that it is a *brahmodya* (riddle or charade), not, as has hitherto been held, either a fragment, or a story in a form so condensed as to be foreign to Indian habits of narration. As the basis of the riddle he finds a cosmogonic conception, with which a number of mythological inventions have been combined to make up a story of a composite character.

DR. DE CARA has published a paper which he read before the recent Oriental Congress under the title *Della Identità degli Etehi e de' Pelasgi dimostrata per la Ceramica pre-ellenica e pre-ellenica* (Rome: Befani). Like all the author's other works, it is distinguished by an acquaintance with the most recent results of oriental and archaeological research, and the views expressed in it are novel and suggestive. He seeks to show that the Pelasgians of Greek tradition represent the Hittites of Asia Minor and Syria, and that the culture of Mykenae had its ultimate origin in the Hittite empire whose significance is but just beginning to be understood.

MEETINGS OF SOCIETIES.

SOCIETY OF LITERATURE.—(Wednesday, Nov. 25.)

THE REV. DR. C. TAYLOR, vice-president, in the chair. Mr. E. W. Brabrook read a paper on "The Origin and Progress of the Society." It originated in a suggestion made by Bishop Burgess, of St. David's, in October, 1820, for the establishment of a society somewhat resembling the French Academy of Belles Lettres, which was communicated by Sir B. Bloomfield to King George IV.

He entertained the proposal with great cordiality, became the patron of the proposed society, and assigned out of his Privy Purse an annual sum of 1100 guineas to be applied by the society in rewards for literary merit. These rewards were distributed in ten pensions of 100 guineas per annum to distinguished literary men, including Coleridge, Malthus, Roscoe, and Sharon Turner, and in an annual gift of two gold medals, among the recipients of which were Washington Irving, Henry Hallam, Walter Scott, and Robert Southey. On the death of George IV., his liberal benefactions were discontinued, but the author was of opinion that their discontinuance was a blessing in disguise. Since then, King William IV., and, until recently, her present Majesty, had been donors of 100 guineas a year to the funds of the society; and it had also derived, from a bequest of the late Dr. Richards, certain funds to be used in the publication of ancient inedited manuscripts. The author gave a brief statement of the publications of the society under this bequest and out of its general funds, and of the other ways in which it had sought to fulfil the object of its royal founder.—A discussion followed the paper, maintained by the Chairman, Dr. Douglas Lithgow, Mr. R. B. Holt, Mr. Herbert J. Reid (librarian), and Mr. Percy W. Ames (secretary).

MANCHESTER GOETHE SOCIETY.—(Wednesday, Nov. 25.)

THE REV. F. F. CORNISH in the chair.—Mr. Cornish read a paper entitled "*Torquato Tasso* in its relation to Goethe's Early Life at Weimar and his Italian Journey." Starting with Goethe's remark to Eckermann (1827), that *Torquato Tasso* had had its origin in a blending, in Goethe's mind, of his own life and person with those of the real Tasso, the lecturer proceeded to illustrate this text by extracts from Goethe's Letters and by a sketch of his inner life during his first ten years at Weimar. Goethe's *Tasso* has its being in a somewhat artificial world, and the crises of the drama are only fraught with consequence because of the charmed atmosphere in which they happen. Of the characters Alphonso seems meant for the Duke Carl August, but the resemblance does not go very deep. Antonio had various prototypes, but cannot be fixed upon any one in particular. He is the practical man who, by his nature, is in opposition to the poet. Leonora Sanvitale has no strongly marked individuality, and her mild revelry with the Princess in Platonic affection for Tasso scarcely rises to the level of a motive. Leonora, the Princess, stands for the Frau von Stein, and this could be abundantly proved by a comparison of Goethe's Letters with the earlier scenes. Their very conversations are worked into the play. In studying the question how far Tasso represents Goethe himself, attention should be given to the "Lenz Episode" of Goethe's searilite at Weimar. Lenz (1750—1792), one of Goethe's friends in his life at Strasburg, showed many of the qualities which distinguish the Tasso of the play from Goethe; he visited Weimar in 1776, enlisted the sympathies of the Frau von Stein, and had to leave in consequence of an offence which, although unknown, seems to have presented an analogy to the chief incident in *Tasso*. In giving a sketch of Lenz's life, the lecturer discussed the hypothesis first advanced by Fritz von Stein, that Goethe's mysterious correspondent Krafft, whom he supported for years in Ilmenau, was no other than Lenz, a hypothesis which is rendered improbable, though it is not actually disproved, by our present knowledge. In spite of the strong infusion of Lenz in Tasso (which Goethe himself admits), there is also in it much of the Goethe of the Werther period. In Weimar Goethe had found a place of refuge from the, to him, unbearable conditions of his Frankfort life; and there he lived mainly in the friendship of the Frau von Stein, in his studies and in his official work, in comparative indifference to the outside world. This period of contentment and rest is reflected in the earlier part of *Tasso*; but in the later we can already see the working of a new spirit, the first clear symptoms of which are perhaps shown in Goethe's letters to the Frau von Stein from Leipzig, at Christmas, 1782, leading on to the period of discontent and unrest, of new ideas and new ideals, which was to issue in his journey

to Italy. During these first ten years of Goethe's life at Weimar a great change had come over the educational life of Germany. The school of useful knowledge and natural methods represented by Basedow and the Philanthropists, the successor of the old classical school which Goethe connected with the name of Heyne, had in its turn been superseded by the new classical learning, whose main advocate, F. A. Wolf, defined it as the knowledge of human nature as exhibited in antiquity. With the ideas of this new school, Goethe, through his study of Winckelmann (with whose views he had first become acquainted through the Leipzig professor, Oeser) was in profound sympathy; and this made his Italian journey so important and fruitful for him. It is clear how small a portion of Goethe's activities at the time finds a place in *Tasso*. There are certainly many touches reflecting his Weimar experiences, such as his love of seclusion and the morbid symptoms produced by it, his need of contact with the world, his fondness for Weimar, and his occasional finding fault with the Duke; but of the new ideas working in him there are only faint glimpses in the play. Goethe, then, began *Tasso* when happy and contented at Weimar; he carried it on during that period of divine unrest which issued into his flight to Italy; he completed it in the latter part of his Italian journey, before he had had time to sum up its total effect upon his life. It is mainly a monument of the phase of his life, the other records of which are his Diary and his Letters to the Frau von Stein. This explains its limitations and its lack of interest as a drama, and this likewise makes it so worthy of the Goethe student's attention.—In the short discussion that followed, Dr. Hager mentioned an earlier sketch of *Tasso*, in which the place of Antonio was taken by a secretary of the duke, who is Tasso's rival as a poet.

FINE ART.

THE ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS.

It is considered more than doubtful whether the exhibition of the "Old" Society is an average one for the winter. There is quite as much finished work as usual, but that is no particular recommendation. We would rather that the gathering of works went nearer to justifying the title under which the exhibition is held. "Winter Exhibition of Sketches and Studies," says the title-page of the catalogue; but as a matter of fact the true sketches are chiefly the work of artists like Miss Clara Montalba and Mr. Arthur Melville, whose efforts at all times are sketches—or are so held to be by certain canons of criticism—instead of being finished pictures. Mr. Carl Haag sends nothing. Nor does Mr. North, who has done so much in the way of popular prettiness. Mr. Alfred Hunt gives no sign of his existence, yet surely his cabinet of sketches has not been emptied. The absence of Mr. Henry Moore, though as much to be regretted, is more comprehensible.

Of the artists who do exhibit, few, I think, are fully up to their best level, so that there are not so many drawings as usual which the connoisseur of refinement and of real attainment would desire to remove to his own portfolios. Sir John Gilbert's large loose drawing of "The Squire's Daughters" fails somewhat in the realisation of these young ladies. One can hardly fancy Sir John Gilbert addressing himself with much earnestness to the representation of the contemporary maiden, whether the athletic and healthy damsel of the smarter world, or the spectacled and over-read daughter of the professional classes. But his gipsies, over their gipsy fire, and his wild bit of woodland landscape, leave nothing to be desired that a sketch should supply; and it is agreeable to recognise that the sense of style is ever present with this veteran master. Mr. Albert Goodwin—like Sir John Gilbert himself, though in another

field—has many of the older traditions. Rarely does he transgress the laws of composition; never is he content with offering us a cleverly realised fragment. He gives some of his best thought to the securing a balance of parts, and so he does nearly always that which the more prejudiced and the less educated of the younger school do never at all. He is a master of design. But though this winter we behold Mr. Goodwin in all his variety, there is perhaps scarcely one drawing—at all events scarcely one drawing of importance—in which he is absolutely at his best. His "Whitby," which possibly aims at the least, or which uses the fewest means—which is not quite the same thing—is, in its own way, entirely successful. More than once before has this very fascinating artist made Whitby the scene of some audacious exercise in colour. Its red roofs I remember in other work of his smitten to absolute scarlet by the westerling sun. This year no such effect is attempted; the "Whitby" of the present exhibition is something of a clear grey—the drawing's charm depending much less upon colour than upon line. The arrangement of line—always among the higher sources of delight to the cultivated—is an arrangement that one follows with unbroken interest, from end to end.

Of Mr. Mathew Hale's drawings, one strikes me as particularly happy under the necessary limitations of its scheme of colour. This is a view in the "British"—or is it a misprint and does he really mean in the "Bristol" Channel? Mr. Eyre Walker, who knows the northern landscape—not so much its obvious grandeur as its little considered beauty of detail—realises very charmingly the clear autumnal aspect of Helton Dale Beck; and elsewhere he is more stately and visibly, but not more truly, poetic. In at least one of his drawings, Mr. David Murray has attacked a very difficult subject. Mr. Herbert Marshall is content generally with a picturesque treatment of more familiar effects. His agreeable reminiscences of fortunate colour in the work of man and in the work of nature make him rightly enough acceptable to an extensive public. He is the incarnation of that respectability in painting which is just above the pure bourgeois; but his art may not be impressive to the initiated. For, like the measured, craftsmanship of Octave Feuillet, in literature—like that of Mr. William Black or Mr. Besant, it may be, in the production of the lengthy English novel—the thing most certain about it is that it will shock or surprise no one. Mr. Herbert Marshall—like these admirable purveyors of blameless entertainment—will, I know, never *blesser les convenances*.

FREDERICK WEDMORE.

THE EGYPT EXPLORATION FUND.

Messrs. GILBERT & RIVINGTON have published, on behalf of the Egypt Exploration Fund, a handsomely illustrated quarto pamphlet, containing a report of the work done during last winter, together with an historical introduction by Miss Amelia B. Edwards.

The work done was twofold. M. Edouard Naville excavated the mounds of Ahnas or Henassieh, which cover the site of the Heracleopolis of Greek historians, the Hanes of the Bible. His report has already been printed in the ACADEMY of July 25. He failed, unfortunately, to discover any relics of the IXth and Xth Dynasties, of which Heracleopolis is known to have been the capital; for the mounds had evidently been dug over by Greek and Arab plunderers. Nevertheless, his excavations yielded an abundant harvest of Egyptian and Coptic sculptures. The former

have been ceded to the Fund; the latter were reserved for the Ghizeh Museum.

The other portion represents the first-fruits of the archaeological survey of Egypt, which the Fund has now undertaken, in addition to its original work of excavation. Mr. Percy E. Newberry as a trained Egyptologist, accompanied by Mr. G. Willoughby Fraser as an engineer, and joined later by Mr. Blackden as an artist, commenced the new enterprise at the well-known tombs of Beni-Hasan. Here they spent nearly six months, making an accurate survey of the rock-hewn tombs, and copying, tracing, and photographing the hieroglyphic texts and wall-paintings for which these tombs are celebrated. Their final report will appear later on in an elaborate memoir, to be illustrated with numerous photolithographic and coloured plates. But this preliminary report contains many interesting and novel facts. Mr. Newberry has succeeded in dating most of the tombs, showing that they were the mausoleums of five generations of a powerful family, who ruled as vassal princes during the XIth Dynasty. He estimates that the wall-paintings cover a surface of about 12,000 square feet, though in former times there must have been considerably more.

"Much of this is in a fearful state of dilapidation, and year by year it is getting worse. Large flakes of painted plaster are falling from the walls; many of the scenes have faded away so completely as to be hardly distinguishable; and in a few years' time, if active measures are not taken to preserve the tombs, little will remain on their walls to tell of their former beauty."

No words could speak more forcibly on behalf of the objects of the archaeological survey of Egypt. Such as they now are, the tombs of Beni Hasan are preserved for future study; for Mr. Newberry brought back with him to England outline tracings of all the wall-paintings in six out of the eight painted tombs, as well as copies of all the hieroglyphic inscriptions, a fine series of coloured drawings by Mr. Blackden, and nearly 100 photographs.

The exceptional interest of these vanishing records of the past may be judged from the following passage in Mr. Newberry's report:

"The wall-paintings of these tombs furnish us with the fullest, and by far the most curious, representations we possess of the daily life of the ancient Egyptians of the Middle Kingdom. There is hardly an incident in ordinary life that is not here delineated. We see represented the princes in their robes, with their wives and children; their household officers, from the herald to the sandal-bearer; their agriculturists and their artisans. Even their barbers and their chiropodists, their pet dogs and their monkeys are figured. In the tomb of Amen are represented the personal attendants on the Lady Hotept. These are her fan-bearer and mirror-bearer, a woman carrying ointments, another with linen, and another with jewelry. Goldsmiths, potters, weavers, glass-blowers, bakers, ropemakers, laundresses, carpenters, artists, and sculptors are represented at work. There are several battle-scenes, in one of which we see a party of Egyptians attacking a fortress with a *testudo*. There are also hunting and fowling scenes; and in the tomb of Baqta III. are figured a large number of wild animals and birds, each with its ancient name written above it in hieroglyphic characters. In the same tomb are also represented many of the games, from draughts to playing with the ball, that were indulged in on the banks of the Nile more than 4500 years ago. And what makes all these pictures doubly interesting is the fact that they nearly all have explanatory notes in hieroglyphs written just above them. Over the head of the chiropodist, for instance, is the inscription, *art ant*, 'doing the toe-nails.'"

Messrs. Newberry and Fraser have already left England for their second season in Egypt, and will be followed somewhat later by Mr. Blackden. Their work for this winter will be to

survey, copy, and photograph the remaining historic antiquities from Beni-Hasan southward towards Tel el-Amarna, including the rest of the Beni-Hasan tombs, the tombs of el-Bersaeh (XIIth Dynasty), the Speos Artemidos, and the tombs at Isbedeh. It should be added that this archaeological survey is supported by special subscriptions.

LETTER FROM EGYPT.

HOW ARE THE MONUMENTS OF EGYPT TO BE PRESERVED?

Cairo, Nov. 17, 1891.

I have hitherto refrained from expressing any views in regard to the preservation and disposal of the monuments of ancient Egypt—partly because the subject has been unhappily involved in a maze of political controversy, partly because I hoped that the Egyptian Government would seriously consider the question in accordance with the opinions and wishes of scientific experts. As this hope seems to be indefinitely postponed, I venture to put on paper the results of many years' experience of Egypt, of many discussions with archaeologists of different nationalities who are interested in Egyptian antiquities, and of much thought upon my own part. I may say, without boasting, that there are few, if any, who have so large a knowledge as myself of the monuments which still exist between Cairo and Assuan, or who have been brought into closer unofficial relations with those self-constituted guardians and destroyers of them, the native *fellahin*.

While progress has been made in other departments of state in Egypt, the department of antiquities has remained pretty much where it was when it was first founded by the energy and scientific enthusiasm of Mariette. Though the Museum of Cairo has been moved from its tiny quarters at Bulaq to its present palatial home at Gizeh, no changes have been made in its administrative organisation and mode of work. Principles and functions, which were necessary in the case of a semi-private institution planted by foreigners upon uncongenial ground, have become inapplicable, and therefore harmful, to its modern successor. The Egyptian Museum has now developed into an institution worthy of being placed on a footing of equality with those of London, of Paris, or of Berlin; and it ought consequently to be managed on the same principles, and to direct its energies and attention to the fulfilment of the same objects. That confusion of various functions, which is characteristic of an inchoate institution in a partially civilised community, ought to be a thing of the past: the time has come for the administration of the Gizeh Museum to be freed from the burden of multifold duties, none of which can be performed thoroughly, and which only oblige the true and proper work of a museum to be neglected.

When the Museum of Bulaq was established, the first thing Mariette had to do was to save from destruction such ancient monuments as still remained, and to fill the rooms of the building by means of excavations conducted under his own supervision. There was no one else besides the director of the museum who cared to look after the older monuments of the country, or who could be trusted to supervise the work of excavation. The arrangement and cataloguing of the objects preserved in the museum went hand in hand with the excavations by means of which they were obtained; and the collection itself was still so small that its founder and director had plenty of leisure to make expeditions into Upper Egypt, and personally inspect the monuments in whose preservation he had shown a unique interest.

But the conditions under which the Museum of Bulaq was started have ceased to exist. In place of the unpretending collection of antiquities which Mariette brought together by his own indefatigable exertions, Egypt now possesses a large and important museum, the management and development of which for the use of science is sufficient to tax the strength of a large staff of officials. At the same time, the government has awakened—to some extent, at least—to the necessity of preserving those monuments of the past which are at once the property of the state and the means of attracting an ever-increasing number of rich visitors to Egypt. The country, moreover, is patrolled by an efficient force of police under foreign officers, and the Board of Public Works is filled with men who are educated and incorruptible.

If, then, the Museum of Gizeh is to take the place which properly belongs to it by the side of the other great museums of the civilised world, if it is to perform efficiently the duties which archaeological science demands from it, it must be reconstituted on the same basis as the museums of Europe and America. Functions which do not belong to a museum must be handed over to others to whom they more properly appertain, and the director and his staff must thus be left free to do the work which alone can make the Museum of Gizeh of use to the scientific world. At present, not only does it not possess a catalogue; there are no labels even attached to the objects exposed to view which are intelligible to the majority of visitors. Many objects are still lying in unopened cases, or unarranged. But the staff are not to blame. When the director and one of his assistants are away during part of the year, superintending excavations in Upper Egypt or the engineer's duty of erecting iron gates, how is it possible for the proper work of a museum to be carried on? The mutilation of some of the most precious monuments of Upper Egypt some years ago showed how disastrous is the combination of incompatible functions to the safe keeping of the monuments themselves. The backward state of the Gizeh Museum is only a temporary loss to science; but the destruction of the tombs of el-Bersheh is irreparable.

What, therefore, I would urge in the interests of science, is that the preservation of the Egyptian monuments be transferred from the administration of the Museum, who are powerless to punish offenders, to the police, the natural guardians of the property of the state. Let the police be made responsible for the safety of the great monuments of ancient Egypt, and there will no longer be any fear of their further destruction. Secondly, let it be understood that the proper work of the Museum is to look after its own treasures, and make them available for scientific study, not to excavate. What would become of the British Museum, in spite of its large staff of officers, if it were to occupy its attention with controlling, much more directing, all the excavations which are made in Britain? And yet this is the impossible task which the Gizeh Museum, with its insufficient staff, is now called upon to perform. Like its responsibility for the preservation of the ancient monuments, it is a survival from a past and utterly different order of things. One of the most unfortunate results of this survival has been the importation of politics and political chauvinism into questions which are, and ought to be, purely scientific. The antiquities of Egypt belong to the archaeologist, not to the politician; and scholars of the most various nationalities have an interest in their discovery and preservation. France leads the way with its Egyptian Institute, its Champollion, its Mariette, and its Maspero; but England follows close behind, as well as Germany, Italy, and Russia. It is for the scholars, and not for the

politicians, to determine how the memorials of the past, which the soil of Egypt has preserved for us, can best be made serviceable to the progress of science.

A. H. SAYCE.

[WE append the following telegram which appeared in the *Times* of Tuesday last :

“Cairo: Dec. 1, 1891.

“The Government has asked the Caisse de la Dette for £50,000 from the general reserve fund on behalf of the Antiquities Department; but, before granting so large a sum, the Caisse will probably require the appointment of a commission to study the purposes of its employment. It is hoped that this opportunity will be availed of to make a searching investigation into the management of the department generally, which has for a long time excited dissatisfaction amongst all nationalities, and is discreditable to the country. The Ghizeh Museum especially is without a catalogue, its exhibits are unlabelled, and its immense quantities of valuable objects are stored away from public view, to the utter disappointment of visitors, who desire to do more than merely pass an idle hour in the building. The monuments scattered throughout the country are inefficiently protected, and much irreparable mischief has been, and still is, caused by theft and wantonness.”—ED. ACADEMY.]

NOTES ON ART AND ARCHAEOLOGY.

MR. GEORGE REID—who was elected last August to be president of the Royal Scottish Academy, in succession to the late Sir W. F. Douglas—has received the customary honour of knighthood from the Queen.

Two exhibitions will be opened next week at the Fine Art Society's in New Bond-street: a series of water-colour drawings of Kentish scenery, by Mr. A. W. Weedon; and a collection of drawings illustrating Shelley's Poems, by Mrs. Evelyn Heathcote. Messrs. Boussod, Valadon & Co. will likewise have on view, in New Bond-street, a collection of French and Russian bronzes, from the ateliers of MM. Susse Frères, of Paris.

WE cannot say that we are at all at one with a writer in an evening contemporary, who—forgetful apparently of all that has been done in the way of exhibiting Sir Joshua Reynolds during all these later years—suggests that the Academy would do well to gather together his paintings, by way of celebrating a certain anniversary. As a matter of fact, not only was a Sir Joshua exhibition of extraordinary importance held at the Grosvenor Gallery—in its palmy days, but a few years ago—but that very winter the show of his work at Burlington House was considerable. And there has scarcely been a single winter when this essentially popular master of English portraiture has not been largely represented. About Sir Joshua's paintings public curiosity has been satiated, and criticism has not another word to say. Moreover, as every student knows, a vast proportion of his painted work has suffered greatly and irretrievably by his tendency to technical experiment. His high and admirable reputation will live, of course, in some degree, until the pictures have quite perished. But it will live longest of all in the noble mezzotints wrought after the most charming of his canvases; and, though the money value of these does seem to be excessive—seeing that the savour of original work is of necessity denied them—they may claim at all events that measure of value which has already been accorded, and which will be accorded again, to the plates upon which Marc Antonio Raimondy translated the design of Raphael. Yet one may admire Sir Joshua and the reproductions of him very much, without for a moment desiring that there should be yet another Reynolds exhibition.

THE Duke of St. Albans, lord-lieutenant of the county, will open on December 17 a collection of original drawings for book-illustrations, including a great number of sketches and designs by Thomas Stothard, which Mr. Felix Joseph has given to the Nottingham Art Museum.

A certain interest is, it seems, being manifested in the question of the action of corporations with regard to artistic affairs, the Corporation of Brighton having lately “put its foot into it”—so it would appear—by the acceptance of a collection of about thirty oil pictures which, it is roundly asserted, have hardly any material or artistic value. We regret that Brighton should be the scene of the error that has been committed; for in a place like Brighton the public picture gallery is sure to be much visited, and the educational effect of the presence of unworthy canvases is, perhaps, correspondingly large and injurious. A bad picture—a picture painted by a person who would have been employed much more worthily as a linen-draper's salesman, or in honest carpenter's or joiner's work, does as much harm as the commonest or showiest of music, or as the “literature” of the smaller sporting or society newspapers. In a word, it is not Art. At Brighton, moreover, whose public gallery has recently been enriched, either by gift or bequest, by the addition of a possible Greuze, an important Honthorst, an interesting Ruysdael, and a Sir Thomas Laurence of historic value—a portrait of that prince who was a model of Turveydopian deportment—it is especially regrettable that there should be an inroad of entirely insignificant pictures. And it is no doubt true that such an occurrence as is now reported gives occasion for grave doubt as to whether our large—though it may be not our largest—provincial corporations are well advised in their method of procedure in the acquisition or refusal of what profess to be works of art. It is certain that, if critics of reputation, associated for the purpose with one or two of those very few practical painters who have any historical knowledge of art, were consulted by the public bodies, with freedom and confidence, far fewer mistakes would be committed than are now made in the gathering together of that which no doubt is in all cases intended to be as far as possible a worthy local collection.

THE *Art Journal* concludes the year with an excellent number, prefaced with an etching by M. A. P. Massé after Mr. Stanley Berkeley's very vigorous picture of a battle in the civil war, called “For God and the King.” Not the least valuable of the articles is Mr. W. M. Conway's “Lesson of a Persian Carpet,” which gives the latest opinion of the learned as to the origin of their designs, and illustrates the new theory by a particular carpet. This is in the possession of Mr. Sidney Colvin, and recalls the descriptions by Arab writers of the famous carpet of King Chosroës I., Sassanian King of Persia. The writer of the note on Veronese's “Vision of St. Helena,” in the National Gallery, seems to be under the impression that he has made a discovery in tracing the origin of the design to an engraving after a drawing by Raphael: but of course this is a very old story. The writer also appears to be unaware that there were Italian engravers before Marc Antonio—notably one Andrea Mantegna.

THE programme of the *Art Journal* for the New Year is promising; and we are to have fiction and poetry in connexion with art, in addition to the more ordinary items.

A VERY successful autogravure has just been published by the Autotype Company after “The Hay Wain,” by Constable, a picture which, thanks to the generosity of Mr. Henry

Vaughan, is now one of the permanent treasures of the National Gallery. The engraving is of a large size, and is specially successful in rendering the mingled power and delicacy of the luminous sky and the strong chiaroscuro of the whole picture, which, as all know, is one of the most important in the history of both British and French landscape art.

MR. ARTHUR ACKERMAN, of Regent-street, has sent us a selection of the Christmas publications issued by Messrs. Prang & Co. of Boston. The best of them are the booklets illustrated by Mr. Louis K. Harlow, where the tints are most delicately reproduced. There are also cards of the ordinary character, and pictures of excessive dimensions. From Messrs. Mowbray & Co., of Oxford, come a number of cards, all of a religious character, some of which are illustrated with photographs after well-known paintings.

THE STAGE.

"THE TAMING OF THE SHREW" IN FRENCH.

Paris: Nov. 23, 1891.

"LA MÈGÈRE APPRIVOISÉE" is the title chosen by M. Paul Delair for his adaptation, in four short acts, of the principal scenes of "The Taming of the Shrew." The author, in order to avoid offending the fastidious taste of the audience of the Comédie Française, has boldly suppressed the Prologue, thrown Tinker Sly and his companions overboard, and has toned down the characters and language of Petrucchio and Katharina; in fact, little remains of the original play but an abridgment. Yet the result is an interesting, well-written, "genteel" comedy, full of phantasy and pretty conceits, acted to perfection, set off to advantage with picturesque scenery, dresses of exquisite taste, ingenious stage arrangements, and an *ensemble* worthy of the high reputation of the Théâtre Français.

Coquelin senior, in the part of Petrucchio, is, to use a French expression, *étourdissant*. His versatile talent, his rapid and yet distinct utterance, his fancies and humour, are displayed to perfection in a part which will rank among his most brilliant "creations." His younger brother, as Grumio, is, in attire and by-play, funny beyond expression; while Jean Coquelin (the elder's son), as the cook, makes the most of the few lines he has to say before having a dish thrown at his head. The minor parts are, one and all, played by leading members of the illustrious company. But Mlle. Marsy carries off the palm; her Katharina is above praise. In the first two acts she proves herself to be the loveliest shrill-tongued, angry "she-devil" that ever paced the streets of Padua; in the third, she is pitifully humiliated and delightfully cast-down in attire and demeanour; while in the last scenes she appears as the most enchanting, the most submissive, "the prettiest Kate in Christendom." Tall and handsome, and of noble bearing, clad in embroidered brocade, her rich auburn locks falling in heavy clusters over her fair shoulders, Katharina looks as if she were one of Titian's Venetian beauties just stepped out of her frame.

Not so long ago the Daly Company gave Parisians an American reading of Shakspeare, with Miss Ada Rehan in the part of the bouncing, boisterous termagant Katharina. The American *jeune première* quite took the breath away from her Parisian audience, while her fellow actors were deemed not above the common. Now, notwithstanding the objections that captious critics may urge against M. Delair's free "adaptation," it is a thoroughly artistic piece of work, and in every respect superior to the more correct, but rather tedious, version of the American troupe.

C. NICHOLSON.

STAGE NOTES.

WE are informed by Mr. J. T. Grein that the next performance of the Independent Theatre Society will be given in the first week of January. The programme will include an authorised translation of Maeterlinck's one-act play "L'Intruse," by Mr. C. W. Jarvis; "The Minister's Call," a play in one act by Mr. Arthur Symons, founded on Mr. Frank Harris's "A Modern Idyll"; and a version of Théodore de Banville's one-act play "Le Baiser," translated into English couplets by Mr. John Gray.

MUSIC.

RECENT CONCERTS.

MR. HENSCHEL gave his third Symphony Concert last Thursday week, when Master Jean Gérardy performed Volkmann's difficult cello Concerto in A minor, a rather pompous name for the work, which only consists of one movement. The music, Hungarian in character (the opening theme recalls that of the Andante of Schubert's Symphony in C), and evidently written as a show piece, was brilliantly rendered by the youthful and gifted virtuoso. A spirited performance of Beethoven's Symphony in A proved another attractive feature of the programme. Mr. John Probert and Mr. Plunket Greene took part in the "Charfreitags-Zauber" from "Parsifal."

The Saturday programme at the Crystal Palace included Mendelssohn's "Scotch" Symphony, and to this work Mr. Manns and his orchestra always devote their best energies. Master Gérardy again played the above-mentioned Volkmann Concerto. Mr. Philip Newbury sang with taste and feeling "Salve! dimora" from "Faust."

M. Ysaye led Schubert's Quartet in D. Minor at the Popular Concert on Monday evening with skill and great power. The tenderness of his tone in the theme and variations was most impressive; he was ably supported by Messrs. Ries, Straus, and De Munck. Mlle. Szumowska, the new pianist, is decidedly clever: her technique is irreproachable, and, moreover, her playing is full of life. In selecting Chopin's Sonata in B minor she set herself no easy task. The lady cannot as yet draw from the piano those yearning, plaintive tones which the music demands; but she is young, and time and experience will probably soon add what as yet may be lacking. She was encored, and gave Chopin's Etude in F from Op. 25. Mlle. Szumowska afterwards took part, with M. Ysaye, in Beethoven's Sonata in C minor for pianoforte and violin. Her style of playing was not sufficiently broad in the Allegro, nor was there enough pathos in the Adagio; but the lively and humorous Scherzo and Finale were rendered in a crisp and brilliant manner. M. Ysaye performed Beethoven's Romance in F with his usual success. Mrs. Helen Trust pleased much in two of Massenet's delicate songs.

Mlle. Clothilde Kleeberg gave the second of two pianoforte recitals at Prince's Hall on Wednesday afternoon. She gave an exceedingly neat and intelligent reading of Bach's "Italian" Concerto and also of Beethoven's C minor variations, but the tone was at times heavy. In Schumann's long, difficult, and seldom-heard Sonata in F sharp minor there was some excellent playing, especially in the two middle movements; but there was not sufficient poetry, nor did she always catch the inner meaning of the music. Mlle. Kleeberg was heard to great advantage in short solos by Schubert, Schumann, and other modern composers. Two of Chopin's Preludes were neatly played, but the pianist did not succeed in making the same composer's "Allegro de Concert" interesting. J. S. SHEDLOCK.

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THE editor of the ACADEMY has reminded me of the promise to review this volume, which I made after noticing its predecessor so long ago as June 26, 1886. In the interval that volume has been frequently in my hands, and in those of several friends engaged in advanced historical teaching, with the result that on turning over my former review I find no word of praise to retract; nay, rather a few hasty animadversions to tone down or withdraw. For instance, as to the insertion into the text of a short biography of each personage as he appears on the scene. I must own that others, especially French critics, have strongly approved the method. No doubt it does lend life to the narrative, but I still think it interrupts it, and should have preferred long footnotes, though not blind to the reasons which have confined the present notes to references and authorities. I must also own that the corrected spelling of "Foullon" is quite right. There was, indeed, the greatest laxity of signatures from 1789 to about 1795. Patriots adopted and changed various *noms de fantaisie*, and spelt them as they would, or could; some quite superior patriots even seem to have varied their signature from time to time for variety's sake, as befitted the Natural Man. Mr. Stephens has probably relied (as do the latest French authorities) upon the forms used in the official lists of the various Assemblies. He, however, still clings to the form *Sicýs*, like most English writers; the proper reading is *Sieyès*, pronounced "See-ess." The difficulties which appear to have delayed this volume have left their mark on the style which, especially in the earlier chapters, would bear more revision. One finds a few needless repetitions, a few obscure sentences, and a few rather conventional reflections. However, with these occasional lapses, it is clear, and even at times rises to unaffected eloquence, as in the perorations of chaps. x. and xiii., and is frequently enlivened with terse and felicitous sayings. I still think the chapters should have been shorter or else subdivided; for instance, the last comprises two perfectly distinct subjects, the colonies and the *émigrés*. The tone is that of the dignified historian who never stoops to irony, much less a joke; a reprobate mind, alas, when it reflects upon the stores of fun the author must have come across in his researches, cannot help sighing for the time when a

great Comic History of the Revolution shall appear.

The period from October, 1791, to the end of 1793, is treated in this volume, the Legislative Assembly occupying the first four chapters, which require little comment, because no fresh light is thrown upon events already so carefully examined and repeatedly described. Here the author has not followed up his long narrative of the Varennes affair, but sagaciously confines himself to the briefest notice of the famous dramatic scenes and personal episodes—the storming of the Tuileries, the royal family in the Assembly, at the Feuillants, at the Temple, at their trials at the scaffold, and so forth—on which other pens have run riot. He opens with a useful analysis of the Legislative Assembly, laying stress on the absence of a central party like that of the Constituent and, we might add, of the Convention also. He points out the extreme youth of the leading men—de Préménéu alone was over forty, that they were mostly new local men; and (what is usually neglected) that in spite of its phalanx of savants, lawyers, and local wire-pullers, the Second Assembly was still more incompetent, helpless, loquacious, and logically illogical than the First. French logic was still as triumphant as in the palmy days when Rabaut Saint-Étienne was allowed to have demolished the idea of a Second Chamber by his dictum, "La nation est une, en conséquence sa représentation doit être une," no one apparently remarking that this meant either that the Assembly should consist of a single member, or else nothing at all. No space is wasted on the stock quotations from the windy eloquence of the *beaux parleurs*. In an Appendix Mr. Stephens makes an elaborate analysis—never before attempted on so comprehensive a plan—of the subdivisions and individual members of the Girondin faction; he proves how they forced on the fatal war in spite of Jacobin opposition, and gives them their due place in the history. But it is a small one. And rightly; for after all they were powerful only for mischief, a sorry flock of self-deluded bell-wethers, sadly confused by their own rival tinkling, butting and prancing in valiant disorder down the lane which ended in the butcher's shop. Though they captured the Legislative and the Convention, they never really governed at all, but let power slip first to the Sections and afterwards to the Committees; they did nothing whatever for France or the world, have left nothing behind; from first to last they were in a wholly false position, like their divinity Manon Roland throned between her paramour Buzot and her "virtuous" spouse. A correct and most useful plan of the environs of the Tuileries is given; a still more valuable novelty would be a fair-sized map of the whole of Paris as it then was. The war is quite sufficiently treated, but at no great length. Its details are for European or strictly military history, but Mr. Stephen's carefully traces its direct influence on the fortunes of the Revolution. In fact, he makes it the key of the position, the Twentieth of June being caused by the first

defeats, the Tenth of August by Brunswick's Manifesto, and the September massacres by the Prussian advance. In calling Mallet du Pan the "accredited envoy of the Tuileries," he might have mentioned the autograph letter which Bertrand de Molleville had obtained from the king and forwarded to Frankfurt in the boot-heel of various couriers, for this leaves with Louis the credit of the last effort at a constitutional compromise. The Manifesto was entirely the work of the Princes' gang—the wise-aces who positively when they invaded France issued orders that the French army and people, who would, of course, rush to fraternise with the *émigrés*, were to be sternly repulsed as rebels.

Chapters v. to viii. deal with the Convention down to the Fall of the Girondins. The parallel progress of the war and of the anarchy are steadily kept in view, and the inverse action of decaying democracy and rising oligarchy. Danton, like Mirabeau in 1791, keeps shouting down the chattering and demanding a strong executive; but to such a pass had things come that nothing was strong enough short of tyranny and terror. This was the conviction not only of the Montagne, but unconsciously of the nation; hence the pitiless extermination of the Girondins, hence the crusade against La Vendée, hence the tyrannical suppression of Federalism at Lyons and elsewhere. Federalism might be all very well in its way, but France was sick of political theories, it just wanted somebody to look after the war and keep out the *émigrés*, therefore all these meddlers were voted unpatriotic. And so there was an end of them.

This brings us to what is the most remarkable chapter in the book, that on the Revolutionary Government, followed by those on the Terror. Already our author has carefully traced the tendency of the Convention to delegate everything to numerous committees, which become more and more dominated by the two great Committees. The precise steps in the gradual development of the great Committee of Public Safety, and of the instruments of its rule of Terror, the Committee of General Security, the Revolutionary Tribunal, and the Missions, have never before been clearly traced for English readers. Yet nothing can be more important. These are exhaustively and yet concisely treated in the Appendices, all of which indeed are models of laborious compilation from the latest authorities. On them I must dwell a moment. Appendix V. institutes an interesting comparison of the abortive Constitution of '93 and Condorcet's scheme; VI. gives full lists of the members of the twenty-one committees at the opening of 1793, as they appear in Goussin's report at that date; VII. and VIII. trace the development and intricate changes in the *personnel* of the two great Committees; X. gives lists of the deputies sent on the four chief missions with their destinations. These last have been drawn up by Mr. Stephens from scattered notices in various authorities, especially from M. Wallon's great work completed last year, the most important list, that of the 9th Nivose, 1793,

being here for the first time printed from the original document in the archives. With the help of these compilations and others which are promised in due course, the student at last begins to see his way among the chaos of names, names, names in the histories. Appendix IX. is also original research. It arranges under each month, from April, 1793, to June 10, 1794 (where for the present it stops), the number of executions by the Revolutionary Tribunal, with the names of the principal victims, thus enabling us to estimate the growing severity of the Terror and its reflex action on the course of political events. XI. gives the various armies of the Republic, with lists of their ever-changing generals, and of the deputies' on mission with them. Lastly, we have a tabular guide to the diabolical Revolutionary Calendar.

The chapter on the Terror in Paris—that sinister government resting on the Revolutionary Committees, with their *cartes de sûreté*, their denunciations and the *loi des suspects*, upon the bribed Sans-culotte army, and upon the Law of the Maximum—in short upon ruffianism and out-door relief—this chapter calls for no separate notice, but the next on the Terror in the provinces is most important. In only eighty pages it skims the cream of the innumerable local histories which keep appearing in France, mostly by competent hands, and which are gradually reducing legend to history. Every student should read two or three of them at least: they have the fascination of tangible fact; they present in a miniature the revolutionary picture which on a vast canvas no eye can take in; they, and they alone, show us how through that whirlwind of big words, and big ideas, and big crimes, men lived their little sordid, comfortable lives, and the world managed somehow to wag on in its old unrevolutionary revolution. In short, it is in such pages that I would seek the profounder lessons of that didactic period rather than in political documents or philosophical histories. That Mr. Stephens has read them all is impossible; but that he has referred at first hand to them, guided in his search, no doubt, by such authorities as Berriat St. Prix's *Justice révolutionnaire dans les Provinces*, Wallon's *Représentants en Mission*, and the earlier volumes of the complete publication of the official correspondence, &c., of the Committee of Public Safety, which M. Aulard is editing for the Government—of this I have sufficiently satisfied myself.

What, then, is the author's attitude towards the Terror? Only rarely does he permit himself in passing to comment on events and men, and then I not unfrequently wish that he had refrained; but to his main teaching I must own myself an unwilling convert. It is that from the first to the last there were men of a practical turn who cared little for forms of government, but very much for government itself: that these men did all the governing that was done: that this feeling was intensified in the collapse of '92: that by an inevitable process of natural selection power passed from the lazy, talkative Girondins of the Convention to the twelve men of action on the Great Committee who, in scorn of the

division de pouvoirs fallacy, became the real practical ministers of State. And who were those men? Mr. Stephens tells us. From his admirable studies of their antecedents we gather that, though all but the courtier De Séchelles were of good *bourgeois* families, and all well educated men, none, not even Carnot, were highly gifted or specially trained administrators. Till the Revolution, all but Robespierre and Carnot had been strangers to one another. Seven were *avocats*, ten were provincials, only two Parisians. Three—at most four—were orators. The real committee was the seven silent working members with their reporter Barrère. For though we always regard Robespierre as the head and spring of the government, Mr. Stephens insists that he and his satellites, Couthon and Saint Just, were only figure heads, were always in an outvoted minority, and when they at last pushed their theoretical nonsense too far, were got rid of as a nuisance. Such then were the men who had greatness thrust upon them. What their motives were, who knows? Who need care? What time had they to think about motives? They found themselves thrust into a dark, quiet corner, apart from the strutting stage-politicians, where hard work was to be done, and they simply fell to. Right or wrong! morals and humanity! beautiful Rousseau sentiment! all very well for the tribune, but only a waste of time at their hurried nightly conferences at the Pavillon de l'Egalité. The country was in danger—it had to be saved from foe and anarchy—and they meant to do it. And how? By that supremely wicked, but supremely politic and patriotic, engine we call the Terror. Deliberately from the first they planned this cool, ruthless, conscienceless tyranny to bear down the faintest shudder of opposition. And they planned it well. It ruled triumphant; it lasted unshaken till the need for it had passed, and France cowered for a while contentedly under the heel of these *parvenus*, and ever since has condoned their crimes, simply because they wrought her will and took upon themselves her sins for her salvation. The Terror was a political *tour de force* unparalleled in history. It saved France from undying ridicule; it robbed the world of a final warning of that natural law which must ever make artificial democracy a piteous failure till men are other than they are. France till now has never been governed by a democracy, has never been a republic at all, but ever has been managed by some oligarchy or other. As the Venetian republic rose to its height under the Council of Ten, so the One and Indivisible flourished only as a screen for the hole-and-corner tyranny of a dozen commonplace Neroes. And further, be it remembered that the twenty thousand victims of the Terror were but the propitiatory sacrifice for the multitudes that would have fallen had the Terror not been.

To some such conclusions as these I think most readers, however prejudiced, will be reduced who study Mr. Stephens's far more lucid train of argument. But here I part company with him; for now and then, in his anxiety to present the bare facts free from the incrustations which hysterical writers

have formed round them, he seems to be by a clause here and there, by a word or an epithet, to palliate or extenuate the crimes of his heroes. This may be no doubt is—a generous protest against a century of sweeping invective, but it is wrong all the same. Politically we may admire and approve the Terror—who can help? Morally it was atrocious. That its authors ever rose to the ethical pinnacle of deliberately offering up their consciences and their hopes of salvation upon the altar of the country I do not believe; but even if they did, it does not alter the intrinsic immorality of their acts. The bloodshed was not the worst—what was it compared to Gravelotte? It was the lies, the treachery, the spying, the delation, the fraud, the mean and dirty tricks, the daily spectacle of audacious rapacity and impudence triumphant over merit: of what is base and ugly throttling what is most lovely and venerable; above all, the gigantic hypocrisy of a whole nation by its yells trying to convince itself and others that it was the New Model of Freedom, while it was at once both Tyrant and Slave as never nation was before. Throughout that strange epoch I search in vain for one faint whisper of the sacred right of conscience as it dwells in the breast of Swiss or English peasant—for one single manly voice raised in the name of the toleration which irradiates the pages of Voltaire and of Milton. The great, warm, generous throbbing heart of France, once seared and paralysed by the brand of the national hypocrisy, is not yet whole—will ever be?—a nation of sham ideals, of cynical half-beliefs, of mutual suspicions, of brooding jealousies, haunted by dread of ridicule, torn by impotent anger—such indelible traces does the Goddess of Liberty still bear of her childhood of Terror.

On the army Mr. Stephens has nothing fresh to say; but as to the navy, he has collected much new and interesting matter, especially as to the reforms of Jean-Baptiste St. André. In his last chapter he resumes the thread of colonial history. Here his matter is mainly new, much of it not having been hitherto printed, even in France; and his treatment is as sagacious as comprehensive. Of the Indian part an interesting study has appeared in the *Times* in one of its reviews of Indian affairs. Nor are the pages on the West Indies less novel and important. He closes with a clear and striking sketch of the Emigration, marred by one error of judgment, the insertion of the common anecdote about the Duke of Bridgewater given by M. d'Haussonville in his charming *Vie de mon Père*. The story is so monstrously improbable, that I have not troubled even to seek from what misunderstanding it arose; but regard it as a mere lie. Mr. Stephens would have found far better instances of English charity in a letter written in 1793 by the Bishop of St. Pol: for instance, how when two poor priests turned despondently away from bargaining for a fish, the ragged fishwife asked after them to force it on them gratis; still better, how when the bishop was waiting in London, he felt something thrust into his hand; it was a penny, and turning round he saw a poor milkman hurrying away.

ashamed of the smallness of his mite. In another place (p. 36) Mr. Stephens shows an equal want of scepticism in accepting the story that the South German princes erected gallows along their frontiers with the notice "Il est défendu aux émigrés et aux vagabonds de passer outre." The tale is absurd on the face of it and not worth testing. It was started in Tilly's Memoirs, and every writer since keeps repeating it; M. Bardoux even speculates whether the object was not rather to keep out the contagion of the Constitutional refugees.

The volume must not be judged from this slight and inadequate sketch. It should be read and read carefully; nor will any true student close it without a wish that the author may be enabled before long to complete so invaluable, so solid, so creditable a contribution to our historical literature.

E. PURCELL.

The Study of English Literature. By John Churton Collins. (Macmillans.)

In this small volume Mr. Churton Collins renews his attack on the policy pursued by the Universities of Oxford and Cambridge towards the study of English literature. In articles contributed to the *Quarterly* and other reviews and periodicals, he has already touched on most of the points here presented; but it is convenient to have in a permanent form the arguments on which he and his friends rely. That these arguments are likely to convert philologists, who consider that there is nothing to learn and nothing to teach in English literature except words, is very unlikely; but they will strengthen the hands of the practical teachers who are urging on the authorities of those Universities the doctrine that the greatest literature in the world should not be neglected simply because it is our own, and because every cultivated person has necessarily some casual and superficial acquaintance with it.

The author has two main theses—(1) that English literature deserves to be studied as literature at the Universities; and (2) that this study can only be satisfactorily conducted in close connexion with that of classical and foreign literature. Incidentally he asserts that the study of the classics is in this country too much occupied with their historical, archaeological, and philological aspects, and that too little attention is paid to the contents and structure of the classical works themselves. He points out that the need for systematic training in English literature is recognised everywhere but at Oxford and Cambridge. In every other country in the world English literature is thought worthy of study not only from the point of view of the philologist but as literature. The universities of America, Ireland, and Scotland, and the other universities of England teach it or examine in it. In our better boys' schools, except those which are hopelessly abandoned to scholarship-hunting, some regard is paid to it; while it forms one of the most important features in all good girls' schools. The University Extension Organisation alone insures a demand for adequate teachers far in excess

of the supply. Ordinary students see that to understand and enjoy great works of literary art, whether in their own language or not, they require a special training, and that this training can only be adequately given by teachers who have themselves been specially trained. In spite of the present craze for natural science, the lectures of such men as Mr. Moulton and Mr. Collins himself have been among the best attended and most fruitful courses provided by the Extension system. Nevertheless, the two great Universities practically refuse to acknowledge their responsibilities. It has been pointed out, says Mr. Collins,

"that if Literature as a subject of teaching is to effect for popular culture what it is of power to effect; if, as an instrument of political education, it is to warn, to admonish, to guide; if, as an instrument of moral and aesthetic education, it is to exercise that influence on taste, on tone, on sentiment, on opinion, on character, on all, in fine, which is susceptible of educational impression, it must first hold that place in the training of its modern exponents which it held in that [sic] of the training of its exponents in ancient times; that it must be rescued from its present degrading vassalage to philology, that its profession must not be regarded as the common property and makeshift of any graduate in any faculty whom accident may turn to it" (pp. 4-5).

The teacher of English literature has first to educate himself, as Mr. Moulton told the London University Extension meeting at Gresham College the other day. Oxford and Cambridge will have nothing to do with his education, though they guarantee his proficiency.

I cannot enter into the merits of the pretty quarrel at Oxford as to the first appointment to the chair of English Literature. It was disheartening enough to see such an opportunity lost; but at Cambridge we have little to boast of in the way of direct encouragement to *belles lettres*: we have been, and still are, frankly philological. Our Modern and Mediaeval Tripos does not pretend to regard literature in any other light than as a convenient exercising ground for the student of words. Our interest in it ceases with Pope and Addison; because after the beginning of the eighteenth century the linguistic archaeologist finds little to glean. "Real solid study of books" with us, as apparently with Mr. E. A. Freeman, does not involve any consideration of the books as works of literary art. We hoped for better things at Oxford, where it was believed, rightly or wrongly, that a wider tradition obtained, until the appointment of Mr. Napier showed that the philologists had entirely captured the literary schools.

The real issue to be decided is this. Can literature be studied and taught? And if so, is it worth studying? In all other arts the possibility, and the need, of a scientific analysis of form and matter is acknowledged. We can, in the case of painting or architecture, or music, analyse the form of any given work, and trace the origin and development of that form; we can attempt to explain its aesthetic effect and justify its employment on psychological grounds. And we know that this analysis does not diminish,

indeed, largely increases, our enjoyment of the work. Is such a process impossible with reference to a play or a poem? If not, is it here so easy and obvious that it requires no study and no training? To examine merely the words is to act like a student of architecture, who in a great cathedral refuses to attend to plan, or mouldings, or tracery, but concentrates his mind exclusively on the chemical and mineralogical characteristics of the stone of which the church is built. This is the attitude encouraged by the Mediaeval and Modern Languages Tripos, by the local examinations conducted by Oxford and Cambridge, and by the pet editions of Shakspeare prescribed.

It cannot be said that Mr. Churton Collins overlooks the importance of the study of language as a necessary preliminary to the purely literary analysis. While in his heart of hearts he perhaps regards a philologist much as Sir William Hamilton regarded a mathematician, he speaks with perfect justness of the relations between Philology and Literature.

"The proper place of Philology in its higher phases . . . is with the sciences. So far as it is related to Literature, it is related merely as grammar, it is related as the drudge is related to his master, as the key of the jewel-casket is related to the treasure it unlocks" (p. 66).

What he protests against is the theory, fostered by the Clarendon Press Shaksperes and Miltons, that the interest of a poem ends when its language is completely understood.

In Chapter V. the necessity for associating the study of English literature with that of ancient classical literature is strongly enforced, and supported by the authority of Prof. Jowett, Mr. Pater, Matthew Arnold, Mr. John Morley, and other qualified judges. With this opinion it is only the ultra-Teutonic party who will seriously disagree. The classical literatures, together with the derivative romance literatures, have given us all our literary forms, and nearly all our literary material. Even our metrical system itself is due to them. The structure of our dramas, epics, lyrics, novels, essays, and histories, can be directly or indirectly traced to Greek prototypes. Our plots, our dramatic situations, our metaphors and similes, our commonplaces of criticism, are nearly all imported from classical, romance, or biblical sources. As I understand Mr. Collins, while he would regard Greek and Latin, French and early Italian literature as a necessary preparation for the study of English literature, he would not wish to discourage a study of the Anglo-Saxon and Middle English writers. Poor and contemptible as most of it is, their work can scarcely be neglected by those who wish to form a complete idea of the literary capacities and tendencies of the race. What he regards as unnecessary seems to be a "scientific knowledge" of Anglo-Saxon. He is above all things anxious to insist on the continuity of classical and modern literature, an idea which one might have thought would not be without charm for the Oxford Historical School.

For the details of Mr. Collins' scheme of a School of Literature at Oxford, the reader

must be referred to the volume itself. He shows that such a scheme is perfectly feasible; and to prove that satisfactory papers can be set in literature, he gives some specimens by way of appendix. If examiners do not know how to tackle the subject, so much the worse for the examiners. Literature papers, it is said by philologists, must lead to cramming. Every teacher knows that any subject may be crammed, if the examiners choose to set papers which make cramming a paying proceeding. Even in philosophy appeal can be made exclusively to the memory of the candidate, as the farcical papers which used to be, and for aught I know still are, set at Trinity College, Dublin, admirably show. But that literature labours under any special disqualification is absolutely unproved.

In view of the Greek vote at Cambridge the other day, the following admirable words seem to me to deserve quotation:

"Classical literature can never, it is true, become extinct; but it can lose its vogue, it can become the almost exclusive possession of mere scholars, it can cease to be influential. Every step in the progress of its alienation from life is a step in the progress of its decline. Philology cannot save it, technical scholarship cannot save it. It must be linked with life to live, with the incarnation of that of which it too is the incarnation, to prevail. . . . In pleading for the recognition and organisation of the study of English literature on the lines indicated in this book, I have indeed adduced the one unanswerable argument in justification of the classics maintaining in modern times their old leading and dominant position in secondary education" (pp. 146-7).

Perhaps, after all, the country parson who rushes up to Cambridge to vote for the retention of the "Little-go Greek" which he has himself forgotten is not so much the champion of culture as he imagines.

F. RYLAND.

THE DISASTER IN MANIPUR.

My Three Years in Manipur and Escape from the Recent Mutiny. By Ethel St. Clair Grimwood. (Bentley.)

Manipur, compiled from the Columns of the "Pioneer." (Allahabad: Pioneer Press.)

LORD PALMERSTON declared in 1857 that thenceforward it should be praise enough for any man to say of him that he had shown the courage of an Englishwoman. The name of Mrs. Grimwood is now fittingly inscribed in the memorable list of wives and daughters of England who in siege and battle in Eastern lands have borne themselves bravely, nor have faltered in kindly ministrations to the suffering under an enemy's fire. The attack on the Manipur Residency lasted indeed but a few hours, the perils of the retreat to Cachar were over in a few days; yet, even during so brief a space of time, Mrs. Grimwood must have felt the same agony of spirit, much of the same bodily anguish, which so many afflicted women passed through when rebellion, treachery, and slaughter went hand in hand from the centre to the extremities of Hindustan, agony and anguish, alas, which have been the sorrowful lot of more than one Englishwoman since. There is no need,

however, to dwell on the terrors of the story of Manipur. They are described by Mrs. Grimwood in a simple, yet impressive, manner; and, unconsciously perhaps, she has heightened the effect of her narrative by recounting her earlier and less painful experiences of life at the Residency, when the quiet monotony of existence was only broken by such pleasant interludes as a water picnic on the beautiful Logtak lake, a week's deer-shooting in the jungle, a garden party at the Residency, or a polo match, where the Senápathi, looking very picturesque in his zouave jacket of green velvet and turban and waistcloth of pink silk, would distinguish himself.

But there are other impressions to be recorded. Although the author studiously avoids casting blame on anyone, her narrative points to the inevitable conclusion that others besides some of those who perished in the palace helped to bring about the catastrophe. It is more than likely that, had the Resident's advice been sought and taken, when a policy of mischievous activity was contemplated, all would have gone well. But Mr. Grimwood was ignored both at Shillong and Calcutta. His local knowledge went for nothing, or next to nothing. Mrs. Grimwood writes:

"About a week before the Chief Commissioner arrived, Mr. Gurdon was sent to see my husband, and talk over matters with him; but even then we were ignorant of what was really intended, and it was only on the day before they all arrived—March 21—that my husband was told all by Mr. Quinton himself, whom he had ridden out ten miles to meet. . . . My husband returned about 7 p.m. from Sengmai, very tired and very much worried at all he had heard. I went into his little private office with him, and there he told me of what was to take place on the morrow."

This is really the key to the breakdown of the Chief Commissioner's policy. Irresolute and distrustful, the Government could not even consult the officer who was in the best position to give sound advice. Unfortunately, it was not the civilians alone who blundered. The military authorities were to blame for the weakness and defective equipment of the escort. Colonel Skene made mistakes which cost him his life. The two officers left in command and second in command after his detention by the enemy made mistakes which have lost them their commissions in the army. In regard to Colonel Skene's errors of judgment it may be mentioned that the *Pioneer's* special correspondent, who went to Manipur with the avenging force, and whose experience of Asiatic warfare entitles him to speak with authority, goes into this question very thoroughly, and the reader will find his letters well worth studying. Here, however, we must pass on to Mrs. Grimwood's account of the stampede from Manipur. The precise reasons that have induced Sir Frederick Roberts to approve the severe punishment meted out to Capt. Boileau and Butcher are not yet known; but Mrs. Grimwood's story goes a considerable way towards clearing up any doubt on the subject. It is important to notice that, when the Residency proved untenable, the Chief Commissioner and the

officer commanding his escort had almost, if not quite, resolved on a retreat to Cachar. "At last" [about 7 p.m.], Mrs. Grimwood writes, "my husband came and told me that we were to leave the Residency and try and find our way back to Cachar." Either this or retirement to the open country would have been the proper course. "In the open," the *Pioneer's* correspondent remarks, "it is not too much to say that the half battalion of Gurkhas would have fought and won." But this plan was only formed to be given up. The civil and military chiefs went to the palace to treat with the enemy, and were treacherously captured. That should have made the withdrawal of the little force to the open country the only alternative. But instead of deliberate retirement to the open, instead even of an orderly retreat, there was a stampede without even the justification of a pursuit.

"We were not followed from the palace," Mrs. Grimwood writes, "as we had fully expected. Whether they did not know we had escaped, or whether they thought discretion the better part of valour, and preferred remaining behind the shelter of their walls to following after us with hostile intent, I cannot say; but it was fortunate for us."

Mrs. Grimwood protests against the imputation that her helplessness "influenced the officers in their decision to effect a stampede to Cachar." No one who reads her book will impute anything of the kind. As the Gurkhas were being mustered in marching order, an officer ran up to tell her that it was time to leave the Residency. She went with him; but, in the bustle and confusion, they were separated, and Mrs. Grimwood had to find her way as best she might till a friendly *bania*, a native huckster following the troops, came to her assistance. She was wading across a river when she was overtaken by Dr. Calvert, "who seemed rather astonished at finding me there all alone." Later on, when shots were exchanged with a party of Manipuris—for the Gurkhas still had some ammunition left—it was the friendly *bania* who again helped her over an awkward bit of ground. Indeed, had it not been for the *bania*, who deserves to be created a Rai Bahádur, this book most likely would never have been written.

To the story of the disaster and retreat Mrs. Grimwood appends the letter in which Major Grant described his advance to Thobal, and the gallant stand he made there with a handful of stalwart Punjab men (*creseat e fluviiis*) and stout-hearted little Gurkhas. That brilliant episode is also related, and in more detail, by the *Pioneer's* correspondent, whose admirable letters indeed form a complete record both of the events which led to the treacherous slaughter of British officers and of the measures taken to exact retribution for the outrage. Mrs. Grimwood's book, one need only add that it could not fail to be read with a feeling of deep sympathy for the author and of admiration of her conduct.

STEPHEN WHEELER.

Dramas in Miniature. By Mathilde Blind.
(Chatto & Windus.)

THIS title—*Dramas in Miniature*—is scarcely so definite as it is attractive. Does it promise us real condensed drama—brief stories containing plots that a more diffuse writer might be glad to expand into a novel? Does it rather suggest a kind of play-drama—stories of which the plots may be sharply articulated, while yet their interests are mock-heroic? Or, again, is it intended to denote nothing more than dramatic episodes? Taken in this last signification the title is least satisfactory; but such is the construction Miss Blind appears to put upon the name selected for a book of poetry that is nevertheless welcome and delightful.

This is the day of snapshots. The swift, violent deftness of an hour's brushwork from M. Jan Van Beers conveys to a nerve-exhausted public more sensations than Michael Angelo could evoke. The condensed, crackling verve of Mr. Kipling is needed to galvanise smiles into the face of a culture that is weary of the sun. Even the clergymen (centuries too tardy) are beginning to confine themselves to "two minute sermons." It is scarcely surprising that some of our poets should wish to tempt the jaded public with historiettes told in "brief, quivering sentences" of verse. To mention "Dramatic Lyrics" is to raise a standard of judgment that would be fatal to such of these experiments as have lately appeared. Enough, so far as the book before us goes, to say that Miss Blind's "dramas" exhibit genuine story-telling gifts in addition to the fancy that was to be expected from the author. When we put the book down, we eye it respectfully as the worthy work of an earnest, true-hearted, unaffected student of human nature. Most of her readers will, indeed, continue to think that Miss Blind is at her highest in the earlier study of that "Ascent of Man,"

"Where life is life's insatiate grave."

The noble strenuousness of that study does not mark the less profound "dramas" now published. Nor can it be said that any of these new "dramas" excel in power "The Steamster," a short story that appeared in the same covers with "The Ascent of Man." But this is only to repeat, in indirect fashion, one's pleasurable conviction that some of Miss Blind's earlier poetry is of an exceptionally high order.

The new book opens with "The Russian Student's Tale" of a holiday jaunt undertaken by two collegians and two girls. Where the girls were picked up we are left to conjecture. The young men appear to have known little about them. Nevertheless, one of the students was bold enough to lead his partner away to a private interview in a woodland café:

"I ordered supper, took a room
Green-curtained by the tremulous gloom
Of those fraternal poplar trees
Shaking together in the breeze:
My pulse, too, like a poplar tree,
Shook wildly as she smiled at me.
Eye in eye, and hand in hand,
Awoke amid the slumberous land,

I told her all my love that night—
How I had loved her at first sight:
How I was hers, and seemed to be
Her own to all eternity.
And through the splendour of the white
Electrically glowing night,
Wind-wafted from some perfumed dell,
Tumultuously there loudly rose,
Above the Neva's surge and swell,
With amorous ecstasies and throes,
And lyric spasm of wildest wail,
The love-song of the nightingale."

Now the girl's face was one possessing "that pathetic flower-like blue of eyes which, as they looked at you, seemed yet to stab you through and through." Childlike the girl was in many ways, ignorant of life's purposes, full of heart, and the love of that heart given fully already to her student-friend. But she had to confess to him her history—that of a sempstress's poverty, temptation, and ruin.

"She spoke quite simply of things vile,
Of devils with an angel's face;
It seemed the sunshine of her smile
Must purify the foulest place."

The story-teller's moralising on the inevitable farewell that follows this revelation is in the latter-day spirit. The Neva's swell and the nightingale's song throb and murmur the reproaches of nature recurrently throughout the poem, and the whole incident occurs in a novel atmosphere:

"The midnight sun, with phantom glare,
Shone on the soundless thoroughfare."

"The Mystic's Vision" (in this case, again, a question arises regarding the logic of a title) describes the mingled agony and ecstasy of a nun lying "with body lulled and soul awake," and awaiting the incommunicably sweet breathings of Christ's presence. "The Message" is a hospital tale of a harlot's death-bed. The woman withstands all offers of ghostly or secular comfort, until the advent of a deaf girl, who carries flowers round the wards, and innocently offers pure May blossoms to the patient, in spite of her imprecations. The orthodox revulsion of feeling takes place. The woman dies in a dream of home:

"The perfume of the breath of May
Had passed into her soul."

Mr. Ford Madox Brown has illustrated these lines in a frontispiece to the volume.

"The Battle of Flowers" gives us a contrasting picture of the courtesan triumphant, as she drives along the Quai Anglais at Nice.

"Triumphant—without shame or fear—
You air a thousand graces:
Though women turn, when you appear,
With cold averted faces:
Though men at sight of you will stop,
As if they looked into a shop;
Shall both for this not doubly pay?
Jeanne Ray! Jeanne Ray!"

How intense is the cruel truth of description in the felicitously simple lines italicised!

The best "drama" in the volume is "The Song of the Willi." Hungarian legend has it, that the spirits of young affianced girls who die before marriage cannot rest in the grave. These spirits are called "Willi." They nightly haunt the heaths that skirt the villages where their lovers dwell, and if

they succeed in attracting them by their alluring cries, they dance them to death. This gusty rhythm is excellently adapted to the theme:

"The wild wind is whistling o'er moorland and heather,
Heigh-ho, heigh-ho!
I rise from my bed, and my bed has no feather,
Heigh-ho!"

Appended to the "dramas" are some lyrics (principally of love), which rather too closely repeat the note of despondency that Miss Blind's fancy has affected in other of her volumes. The strong sonnet-like couple of sestets entitled "Love's Somnambulist" show this note almost at its fullest:—

"Like some wild sleeper who alone at night
Walks with unseeing eyes along a height,
With death below and only stars above;
I, in broad daylight, walk as if in sleep,
Along the edges of life's perilous steep,
The lost somnambulist of love.

"I, in broad day, go walking in a dream,
Led on in safety by the starry gleam
Of thy blue eyes that hold my heart in thrall;
Let no one wake me rudely, lest one day,
Startled to find how far I've gone astray,
I dash my life out in my fall."

Of these fine lines, the first six are specially noticeable for that calm, irresistible growth of one simply appropriate word upon another, which marks the clearest expression of poetic thought. This is Arnold's "note of the inevitable."

Turning again the leaves of this book, we cull, as an example of the poet's imagination clothed in unassuming language, the description of the child Marie's death:

"Upon the night Christ saw the light,
She passed away,
As snow will when the sun shines bright."

In "Viola d'Amore" we have a phrase that in its sunny sarcasm seems to fit peculiarly the epoch dealt with:

"Faint glowing fresh from Watteau's art,
Well worth a marchioness's heart."

There is but a single fault one is fain to find in Miss Blind's work, and that is a tendency to vex with commonplace colloquialisms at important points of the stories. Take these passages from "The Message":

"Was she a wicked girl? What then?
She didn't care a pin."

"Our blazing nights turned daylight pale,
Champagne would fizz like ginger ale."

Similarly, our extract from the "Student's Tale" commences:

"I ordered supper, took a room."

These commonplaces of phrase are as unwelcome in serious poetry as they are provocative of surprised delight in playful verse, like Calverley's "Tobacco":

"Thou who, when fears attack,
Bidd'st them avaunt, and black
Care, at the horseman's back
Perching unseatest!
Sweet, when the morn is grey:
Sweet, when they've cleared away
Lunch —"

ERIC ROBERTSON.

NEW NOVELS.

The Little Minister. By J. M. Barrie. In 3 vols. (Cassells.)

Vain Fortune. By George Moore. (Henry.)

A Rude Awakening. By Mrs. A. Phillips. In 3 vols. (Trischler.)

The Shield of Fate. By B. L. Farjeon. (Bristol: Arrowsmith.)

Rick. By David C. Falk. (Trischler.)

The Great Men. By John Davidson. (Ward & Downey.)

The Rudder Grangers Abroad. By Frank R. Stockton. (Sampson Low.)

The Little Minister proves—what *When a Man's Single* did not—that Mr. Barrie has the instinct, as well as the artistic endowment, of a novelist of the first class. It does not contain nearly so many clever—and characteristically clever—things as its predecessor. In *When a Man's Single*, however, Rob Angus's love affair was subordinated to his experiences in Thrums, Silchester, and Fleet-street. But in *A Little Minister* Gavin and Babbie are all in all, as are Bathsheba and Gabriel Oak in *Far from the Madding Crowd*. Thrums is here once more and at its best; but you forget it and its "characters" in wondering how Gavin and Babbie are to escape from the various difficulties into which they are plunged by circumstances and their increasing love for each other. Then there is here a story within a story—the story of Gavin's father and mother as well as the story of Gavin and Babbie. It is of a different sort from the other, being a tragedy of the Enoch Arden kind with Scotch variations. Mr. Barrie's chief triumph as a novelist lies in the skill with which he develops his two stories without allowing them to clash. But that triumph is undoubted and absolute. There need be no question now that, should Mr. Barrie leave Thrums, and try fresh fields, he will succeed in these as completely as he has done among his Auld Lights. No doubt both Babbie and Gavin—at least the Babbie and Gavin of Mr. Barrie's third volume—are delightful improbabilities. A gypsy, an Egyptian, a born actress, a daughter of Queen Mab, a half-sister to Ariel—it seems impossible that such a being should find a soul, a mission, and a husband in Thrums. That little Gavin, of *religio paupertina* all compact at twenty-one, should, under the influence of a passion, become not only a man, but a hero capable of facing death, ruin, a thousand emergencies and self-sacrifices—this, too, may seem incredible. The final catastrophe—the rumour of Gavin's death, the marriage over the tongs, the flood, the rescue of Gavin and Rintoul from sudden death—is, perhaps, too hurried, and also too suggestive of the influence of Mr. Thomas Hardy, although its details are worked up—and worked out—with perfect art. But improbabilities and impossibilities alike are forgotten when one reads and is carried away by *The Little Minister*, and this is the test of its power. Then the tragi-comedy of Gavin's troubles with his Auld Licht congregation—due to his infatuation for the Egyptian—can scarcely be said even to verge on burlesque. Mr. Barrie has

made some remarkable additions to his Thrums gallery. The chief are the pre-centor-elder, the policeman, and (best of all) Nanny Webster, the poor woman who is really the means of bringing Gavin and Babbie together. The only character in *The Little Minister* that could well have been spared is Rob Dow, even although he saves Gavin Dishart's life. Rob's insane loyalty to his minister, especially when it takes the form of grotesque perjury, is an irritating element in the story. In my opinion *The Little Minister* is far and away the first novel of the season, and demonstrates that its author is a man, not only of talent, but of genius.

Vain Fortune is one of the least ambitious and least realistic of Mr. George Moore's stories, and is, in some parts, not altogether unpleasant. It contains no seduction, and only one suicide. There are of course patches of descriptive writing, like

"There the omnibuses stopped. A conductor shouted for fares, with the light of the public-house lamps on his open mouth. There was a smell of mud, of damp clothes, of bad tobacco; and, where the lights of the costermongers' barrows broke across the footway, the picture was of a group of three coarse loud-voiced girls, followed by boys. There were fish shops, cheap Italian restaurants, and the long lines of low houses vanished in crapulent night."

But, on the whole, these patches are fewer in *Vain Fortune* than in most of its author's works. In fact, it is essentially a commonplace story of essentially commonplace people, who are bent on demonstrating themselves to be the reverse. Hubert Price, an aspiring dramatist, who has sounded the depths of poverty in London, and has received solace—of the most innocent sort—from an aspiring actress, suddenly succeeds to a fortune. He has now time to write plays and to marry. Emily, the girl who ought to have obtained this fortune, wishes to appropriate him; but he prefers the widowed Julia, her rather matter of fact companion. They make a runaway match of it, and the morbid-minded Emily commits suicide. News of this reaches Julia and Herbert on their wedding night. There is a passionate scene, which, however, closes in this Mooreish fashion. "Herbert!" It was Julia calling him. Pale and overworn, but in all her woman's beauty, she came, offering herself as compensation for the burden of life." There is no lack of ability in *Vain Fortune*—there is never lack of ability in anything that Mr. Moore writes. But the book is not satisfactory, either as a psychological study or as a work of art.

The secret which underlies *A Rude Awakening*, and which is not revealed till the third volume, although it may be almost guessed in the first chapter, is a very unpleasant one. Mary Prior is really Mary Stanhope—the result of an adulterous connexion between one of the best of women and one of the best of men. She does not discover this until she is about to be married, although she has been in every way cared for by her father, Colonel Stanhope, for a number of years. She thereupon seeks to break off her marriage with her lover; but Philip Addi-

son is a sensible man as well as a Christian and a scientific philanthropist, and is quite equal to the occasion, when he "knows all." Such a difficult business as this could not have been better or more delicately managed than it has been by Mrs. Phillips, although it must be allowed that the letter in which Mrs. Prior reveals to her daughter that she has been a "living lie" is terribly overstrained. Otherwise, *A Rude Awakening* is, in spite of its length, a well-constructed and well-told story. Philip Addison, Mary's lover, is a bit of a prig; but her half-sister Dolly and her successive husbands, Colonel Domville and Arthur Crofton, are all good sketches.

Mr. Farjeon is seen at his very worst in *The Shield of Love*. It is long winded, loose in plot, and full of the oleo-margarine of sentiment—is, in fact, the *reductio ad absurdum* of Dickensism in fiction. There is the raw material of a good scoundrel in Mr. Fox Cordery, and there is also the raw material of a first-class hero of the sorely-tried order in the gambler whom Mr. Fox Cordery seeks to ruin and supplant. But then, there is nothing but this raw material in *The Shield of Love*. It consists, in about equal measure, of blurred portraits and spoiled incidents.

Rick is a really good, vigorous, and vigorously-written story of Franco-Australian murder, mystery, and love-making. The plot and some of the scenes may suggest the idea that the author is an imitator of Mr. Fergus Hume. But, if this be the case, then the pupil has proved himself quite the equal of his master. If *Rick* does not contain the squalid and gruesome realism which made *The Mystery of a Hansom Cab* so very well suitable for production on the stage, the representation of the Vini-combe ménage is better than anything that is to be found in the older story. Jacques Hennepin Ranq, with a dozen aliases, the *récidiviste* and murderer, is a melodramatic figure in the best and the worst sense, and therefore in every way a success; as also is the drunken scoundrel who calls himself, but is not, the heroine's father. Rick herself is perhaps essentially what female novelists are in the habit of styling "a slip of a girl," and her successful lover is very much of what these same authorities term "a stick." Poor Philip her "brother," who is not her "brother," is, however, a capital portrait; and the peculiar relations between them, which are established as a result of the discovery that they are not related to each other, are handled with skill and delicacy.

It goes without saying that there is a great deal of cleverness in Mr. John Davidson's new volume. But it is certainly not equal to *Perfereid*, either in eccentric humor or in eccentric pathos. Possibly enough Mr. Davidson has not the faculty for telling stories of the length that are collected in *The Great Men*. Of these only one is thoroughly enjoyable—"The Schoolboy Tragedy." It must be allowed, however, to be superlatively good. The portrait of the merciless, almost murderous, Scotch schoolmaster, Mr. Huggle—a Squeers with a fragment of conscience—is excellent, and Jamie Cameron, the poor lad, the romance

of whose nature is literally thrashed out of him, is also quite original. The second half of Mr. Davidson's volume, "A Practical Novelist," has already appeared under the title of *The North Wall*. The idea of personation—for literary and not for selfish ends—which is at the bottom of it is thoroughly new, and is very cleverly worked out.

The *Rudder Grange* vein of humour in Mr. Stockton is written out. This, and little else, is conclusively proved by the new collection of stories which he has published. Euphemia and Pomona have both become intolerable; at least they are most decidedly so in the first three stories in this volume—"Euphemia among the Pelicans," "The Rudder Grangers in England," and "Pomona's Daughter." On the other hand, there are two really good stories in this collection, "Derelict" and "The Water Devil." "Derelict" is simple, natural, and delightfully improbable, while the grotesque love-making in it—love-making is really Mr. Stockton's strong point, though he is unaware of the fact—has an old-fashioned Christmas flavour which is, as a rule, conspicuous by its absence from books that are ostensibly of the gift-book order.

WILLIAM WALLACE.

GIFT BOOKS.

Nurse Heatherdale's Story. By Mrs. Molesworth. Illustrated by L. Leslie Brooke. (Macmillans.) Though she has changed her illustrator, Mrs. Molesworth has by no means changed her style; and her publishers have rightly brought out her new Christmas story in the familiar form. It is interesting to be reminded that the long series began as far back as October, 1875, when *Tell Me A Story* first appeared under the now forgotten pseudonym of "Eonnis Graham"; and that the authoress did not assume her proper name until the publication of *Grandmother Dear*, in 1878. The first of these volumes had on its title-page the apt quotation from Blake:

"Piper, sit thee down and write
In a book that all may read."

So I wrote my happy songs,
Every child may joy to hear."

It cannot be denied that there is some monotony in Mrs. Molesworth's presentation of child-life, and still more in her portraiture of the well-meaning but somewhat awkward parent. But we shall always maintain that her realistic scenes of the nursery and the schoolroom stand on an altogether higher level than her excursions into the realms of fairyland. Her new book, we are glad to say, belongs to the earlier and happier class. If it does not introduce us to any creations worthy to be remembered with Carrots and Herr Baby, it furnishes at any rate pleasant and wholesome reading, such as appropriately comes from the mouth of an aged domestic. Concerning the illustrations, it is enough to say that they prove once again that "il n'y a pas un homme nécessaire."

César Cascabel. By Jules Verne. Profusely illustrated. (Sampson Low.) *The Secret of the Magian*: or, *The Mystery of Ecbatana.* By A. Laurie. Fully illustrated. (Same publisher.) These two books may conveniently be noticed together, for M. A. Laurie is nothing if not a faithful follower of M. Jules Verne. Last year, indeed, we thought that the disciple, in *New York to Brest*, had fairly equalled his master, in fertility of invention, definiteness of

character, and sustained interest. But now M. Jules Verne has perhaps been stimulated by the rivalry to remind the world how much greater Napoleon was than any of his marshals. His present hero is a creation worthy of Alexandre Dumas. A French mountebank, after touring for twenty and more years in the United States, resolves to return to his beloved country, with his troupe and his caravan, without crossing the ocean. This he accomplishes by traversing the ice of Behring's Strait, and so through Siberia. Of course, the company encounter many thrilling adventures, and overcome them all. But the interest centres round the indomitable character and resourcefulness of the hero, who (we cannot but think) ought to have been a countryman of Tartarin, and not of Norman birth. The story of the other book has been suggested by the popularity of Mme. Dieulafoy, the wife of the explorer of Susa. Here it is a sister that accompanies a brother to discover the hidden site of Ecbatana, and to behold, only to lose again, the treasures of the Magi. The narrative is by no means badly told, and furnishes plenty of excitement; but the several personages are somewhat dimly defined. The thoroughly French atmosphere of both books is of itself a useful lesson to English boys.

Fifty-Two Further Stories for Boys. Edited by Alfred H. Miles. (Hutchinson.) *Fifty-Two Further Stories for Girls.* (Same editor and publisher.) Booksellers say that the long story which fills a volume is more popular than the collection of short tales; but Mr. Miles's volumes, which are becoming a regular Christmas institution, ought to prove—as they certainly deserve to prove—an exception to the general rule. Of late years the supply of good stories adapted to the taste of youthful readers of both sexes has been increasingly abundant, but the very abundance increases the difficulty of selection; and Mr. Miles has had no light labour in producing a couple of volumes, each containing a story for every week in the year, with not one unattractive item in either table of contents. The best-known purveyors of juvenile fiction are, of course, laid under contribution; but some of the most "taking" stories in both books are the work of authors whose names are more or less unfamiliar, at any rate on this side of the Atlantic. Whatever be the attractions of the "long story," it is generally laid aside after one hurried perusal, whereas Mr. Miles's volumes will be returned to again and again.

Two Friends and a Fiddle. By Helen Shipton. (S.P.C.K.) This story, which occupies some five hundred pages of print, well sustains the author's reputation. It is full of action, and full also of light and shade. There could scarcely be a stronger contrast than that between the scenes laid in the north country pit village and those in the romantic island of Sark. Miss Shipton does justice to both, and has evidently made her holiday rambles subservient to her purpose. One incident, irreproachable from a literary point of view, may perhaps be made troublesome to the venerable society which issues the book. Morris, the collier lad, is represented as being powerfully impressed by the sight of a great crucifix upon which he came suddenly on a lonely hill-side abroad. Timid subscribers to the society may wish to know whether it advocates the erection of such a symbol in Protestant England. For ourselves we can only say that the situation is well conceived, and that the tone of the whole story is as excellent as any parent could desire, while there is enough incident and adventure to satisfy the wholesome wants of any child.

Neal Russell. By M. Bramston. (Sonnen-schein.) The secondary title of this book is "A story of a brave man," and there can be no

question of Neal Russell's magnanimous courage. A man who voluntarily undergoes five years' penal servitude for a crime which he did not commit, but to the committal of which he contributed indirectly and remotely, is undoubtedly a hero of a very rare and distinguished kind. At the same time, the story opens up a problem of casuistry which is not quite so easy as the author appears to think. As a matter of law, Neal Russell's deliberate suppression of the truth in order to shield his cousin was an abatement of felony; and though in the supreme court of ethics, where motives outweigh overt acts, his self-sacrifice might be deemed worthy of commendation, his conduct approaches perilously close to the forbidden rule of doing evil that good may come. To this needed criticism, however, it must be added that the story is powerful and wholesome, and is very well told. A word of praise must also be given to the printing and get-up of the book, which is resplendent with pictorial head and tail pieces, and initial letters. It does credit to the firm of Swan Sonnenschein, as well as to the well-known printers, Messrs. Butler & Tanner, of Frome.

Silas Verney. By Edgar Pickering. (Blackie.) Like so many of the boys' books of our day, this story is based on the desire to teach history through the agency of fiction. Silas Verney is a youth who is supposed to have lived in the days of the second Charles, and his very exciting adventures are partly moulded by the historical circumstances of those times. Naturally the style of the narrative—which is autobiographical—is accommodated, though with varying success, to its assumed origin. It would probably be regarded as hyper-criticism if we were to point out the marvellous coincidences and improbabilities of the story, but there is no disputing its interest; and that is after all, what boys chiefly care for. The illustrations are of unusual force and merit.

The Lord of Dymcor. A Tale of the Times of Edward I. By E. Everett-Green. (Nelson.) Miss Everett Green is a well-known caterer of lively and interesting stories for children, but we cannot say that this is quite so successful a production as others of hers we have read. Like the preceding book, this is also a book based on history, and the authoress has been good enough to supply a key telling us the fictitious points and characters which are added to its genuinely historical foundation. The story is full of exciting adventures, and will, we have little doubt, be read by boys with avidity. The historical background is also so true and accurately presented that it must add to its readers' knowledge of the modes of life and speech current in the days of Edward I. The character of the heroine, Lady Gertrude Montacute, is very charmingly portrayed; and the story, spite of a few drawbacks in construction, is one that must cordially be commended. A word of praise must also be given to the two illustrations which adorn the book.

Royal Youths. By Ascott R. Hope. (Fisher Unwin.) These stories—of which those of Louis XIII. and Queen Anne's son the Duke of Gloucester are the best—are excellently told by Mr. Hope. They are well calculated to attract a boy to history, by showing him that, properly handled, it is really a very interesting kind of story.

Richard Tregellas. By D. Lawson Johnstone. (Oliphant, Anderson & Ferrier.) A first-rate story of adventures in the West Indies 100 years ago. Troubles with Frenchmen, troubles with false brethren, a buried treasure, and the consolation of a lovely young lady with whom to live happily ever after, compose a very satisfactory book.

A Romance of N'Shabe. By A. A. Anderson and A. Wall. (Chapman & Hall.) This is a mixture of Mr. Rider Haggard and Mr. H. M. Stanley. Three men start on a hunting expedition in South Africa, to discover the Queen of Sheba and find the stolen daughter of one of the three. There is no great probability in the story, and there is too small a proportion of action to the amount of description; but it is readable.

The Story of the Life of Mackay of Uganda told for Boys. By his Sister. (Hodder & Stoughton.) It is needless to state that we have in this account of the life of Mackay of Uganda the story of a career of wonderful self-denial and resolute perseverance. The author's larger work, *Mackay of Uganda*, has made us aware of the splendid devotion of her brother, and the volume before us is to be criticised as a book "written especially for boys." "A Look for boys" we do not think it can accurately be called. It is a book for lads of eighteen or twenty, who cannot fail to be impressed by the earnest seriousness with which a sister describes the unselfish bravery of her brother, and may in some cases be persuaded to go and do likewise. "The whole of the matter in the volume is fresh," but no new facts of importance are given us. It is natural that the author should find herself unable to avoid a certain gravity and intensity of style which boys will consider dull. But this gravity and intensity will very powerfully impress boys who are beginning to think and to ask themselves what they intend to do when they become men. A portrait of Mackay and twelve tolerable illustrations accompany the volume.

Tib and Sib. By Stella Austin. (Masters.) Though described as a "story for children," the account of Tib's adventures will be found entertaining by readers of all ages. Indeed, we are not sure that the children are not treated rather from the point of view of their elders than of themselves. To a child the story would seem rather cloudy and disconnected. But the book is written charmingly, and Tib is a little girl we fall in love with at first sight. We are much obliged to the author for refraining from making her die at the end of the tale. For a page or two we were in dread of this catastrophe. As it is, the sombre concluding chapters seem almost out of place after their sunny predecessors. The illustrations are not quite so bad as they might be.

Hatherley's Homespuns, by Anette Lyster (S.P.C.K.), has an undoubted claim to be described as above the ordinary run of "Gift Books." It is a well conceived, graphic, and powerfully written narrative of the gradual reformation of a selfish, peevish, and jealous brother by a devoted sister. The chief fault to be found in it—a fault not uncommon in books of the "goody" and improving class—is that the demon of selfishness takes such an unnaturally long time and so many reiterated efforts to exorcise, that the book becomes slightly wearying and monotonous. Doubtless there are such feeble and exacting natures as Charlie Hatherley's; but the authoress should remember that, in the artistic evolution of a character, some allowance should be made for the slightly different standpoint of the reader.

Gladys Anstruther. By Louisa Thompson. (Blackie.) Here is a story abounding in thrilling incidents and romantic situations. The heroine, falsely accused of drugging her step-brother, runs away from home and joins a troupe of strolling players, where she sees a new phase of life and one which has a strong fascination for most children. We think the *injuncta noverca* business rather overdone; but in other respects the story is pleasant reading, and

the illustrations are somewhat out of the common run.

The Family Difficulty. By Sarah Doudney. (Hutchinson.) The troubles of an impulsive generous orphan who finds herself domiciled with selfish worldlings is the subject of this story. The heroine's character is elaborated with some care, and somewhat artfully contrasted with the graceful self-indulgence of her invalid aunt and her commonplace daughters. Unfortunately the promise of the opening chapters is not fulfilled. Phoebe's adventures after she runs away are improbable and yet uninteresting, and are too hurriedly told. The book begins as if a three-volume novel were intended, but suddenly compresses itself and crams the two last volumes into the end of the first. The illustrations are not ungraceful, but the artist seems to become nervous when he attempts to draw the heroine; she is always hideous.

Miss Pussie, by Maud Carew (S.P.C.K.), is a small story, which yet inculcates an important and much-needed moral. This is briefly that unselfishness—or what claims its attributes and wears its garb—may really be a subtly-veiled and disguised form of selfishness. Like many another young lady, Sybil Ashton was fully persuaded that she was the embodiment of all filial and family virtue, till her eyes were opened for her by her friend, Miss Armitage, who is the Miss Pussie that gives the name to the story. The story, though not particularly well told, is undeniably wholesome, and of the greatest possible utility.

Littlebourne Lock, by F. Bayford Harrison (Blackie), tells the pathetic story of a London child half-brutalised by living in "slums," but whose better nature is gradually brought out by the patient kindness of her relatives and by a life at Littlebourne Lock, somewhere on the Thames. The different incidents likely to befall in a lock-house are graphically told; and, though the telling of the story is not perfect, it must be pronounced to be interesting and occasionally exciting.

The Love-Dream of Gatty Fenning. By Sarah Doudney. (Hutchinson.) Miss Fenning's love dream does not differ much from the love dreams of other young ladies, who pin their affections without much thought or discrimination on the first good-looking and wealthy young man with whom they are thrown in contact; but her awakening from that dream is an event of an unusually propitious and satisfactory kind. The moral of the book, and there can be no question of its soundness, is that every young lady who has in her the making or "promises of a noble woman," as Mr. Vardye puts it, ought to throw over an amiable but empty-headed "masher" for a genuine, hard-working clergyman. But it may be doubted whether it is a moral which will prove attractive to the average society young lady. At the same time, those who refuse to accept it may be liable to be classed among that large majority of the sex who do not possess "the promises of a noble woman." The story, which is, in respect of plot, of the simplest kind, is interesting and graphically told; and the authoress's description of the evolution of Gatty Fenning from the uncultured and finery-loving young lady to the "noble woman" aforesaid, displays considerable insight into what we may distinguish as feminine psychology.

Nicco. By C. A. Jones. (Sonnenschein.) *Nicco* is a pretty story, gracefully told. The hero is a little baronet who is wrecked as a baby on the coast of Brittany, and discovered when he has reached the age of seven. His trials and bewilderment at being suddenly transplanted to English surroundings are realised very

vividly and described with genuine sympathy. There is tender feeling in the tale, but no affectation, and no attempt at fine writing. The illustrations would be better away.

Waiting and Serving. By Maude M. Butler. (Nelson.) The author's hope that some of her readers may be "loath to say good-bye to Daffodil, Filoselle, and the others" is not extravagant, and will in most cases be gratified. Her story is simple and unpretentious, and sure to be found interesting by all sensible children. It is not too long, it is pretty bound, and the few illustrations are graceful. The promised sequel will certainly be welcomed by all readers of the first tale, and, if written with the same carefulness and simplicity, will give general satisfaction.

Three Bright Girls. By A. E. Armstrong. (Blackie.) Miss Armstrong has written a simple, pure, and interesting story. The three girls from affluence are suddenly reduced to poverty, yet by their bright disposition and happy manners captivate desirable lovers. They never flag from the beginning, and is told pleasantly. It may be safely recommended as a present for a girl.

Polly, who was Nobody's Child. By Robina F. Hardy. (S.P.C.K.) This is a charmingly-told story of a little foundling—all of whose friends are gone, as the little two-year old pathetically expresses it, "way, way." But we need hardly add that the little waif not only finds a kind home, but ultimately becomes recognised as the grand-daughter and heiress of Squire Holcombe, of Holcombe Hall. As this is the inevitable destiny of all foundlings, at any rate in books, there is no more to be said, except to remark on the enlarged and improved scope of special Providence found in fiction, and to regret that it is not more recognisable in *natura rerum*.

Comrades True. By E. D. Adams. (Olipbant, Anderson & Ferrier.) This is an amusing tale of two children who were inseparables. They get into divers scrapes, and, following Sir John Lubbock's example, make observations upon ants. After one of these rambling and forbidden excursions, they solemnly forgive a kind uncle who finds fault with them. Unlike other stories, the book has no hint of lovemaking throughout. A word of praise is due to Miss E. Scannell's illustrations.

Hepsey, Gipsy, by L. T. Meade (Methuen), is dedicated to Mr. Smith of Coalville, and is a capital tale of gipsy life. The milk of human kindness in the despised Hephzibah is true to nature in other stations of life than a gipsy tent. Jack O'Lantern is a charming gipsy baby.

The Doll's Dressmaker, by A. F. Jackson (S.P.C.K.), gives the history of a poor girl who is adopted by gentlefolk. After some years her disreputable mother claims her; and the girl, to avoid legal proceedings, and with a strong sense of duty, rejoins her. There is much dialogue in this story, which is cleverly told throughout. Finally the heroine marries an old lover, and settles near Exmouth.

King Must. By Ethel. (Griffith, Farrer & Co.) The royal obligation which gives its title to this trifle is that of paying debts. It may be taken as a justifiable and much-needed *exposé* of the lax opinion of society, more especially of fashionable ladies on this subject. The book is well written, but does not call for further notice.

The Corswain's Bride: and other Tales. By R. M. Ballantine. (Nisbet.) A tale of the sea and a wreck on a desert island in Mr. Ballantine's best style, a tale of sea and land and a tale of East End slumming which is hardly up to the same level, make up the volume.

NOTES AND NEWS.

WE understand that the forthcoming work on Persia by Hon. George Curzon, M.P., which was already in the printers' hands when he accepted office as Under Secretary for India, will be published by Messrs. Longmans early in the new year, a slight delay having been caused by the engraving of the necessary maps. It will consist of two volumes of 650 pages each. Mr. Curzon hopes to bring out later on a third volume, containing a bibliography and other appendices.

MESSRS. MACMILLAN & Co. have in the press a reprint of Mr. George Meredith's rare volume of poems, *Modern Love* (1862), to which the author has added others entitled "The Sage enamoured" and "The Honest Lady."

MR. W. J. FITZPATRICK, the editor of O'Connell's Correspondence, is engaged upon a volume entitled *Secret Service under Pitt*, which will be published by Messrs. Longmans. It happens that Mr. B. F. Stevens is to read a paper on the same subject before the Historical Society next Thursday.

MR. T. FISHER UNWIN has in readiness the fourth edition of *English Wayfaring Life in the Middle Ages*, by M. J. J. Jusserand, translated by Miss Lucy Toulmin Smith. To this edition a new prefatory note has been added by the author; and a heliogravure frontispiece of "English Knights Travelling," from a fourteenth-century painting, replaces the old one.

M. GABRIEL SARRAZIN, the author of two excellent volumes of essays on the English poets of this century, published under the title of *La Renaissance de la Poésie anglaise*, is about to issue a work of a somewhat original kind, named "La Montée" (Perrin et Cie). It depicts a series of mental states—the "ascent" of a soul—in a sort of imaginary journal of the inner life.

A NEW volume in Mr. T. Fisher Unwin's "Children's Library" will be published next week under the title of *The Little Princess and the Great Plot*. Miss Lina Eckenstein is the author, and Mr. Dudley Heath illustrates the book.

MESSRS. EDEN, REMINGTON & Co. have in the press a new novel by Dorothea Gerard, entitled *On the Way Through*; also *A Garrison Romance*, by Mrs. Leith Adams.

A DOMESTIC drama by Mr. Benjamin Gates, entitled *That Barber's Boy*, is announced to be published very shortly by Mr. Elliot Stock.

THE *Allgemeine Zeitung*, of Munich, in an article on Mr. Hall Caine, says that "The Scapegoat" gives him a claim to recognition not only as an English but as a European man of letters. The book is to appear shortly in a German translation.

THE article on "The Dignity of Labour in the Talmud," read by the Rev. H. Gollancz at the recent International Congress of Orientalists, has been translated into Hebrew, and published in the *Hamelits*, of St. Petersburg, for November 25—26.

THE following are the lecture arrangements at the Royal Institution before Easter:—Prof. J. G. McKendrick, six Christmas lectures to juveniles on "Life in Motion, or the Animal Machine"; Prof. Victor Horsley, twelve lectures on "The Structure and Functions of the Nervous System (The Brain)"; Mr. A. S. Murray, three lectures on "Some Aspects of Greek Sculpture in Relief"; Prof. E. Ray Lankester, three lectures on "Some Recent Biological Discoveries"; Prof. W. P. Ker, three lectures on "The Progress of Romance in the Middle Ages"; Dr. B. Arthur Whitelegge, three lectures on "Epidemic Waves"; Prof. C. A. Fleming, three lectures on "The Induction Coil and Transformer"; Lord Rayleigh,

six lectures on "Matter: at Rest and in Motion"; Prof. J. F. Bridge, three lectures on "Dramatic Music, from Shakspeare to Dryden (The Play, the Masque, and the Opera)," with illustrations. The Friday evening meetings will begin on January 22, when a discourse will be given by Lord Rayleigh on "The Composition of Water"; succeeding discourses will probably be given by Sir George Douglas, Prof. Roberts-Austen, Mr. G. J. Symons, Prof. Percy F. Frankland, Sir David Sulomons, Prof. L. C. Miall, Prof. Oliver Lodge, Mr. George du Maurier, Dr. John Evans, Mr. F. T. Piggott, and Prof. W. E. Ayrton.

A MEETING of the English Goethe Society will be held on Monday next, December 14, at 7.30 p.m., in the rooms of the Royal Society of British Artists, Suffolk-street, when Dr. Eugene Oswald will read a paper on "Chamisso," dealing with his life, his poems, and his masterpiece *Peter Schlemihl*, in connexion with Goethe's *Faust*.

THE sale of autographs by Messrs. Sotheby on Friday and Saturday next has lost more than half its interest by the announcement that lots 43 to 114 are withdrawn. These lots consist of a series of letters and books connected with the Junius controversy, including the copy of *Junius's Letters* which Sir Philip Francis gave to his wife on their marriage in 1814, and the original holograph letter in which Junius referred to a rumoured marriage in the *Public Advertiser* of September 7, 1769. For this collection the reserve price was £250. Among the letters remaining to be sold are some thirty addressed by Dickens to Macready; an interesting one from Thackeray at Rome, giving an account of his forthcoming work, *Cornhill to Cairo*; another interesting one by Lamb, about Defoe; one of Byron's, treating of his relations with Brougham; and one of Browning's, the addressee of which is surely misdescribed as "W. H." Smith.

MESSRS. ARCHIBALD CONSTABLE & COMPANY have issued this week the first volume of their "Oriental Miscellany," consisting of a revised edition of *Bernier's Travels*, edited by Mr. Archibald Constable himself. On the present occasion, we must be content to notice some of its bibliographical curiosities. The cloth cover and the paper wrapper are both impressed with a graceful Oriental design; and the latter bears in addition the information, for postal purposes, that the book weighs 27 ounces, or 65.53 tolas (the Indian unit), or 765.81 grammes. All copies intended for sale in India will be enclosed in an outside cover of a transparent waterproof material, thoroughly closed on all sides, so as to prevent deterioration from damp, heat, dust, and insects. The net price is 6s., or four rupees eight annas, which Anglo-Indians will reluctantly recognise as the current rate of exchange. At the beginning is a slip appropriating this particular copy to the editor of the ACADEMY—a much more pleasing method than that adopted by some publishers of stamping the title-page; while at the end are a set of slips intended for the use of librarians. The book bears no less than three trade devices—those of the publisher, the printer, and the binder. Besides reproductions of maps and minor illustrations, it has a fine coloured facsimile of a contemporary portrait of Sháh Jahán. It is perhaps needless to add that it also has an elaborate bibliography and a copious index. Finally—what might not have been guessed—the imprint is Westminster, and not London. It has been a pleasure to record these not insignificant details, though the catalogue is by no means exhausted; and it is a no less pleasant duty to wish prosperity to the firm which bears a name so honoured in English literature, and which has begun its career in a manner that would have gladdened the heart of the late Sir Henry Yule.

FORTHCOMING MAGAZINES.

WITH the beginning of the new year, the *New Review* is to be considerably enlarged, both in the size and in the number of the pages, and at the same time the price is to be raised from sixpence to one shilling. The January number will contain the opening chapters of an unpublished novel by Thomas Carlyle; and also articles by M. Paul Bourget, Mme. Adam, and Mr. Augustine Birrell.

THE programme of *Harper's Magazine* for the coming year comprises—a new novel by Mr. W. D. Howell, entitled "A World of Chance," which is described as characteristically American; a personal memoir of the Brownings, by Anne Thackeray Ritchie; reminiscences of Nathaniel Hawthorne, by his college friend, Mr. Horatio Bridge; a series of papers entitled "From the Black Forest to the Black Sea," by Mr. Poultney Bigelow, illustrated by Messrs. F. D. Millet and Alfred Parsons; and also articles on the German, Austrian, and Italian armies.

Harper's Bazar—which, we fancy, does not circulate much in this country—will rely for its serials on two English writers, Mr. Walter Besant and Mr. William Black; while Mrs. Oliphant is mentioned next in order among the contributors for 1892.

THE January number of the *Bookman* will contain an early portrait of Robert Browning, on plate paper, similar to the portrait of Lord Tennyson in the first number; also an important Burns document, which will be printed in facsimile, occupying two pages of the magazine.

THE January number of the *Asiatic Quarterly Review* will be specially devoted to Central Asia and the Pamirs, treating the question from Russian, French, and English standpoints. It will contain an autograph map by Colonel Gramscheffsky, illustrating his explorations; and one by Mr. C. Johnston, of Derwaz and Karategin. Mr. Ravenstein will probably contribute a map of the Pamir that will illustrate Dr. Leitner's first paper of a series on Hunza, Nagyr, and the Pamirs. Dr. G. Capus explains the agriculture of the sub-Pamirian regions, and speaks of permanent dwellers in the Pamir, which Mr. Littledale has called practically uninhabitable and uninhabited. Prof. A. Vambéry is also expected to write a paper on the Central Asian question generally. Authorities "behind the scenes" will discuss whether we, or Russia, can rely on China in any complication that may arise with India.

A NEW volume of the *Young Man* will commence with the January number, which will contain an illustrated article on "Mr. Gladstone's Home Life," written by one of his neighbours. Mr. Price Hughes will write on "How to conquer an Audience;" Mr. George Manville Fenn will contribute a complete tale; Prof. Blackie will write the first of a series of papers, entitled: "When I was a Young Man: Recollections and Reflections" which are to be continued during the year by some of the "grand old men" of our time; Dr. Gordon Stables gives a "Health Sermon," and Archdeacon Farrar and Mr. Edmund Gosse are to write on "The Best Use of Leisure."

THE January number of *Scribner's* will have an article on "Bokhara Revisited," by the Rev. Dr. Henry Lunsdell; and a second illustrated paper by the Blashfields, describing excursions with donkey-boys along the banks of the Nile.

THE two new serial stories in *Temple Bar* will be written by Mr. Maarten Maartens and an anonymous author, whose novel is entitled "Aunt Anne."

ON December 15 will appear a new penny illustrated monthly, edited by Mr. Frederick A.

Atkins, entitled the *Home Messenger*. The first number contains a complete tale by Edward Garrett, illustrated by Gordon Brown; an article on "The Gentle Art of Home Making," by Annie S. Swan; a portrait and character sketch of Dr. Maclaren; a paper on "Health and How to preserve it," by Dr. Gordon Stables; and contributions by Dr. Parker, the Rev. Hugh Price Hughes, and the Rev. W. J. Dawson.

To the new series of the *Welcome Hour* Mr. Mackenzie Bell will contribute a popular article, entitled, "Charles Kingsley: the Story of His Life."

THE next number of the *Religious Review of Reviews* will contain articles on "Lord Plunket and the Spanish Reformers"; "Religion versus Morality in Spain"; "The National Society"; "The Bishop of Ripon at Home"; "Six Delusions with respect to the Church," by the Bishop of Southwell; "The Sermon of the Month," by Archdeacon Farrar; "The Children's Sunday," by the Rev. G. S. Reaney; &c., &c.

UNIVERSITY JOTTINGS.

AT the very end of last term a memorial was presented to the Hebdomadal Council at Oxford, which alone possesses the right of initiating legislation, suggesting the establishment of a final honour school of English language and literature. This memorial was signed by 108 members of Congregation; that is to say, nearly one-third of the whole body. Among the names representing classical studies we may mention the professor of Latin, the Camden professor of ancient history, the provost of Oriel, the reader in Greek, the reader in Latin, and the reader in ancient history. Within the last week the following reply to the memorial has been received:

"The Council do not think it expedient at present to propose a new honour school in the final examination, but are willing to consider any proposals not involving the establishment of a new school."

MEANWHILE, the question of compulsory Greek at Cambridge has arisen in a new form. Some of those who were strongly opposed to any change in the Previous Examination have signed a memorial, suggesting that the whole question of degrees in science should be reconsidered by the University, with a view to exempting science students from examination in Greek.

ON the occasion of presenting Prof. Maitland for the honorary degree of LL.D. at Cambridge last week, the Public Orator (Ed. Sandys) adopted the reformed pronunciation of Latin, which was also used by the Vice-Chancellor (Dr. Peile) in admitting to the degree.

THE election to the chair of human and comparative anatomy at Oxford, vacant by the death of Prof. Moseley, will be held at the Royal College of Physicians on December 21. Prof. Ray Lankester at present fills the post of deputy-professor.

CONVOCAION at Oxford has sanctioned a second grant of £25 in aid of the archaeological excavations at Chester.

THE new *Educational Review* continues to devote a large proportion of its space to academical subjects. The December number contains articles on "Women Students at Oxford," by Miss Annie M. H. Rogers and Mr. Arthur Sidgwick; and on "The Study of Greek at Oxford and Cambridge," by Messrs. W. C. Sidgwick and A. G. Vernon-Harcourt, while Mr. Arthur Tilley explains the new scheme for the mediæval and modern languages tripos. From a note here printed, we learn that two

out of the recently-elected fellows at Oxford began their careers as boys in public elementary schools, one at Oxford itself, and the other at Plymouth.

UNDER the title of *Minerva* (Strassburg: Trübner), the publisher himself, together with Dr. Kekula of Klagenfurt, has compiled what we may call a Universal University Calendar. In their preface the joint-authors admit the difficulties they have endeavoured to surmount, and express the hope that future issues may be more satisfactory. From an English point of view, indeed, the shortcomings of this first attempt are so conspicuous that we must strongly urge the desirability of obtaining the assistance of some one acquainted with our insular anarchy. For example, London and Calcutta are each represented as having more than 5000 students; Nottingham as having more than Oxford, and Cambridge only 1027; while Bombay and Madras are omitted altogether. Nor are the occupants of English chairs brought down even to the date of last summer. Prof. E. A. Freeman may be interested to learn that he stands in a class apart with Prof. Edgeworth; while his colleague, Prof. Montagu Burrows, is placed under "Humaniora," and Prof. Napier under "Modern Philology." But as a guide to the teaching staff of the continental universities, this excellently printed little book will prove invaluable. It is enough to say that its index contains a total of about thirteen thousand names.

ORIGINAL VERSE.

A LOVE-MISSIVE.

(The "Ad Amatam" of *Furius*.)

O beauty, kindness, purity,
 Are Woman's noblest dower:
 Rose-sweet, and even so fair, is she—
 Heaven's star, earth's loveliest flower!
 But, tho' no share in these you claim—
 You, who my heart possess—
 I vow to love you all the same,
 And love you none the less.
 For I will love for love's sweet sake,
 That can this world transform—
 A garden in the desert make,
 A stillness 'midst the storm:
 That, with one touch, old bonds can break,
 And for old wrongs atone:
 Then let me love for love's sweet sake,
 And love's sweet sake alone!

GEORGE DOUGLAS.

OBITUARY.

ARCHDEACON BALSTON.

THE Ven. E. Balston, D.D., late Archdeacon of Derby, and formerly Head Master of Eton, died suddenly from failure of the heart's action at Bakewell Vicarage, on Advent Sunday, November 29, having just completed his seventy-fourth year. He had taken part in the morning service, and had celebrated the Holy Communion; immediately afterwards he complained of feeling unwell, and retired to his study, where in half-an-hour the end came. His death removes a figure well known and popular among many generations of Etonians for the last sixty years; while to not a few of his surviving contemporaries, his old pupils, and those who worked under him, he was the object of a deep and abiding affection.

Edward Balston was born at Maidstone on November 26, 1817, a younger son of the late Mr. William Balston, a local manufacturer who was also a county magistrate. Some touching notices of a still younger brother, Henry Balston, who died just as he was leaving Rugby for the University, occur in Stanley's *Life of Arnold*. Edward Balston was sent to Eton at the early

age then usual, and placed under the tuition of the Rev. E. Coleridge, known to fame as the tutor of Mr. Gladstone and many other distinguished men. In due course he proceeded to King's College, Cambridge, where he was a Scholar and afterwards a Fellow. In his second year at Eton, 1836, he obtained the Newcastle Scholarship, that admirable scholar Rowland Williams, his senior by three months, taking the second place as medallist; at the University this order was reversed, Williams carrying off the University Scholarship, the highest honour then open to Kingsmen, in his second year. Balston in his third (1839). At Cambridge he twice gained the Browne medal for Latin Alcaics (1838-9). In 1836 he had also played the Eton Eleven at Lord's. It is said by those who remember him at school that, in those rough times for boys, he was ever remarkable for his blameless conduct and high moral tone.

Immediately on taking his degree in 1842 he returned to Eton as an assistant master, and continued to occupy that post for the next twenty years. His appointment coincided with the death of Provost Goodall, the succession of the Whig Provost Hodgson, and the beginning of further changes at Eton, Hawtrey, the then Head Master, having now a freer hand. Besides vast architectural improvements in the interests of health and comfort, concessions were made to the modern spirit in education. Balston's attitude towards these reforms was typical of his subsequent Head Mastership: he accepted them without regret, but without enthusiasm, and in a spirit of loyalty to his chief. At this period, it would seem, theological views took the shape which they retained in after years, when he had become dignitary of the Church; he was a moderate High Churchman, who stopped short of Tractarianism or Ritualism. He was influenced both by his old tutor Coleridge and by G. J. Selwyn, at this time curate of Windsor, afterwards Bishop of New Zealand and of Lichfield. The friendship now formed with Bishop Selwyn had important consequences in his after life. His success as an assistant master was proved by the general voice which called him to the Head Mastership at an unforeseen crisis. Somewhat easy-going as an exactor of work, he was stern where moral questions were concerned; kind not only on the surface, but of heart, and full of sympathy in illness and trouble. One thing he insisted on—that boys should hold (or at least express) no opinions on speculative subjects which had not received the sanction of authority. He was seriously annoyed when a pupil, who afterwards became an eminent judge, enriched a Latin theme with allusions to Bayle and the Encyclopædists.

In 1850 he married a daughter of the late Rev. Thomas Carter, Vice-Provost of Eton, who survives him; the Rev. Canon Carter, Clewer, and the Rev. W. A. Carter, Fellow-Bursar of Eton College, are his brothers-in-law. In 1860 he was elected a Fellow of Eton and prepared to devote himself to parochial work. This, however, was not yet to be, the death of Provost Hawtrey in January, 1862, the Provostship was pressed upon Goodford, who, then in the prime of life, would have preferred to continue his life as Head Master rather than accept a post of comparative retirement. It was understood that the choice had been that of the Provost's Consort, then just deceased, and that it would be very difficult to decline the honour. Eton thus found herself, in the middle of the school-time, at a loss for a head master, the hitherto unbroken rule requiring one who was or had been an assistant master, and a man of more mature years than had been usual at some other public schools. All eyes were now turned upon Balston; and he was requested, not only by those on the spot,

by many influential old Etonians, to sacrifice his private wishes, and undertake the headship of the school. By the end of February he had donned his harness, and had begun office with a short address to the boys, in which he appealed to them for "a long pull, a strong pull, and a pull all together." It has been said of him with perfect truth that, though not a great head master, he fully maintained the best traditions of the school. Very early in his career he had to face the Public Schools Commission of 1862. He characteristically declined to theorise on the best possible education for English gentlemen, or to suggest "views" for its improvement. It was enough for him that he had been called upon to administer an existing system. No more brilliant scholar of the older type has presided over the destinies of Eton; but it must be admitted that he lacked something of the breadth of general culture which has distinguished Keate's other successors, Hawtrey, Goodford, and the two who still survive. His popularity with the boys was, it is believed, unparalleled either at Eton or any other public school. Many causes may have contributed to this: the kindness which tempered his firmness; the simplicity which accompanied his dignity; his keen sympathy with boyish feelings and pursuits; his conservatism, dear above all things to the mind of the English public schoolboy; most of all, perhaps, his handsome features and fine presence. He looked every inch a head master, and his "inches" did not fall far short of six feet. But though a conservative, he was in no sense reactionary; and two reforms in particular ought to be mentioned to his credit, as likely to be forgotten amid the rush of subsequent changes. He was the first to introduce French into the school work of a large number of the boys; and he swept away the last vestiges of the old system of "shirking out of bounds," which his immediate predecessor had only seen his way partially to abolish. No head master could be pleasanter to those who worked under him; but impatient young reformers, who tried to force his hand, were easily and humorously repulsed. The time came, however, when the demand for further changes, backed by public opinion, knocked loudly at the gates of Eton. When, just before the Christmas holidays of 1867, he announced his resignation, the situation was evident; he saw that more extensive changes were inevitable, and preferred that they should be carried out by another rather than by himself. He had administered the school successfully, but in the main on the old lines, for six years of transition; he was only just fifty years of age, and his long cherished desire, not for leisure, but for work of a different kind, might now be gratified. When the school met after the holidays, Dr. Hornby was the new head master.

Twenty-four years more of life and work, and these, perhaps, the happiest of all, still remained to him. He was at once elected an Honorary Fellow, and thus retained the right of occupying the college pulpit; on the first vacancy he was restored to his former position as a Foundation Fellow, and accepted a living in the immediate neighbourhood of Eton. He was not long destined to remain there. By 1868, Bishop Selwyn had been translated from New Zealand to Lichfield, and was anxious to secure for his present diocese the services of one whom in early days he had learnt to appreciate. At the instance of the Bishop, and with the consent of the patrons of both livings, an exchange was effected, and Balston became vicar of Bakewell; in 1873 he was appointed archdeacon of Derby. His first act was to re-constitute the vicarage on as commodious a scale as the Dean and Chapter of Lichfield permitted; his simple private means continued to be devoted to the needs of the Church. At his own ex-

pense he restored the chancel of his own church, and the entire church of Monias (or Monyash), a small parish near Bakewell, of which he was the patron; while to the ill-endowed and over-burdened clergy, the "Crawleys" of his archdeaconry, he was as an earthly Providence. In the Lower House of Convocation he speedily attained an influential position; though without the gifts of oratory he spoke effectively, and (like Lord Althorp in a greater sphere) led by his good sense and the weight of his character. After Bishop Selwyn's time, the archdeaconry of Derby was attached to the newly erected diocese of Southwell. For some little time, we believe, he had ceased to attend Convocation. Two or three years ago, during a severe frost, he had the misfortune to break his arm by a fall in his garden, and afterwards was never quite the same man. Symptoms of a weak heart had likewise shown themselves at intervals, though latterly he had seemed stronger; and a few months since he resigned his archdeaconry.

To a man who had so lived, his sudden and painless death must be pronounced an unmingled blessing. At three o'clock on Friday, December 4, by the light of an exquisite winter sunset, many sincere mourners from far and near were gathered to the simple and touching funeral service in the College Chapel and Cemetery of Eton.

W. W.

WOLCOTT BALESTIER.

THE death of Mr. Wolcott Balestier will be a serious loss to many English authors. Though he stood to the profession of the pen in the relation of publisher, he was also a fellow-writer; and not a few of the more prominent men and women of letters regarded him first of all as a friend. He came to England three years ago as the representative of Mr. Lovell, of New York. Within the past year he was the originator and chief director of the continental publishing firm, Heinemann & Balestier, Limited, the rival of the older house of Baron Tauchnitz. As an author, he is only known to English readers in the character of Mr. Kipling's collaborator in the story, "The Naulahka," now running in the *Century Magazine*; but he has left a complete novel and several short tales behind him. Mr. Balestier was only twenty-eight years of age. His death cuts short a career of the highest promise.

MAGAZINES AND REVIEWS.

WE are glad to find that Mr. R. H. Hope is still continuing his catalogue of holy wells in the *Antiquary*. In the present number he deals with some of those of Cumberland and Derbyshire. Mr. Hope is, as far as we know, the first person who has endeavoured to give a list of the springs which our forefathers thought holy. As a first attempt, his work must necessarily be imperfect, but what he has done will facilitate the labours of future inquirers. Mr. Ward's paper on provincial museums relates this time to Sheffield. It must be a most interesting collection, as it contains on loan the Bateman collections, which represent a life's diggings among barrows. We are no friend to centralisation, but cannot read month after month these interesting sketches of local museums without wishing that in some way or other they could be placed under the control of a central authority. Local museums are not only of value because they are a means of preserving valuable objects which would otherwise perish; but as a means of education, we know from personal experience that the historic objects preserved in our museums are a great attraction

to many who have had few other means of knowing what was the life of their remote ancestors. Mr. James Hilton, the great authority on chronograms, continues his papers on a subject which he has so specially made his own.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ALEXANDER, Arsène. Histoire de l'Art décoratif du 16^e Siècle à nos jours. Paris: Laurens. 80 fr.
 BARRON, L. Le Rhône. Paris: Laurens. 10 fr.
 FROMMELT, G. Esquisses contemporaines. P. Loti, etc. Lausanne: Payot. 3 M. 50 Pf.
 HALÉVY, L. Récits de guerre: l'Invasion 1870—1871. Paris: Boussod. 20 fr.
 HAVARD, H. Un peintre de chats: Madame Henriette Ronner. Paris: Boussod. 50 fr.
 HIRSCHFELD, P. Hannovers Grossindustrie u. Grosshandel, geschildert. Leipzig: Duncker & Humblot. 15 M.
 JUBAINVILLE, H. d'Arbois. L'épopée celtique en Irlande. T. 1. Paris: Thorin. 8 fr.
 LANO, P. de. La Cour de Napoléon III. Paris: Victor-Havard. 3 fr. 50 c.
 LAURENCE, E. de. Le Gouvernement dans la démocratie. Paris: Alcan. 15 fr.
 PALAIS de Justice, le, de Paris: son Monde et ses Mœurs. Paris: Motteroz. 20 fr.
 REYSSÉ, F. La Jeunesse de Lamartine d'après des documents nouveaux et des lettres inédites. Paris: Hachette. 3 fr. 50 c.
 ROUSSEAU, P. de. La Vie Américaine. Paris: Firmin-Didot. 40 fr.
 SCHUBRING, J. Briefwechsel zwischen Felix Mendelssohn Bartholdy u. Julius Schubring. Leipzig: Duncker & Humblot. 4 M. 40 Pf.
 SILVESTRE, A. La Russie: impressions, portraits, paysages. Paris: Testard. 25 fr.
 WEIGAND, W. Essays. München: Merhoff. 4 M. 50 Pf.

HISTORY, ETC.

- ACTA pontificum helvetica. Quellen schweizer. Geschichte aus dem päpstl. Archiv in Rom, veröffentlicht. 1. Bd. 1198—1268. Hrg. v. J. Bernoulli. Basel: Reich. 28 M.
 BARRAU, A. Le Maréchal de Villars, Gouverneur de Provence. Paris: Firmin-Didot. 7 fr. 50 c.
 FELDZIEGER d. Prinzen Eugen v. Savoyen. 18. u. 19. Bd. Wien: Gerold's Sohn. 30 M.
 FONTES rerum Bernensium. 7. Bd. 2. Lfg. 1346—1349. Bern: Schmid. 5 M.
 FORSCHUNGEN zur brandenburgischen u. preussischen Geschichte. Hrg. v. R. Koser. 4. Bd. 2. Hälfte. Leipzig: Duncker & Humblot. 6 M.
 GREDY, H. Kardinal-Erzbischof Albrecht II. v. Brandenburg in seinem Erbverhältnisse zu den Glaubensneuerungen. Mainz: Kupperberg. 2 M.
 MOIRÉAU, AUG. Histoire des Etats-Unis de l'Amérique du Nord. T. 1 et 2. Paris: Hachette. 10 fr.
 PHILIPPSON, M. Histoire du règne de Marie Stuart. T. II. Succès de Marie Stuart en Ecosse. Paris: Bouillon. 6 fr.
 TALLEYRAND. Mémoires du Prince de. T. 4. Paris: Calmann Lévy. 7 fr. 50 c.
 THORBECKE, A. Statuten u. Reformationen der Universität Heidelberg vom 16. bis 18. Jahrh. Leipzig: Duncker & Humblot. 16 M.
 WAUWERMANN, le général. Henrie Navigateur et l'académie portugaise de Sagres. T. 1. Bruxelles: Inst. Nat. de Géographie. 5 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DILLMANN, E. E. neue Darstellung der Leibnizischen Monadentheorie auf Grund der Quellen. Leipzig: Reissland. 10 M.
 GANGLBAUER, L. Die Käfer v. Mitteleuropa. 1. Bd. Familienreihe Caraboidea. Wien: Gerold's Sohn. 20 M.
 GROSS, K. Einleitung in die Aesthetik. Giessen: Ricker. 7 M.
 HILF, W. Die Entwicklung d. Herznervensystems bei Wirbelthieren. Leipzig: Hirzel. 5 M.
 RATZEL, F. Die afrikanischen Bogen, ihre Verbreitung u. Verwandtschaften. Leipzig: Hirzel. 3 M.
 SCHOTT, G. Oberflächentemperaturen u. Strömungen der ostasiatischen Gewässer. Hamburg: Friederichsen. 3 M. 50 Pf.
 SELENKA, E. Studien üb. Entwicklungsgeschichte der Tiere. 5. Hft. 1. Hälfte. Wiesbaden: Kreidel. 22 M.
 WOHLTMANN, F. Handbuch der tropischen Agrikultur f. die deutschen Kolonien in Afrika auf wissenschaftlicher u. praktischer Grundlage. 1. Bd. Leipzig: Duncker & Humblot. 10 M.

PHILOLOGY.

- AHRENS, H. L. Kleine Schriften. 1. Bd. Zur Sprachwissenschaft. Hannover: Hahn. 16 M.
 DIBBELT, H. Quaestiones Coae mythologicae. Leipzig: Fock. 1 M. 20 Pf.
 LENOZ, Gedichte, nach der Wiener Ausg. übers. u. m. Anmerkgn. versehen aus d. Nachlasse d. A. Huber hrg. v. C. Brockelmann. Liden: Brill. 4 M. 50 Pf.
 ROBERT v. BLOIS, sämtliche Werke. Hrg. v. J. Ulrich. 2. Bd. Berlin: Mayer & Müller. 3 M.
 SCHAEFFER, M. De iteratis apud Theognidem distichis. Berlin: Mayer & Müller. 1 M.
 SNYDER, E. N. Der Commentar u. die Textüberlieferung d. Mahāvamsa. Berlin: Mayer & Müller. 1 M.
 WEILL, E. Der Commentar d. Maimonides zum Tractat Berachoth. Berlin: Mayer & Müller. 2 M.

CORRESPONDENCE.

SIR R. F. BURTON'S WORKS.
67 Baker-street, Portman-square: Dec. 3, 1891.

I am preparing (besides writing my husband, Sir Richard Burton's, Life), his "Catullus" and his "Pentamerone" for the press. When ready, I shall issue circulars to subscribers, as in the case of the "Arabian Nights."

It is my intention to produce, by degrees, all his still unpublished works, the smaller things in magazines, and his unfinished works as a miscellaneous collection, so that nothing may be lost to the world that he has written. There is a demand for some of his past works; and I think, as I have not capital to reproduce them myself, I cannot do better than sell the copyrights to men who can. I can to-day dispose of the following copyrights:

- The original three volumes of the "Pilgrimage to Mecca and Medina" (1855).
"First Footsteps in East Africa," (1856).
"Lake Regions of Equatorial Africa," in two volumes (1860).
"The City of the Saints" (1861).
"Vickram and the Vampire" (1870).
"Goa and the Blue Mountains" (1851).
"Scinde; or, The Unhappy Valley," in two volumes (1851).
"Sindh; or, The Races that Inhabit the Valley of the Indus" (1851).
"Sindh Revisted," in two volumes (1877).
"The Nile Basin" (1876).
"Etruscan Bologna" (1876).

I have still to see seven publishers about the rest of the works, so as to settle between us how far my rights go and how far theirs. Some of them have lost their contracts by fire or otherwise, but I have got all mine; and I expect when I produce them that I shall find I have still some more copyrights to offer. Meantime, I shall be glad to receive offers for those I have named.

ISABEL BURTON.

NOTES ON HERO[N]DAS.

Trinity College, Dublin: Dec. 4, 1891.

The "Addendum" just published by Mr. Kenyon contains two fragments of great interest—I and 6. The first of these is clearly, as Mr. Kenyon suggests, the sequel of the three lines published on p. 39 (VIII.). Whether it is an immediate sequel may be doubted. In the following recension of the first eight lines I suppose one line to have been omitted in the archetype between 3 and 5:

Ἀιστηθὶ δούλῃ· Ψύλλα, μέχρι τέο κείσθ'
ῥέγγουσα, τὴν δὲ χοῖρον ἀουθῆ δρῦπτει;
ἢ προσμένεις σὺ μέχρις εὖ ἥλιος θάλλει
[τὸν θάλαμον; οὐδὲν σοὶ μέλει φῶρ εἰ κλέψει
τὸν χρῆ]σον ἐσδύς· κῶς δ' ἄφρυτε κοῦ κἀμνεις
[τὰ πλ]εῖρα κνώσσοι; αἱ δὲ ῥύκτες ἐννέωροι.
[ἄστυθ]ί, φημί, καὶ ἄψον εἰ θέλεις λύχρον
καὶ τὴν] ἄναυλον χοῖρον ἐς νομὴν πέμψον.
[τὸν]θρυζε καὶ κῶς μέχρις εὖ παραστᾶσα
[σὸν δέρ]μα τῷ σκίπωνι μαλθακὸν θῶ. μᾶ,
[ῥέγγει μ]έγ· ἄλλ' εἰ καὶ σὺ Λάτμιον κνώσσεις,
κ.τ.λ.

I can get no farther than this. In the above, ἄστυθι (6), καὶ τὴν (7), and τόνθρυζε (8), are due to Mr. Kenyon himself. He informs me that the last word has left -θρυζε as a relic rather than -θουζε, as printed in the Addendum. The meaning of the line is "mutter and scratch yourself, until," &c. The reason for supposing a line to have fallen out between 3 and 5 is that θάλλει must have an accusative to govern, and the only accusatives ending in -ῶσον I can think of are χρῆσον and κῶσον. The latter is possible, but very coarse; and θάλλει τὸν χρῆσον would be nonsense. I suppose, then, a line to have been omitted accidentally, owing to the similar terminations of vv. 3 and 4 and beginnings of vv. 4 and 5.

The following conjectures have occurred to me lately:

I. 68. κατακλαίεις] καταπτύεις. π is the only

really certain letter in the latter part of the word. Cf. ἐγγελά in l. 77.

I. 73. Read Φιλῶν. An accusative is wanted here. Philinus, as we see from Messrs. Hicks and Paton's Inscriptions of Cos, was a common Coan name.

II. 44, 45.

μη πρὸς τε κῦσος φησι χῶ ταπης ἡμῖν
το τοῦ λόγου δὴ τοῦτο λήτης κυρση.

I examined this desperate passage carefully in Mr. Kenyon's company in the British Museum to see if κῦσος showed any signs of being altered from Μυσός (as I see is suggested in the current number of the Classical Review by Mr. Pearson); but the whole line is distinctly as Mr. Kenyon gives it. Still, I cannot but think κῦσος is a corruption, not of Μυσός, but of Μυσοῖς. Then ταπης ought to represent another national name. Now Thales was a Phrygian; one of the towns of Phrygia was Τάβαι, twice mentioned by Strabo. If Τάβαι is properly a plural of a tribal name, Τάβης, I would write the lines thus:

μη πρὸς γε Μυσοῖς, φησι, χῶ Τάβης ἡμῖν
τὸ τοῦ λόγου δὴ τοῦτο λήτης κῦρση.

"Lest not only Mysians, as the saying goes, but our Phrygian, win spoil, according to the proverb."

IV. 36. βεβλάσθη.

IV. 38. μη γραφῆς δείσθω.

IV. 47. πανταχῇ δ' ἄρῃ κείσαι: "You are an utter good for nothing."

V. 69. μη τατι ἀλλα νυν μεν αυτον]. This is the most provoking corruption in Herondas, only one letter is missing, and it is difficult to supply that one. I propose μη κτᾶ τι ἀλλὰ νῦν μὲν αὐτόν: "Even now don't be the death of him." Cf. v. 35 and III. 79. The imperative κτᾶ does not occur elsewhere; but I presume the form is not impossible.

V. 85. Mr. Hicks's ἀμέλει is certainly right; but I now hold, with Mr. Kenyon, that there is no promise of a wedding. No; Bitinna promises the branding as soon as the Gerenia are over. Perhaps:

ἔξεις τότ' ἀμέλει τὴν ἐπίσθην ἐξ ἐορτῆς.

Cf. Hesychius = ἐπίσθαι: αὐ μεθόρτοι ἡμέραι, "You shall have a penance after the festival."

VI. 41. δείται]. Read δει τοι: with τί πολλά; or τὰ πολλά for πολλά.

VI. 47. μη ἀνά μοι νεύε: "Don't refuse me."

VI. 73. οὐκ ἀνεύροισ[αν]. The copyist avoided repeating αν, mistaking ἀνεύροισ for ἀν εύροισ.

A. PALMER.

King's College, Cambridge: Dec. 7, 1891.

(1) Undoubtedly, as Mr. Kenyon suggests, this fragment not only belongs to the Έρύπνιον, but follows immediately on the three lines we had before. Adopting from him ἄστυθι and θῶμαι, I would restore thus:

ἢ προσμένεις σὺ μέχρι σευ ἥλιος θάλλει
[τὸν κ]ῶσον ἐσδύς; κῶς δ', ἄφρυτε, κοῦ κἀμνεις
[τὰ πλ]εῖρα κνώσσοι; αἱ δὲ ῥύκτες ἐννέωροι·
[ἄστυθ]ί, φημί, καὶ ἄψον εἰ θέλεις λύχρον.
[καὶ τ]ὸν ἄναυλον χοῖρον ἐς νομὴν πέμψ[ον]
. . . θρυζε καὶ κῶς μέχρι σευ παραστᾶσα
[τὸ βρέ]γμα τῷ σκίπωνι μαλθακὸν θῶμα[ι]
[τᾶχ]υτε, Γαλλί, καὶ σὺ. Λάτμιον κνώσσεις
[τὸ κῶ]μα . . .

The use of the form κῶσος here makes it likely that in II. 44 we should read μη πρὸς τε κῦσόν, φησί, . . . Cf. a choliambic fragment in Photius, as emended by Dobree and Bergk (Lyr. fr. adesp. 25):

δ τὸν κῦσόν (κῦσον Phot.) τραθεῖς
ἦδεις ἔπου μάλιστα τοῦ κρᾶνους χρεῖη.

To βρέγμα occurs in IV. 51, and again apparently in (9) 1, [τὸ] βρέ[γμα]: which fragment also, I suspect chiefly from r. 6 [ἄν]στυθι, belongs to the Έρύπνιον.

(3) 11. ἀμφικν[ημίους].

(4) 4. Apparently ἴσος, as in III. 93.

(6) 2. γν[ώμη].

[ἦ]μας μεθ' Ἰππῶνακτα τὸν πάλα[σ]θηκε
τὰ κύλλα' ἀεῖδεν Εὐοῖδαίς ἐπιούσιον.

τὰ κύλλα' ἀεῖδεν here means "to make choliambics." I will only suggest that this may explain I. 71 (ἀεῖδεν χωλά?).

(8) ἐρρ' ἐκ προ[σώπου] as in fr. 10, where read, perhaps, οὐλῆς κατιθῶ < κόρησθ>.

I may take this opportunity of adding some notes on the fragments already published:

I. 45. καταγύσας.

" 62. καθάρυσσος.

" 81. ὁδὸς πε[ρ]ὶ τῆς. δ. οὐ P. ἡδὸς Nichols: which would not be said by a slave, and seems a δῶρὸς would seem) inappropriate if taken with πειν. Read ΚΑΛΩΣ, "Thank you," as in Theopompus 32, Alexis 111, 230, Menander 292, 1 (Kock).

1. 82. οὐ[νεκ] οὐ θυμοῖ].

III. 62. λῆξον.

V. 85. In the hope that this line may be emended, I may point out that Mr. Hicks's emendation cannot be right. The article is impossible with the phrase ἐορτὴν ἐξ ἐορτῆς, which cannot be definite, as Dr. Rutherford renders it "You shall wed . . . the one feast following on the other," but must mean "one feast after another." Rutherford, again, has nothing to do with wedding, as Dr. Rutherford (followed by Dr. Verrall and Mr. Whibley) takes it, but means "You shall wed." Diels reads ἔμα λιταῖς (he should have written ἔμα λιτῶσιν).

VI. 1. A singularly parallel passage in Plato Stichus i. 2 (58-64), confirms my belief that τῶσθαι are all spoken by Coritto. Read ἀλλὰ τῶσθαι μετρη[ί], "when you have your rations measured out"; and, perhaps, κείσθαι (κείσαι) for αὐ, αὐτῶσθαι, being a phrase used in Theognis 505, Kaibel 551a, Alciphron i. 38, though in all the places of the dead.

VI. 34. τῆ—μᾶ δοκῶν. . . λῆξω (or μοι δοκῶν); epithet being suppressed?

VII. 9. [ὡ Κέρκο]ψ, as a suitable term of abuse

" 15. πυ[ελ]ίδα.

" 63. αἱ κόρες τί βρᾶζουσιν.

WALTER HEADLAM.

NEW LIGHT ON THE EXECUTION OF CHARLES FROM CONTEMPORARY SOURCES.

London: Dec. 5, 1891.

Mr. Thorpe, in his answer to my letter printed in the ACADEMY of September 19, does not quite appreciate my case against the Bloody Court Pamphlet, and I will therefore briefly restate it.

The question at issue is the date of the publication of the undated pamphlet entitled The Bloody Court. Mr. Thorpe argues, from internal evidence, that it was published in May or June, 1649. Against this I showed in my letter of September 19: (1) That thirteen out of a half of the fourteen pages composing The Bloody Court are to be found in a pamphlet published in July, 1651, entitled A Brief Narrative, &c.; (2) That the nature of the verbal differences in the two pamphlets shows that The Bloody Court was published later than the Brief Narrative; (3) That the pseudonym chosen by the author was that adopted by Robert Wild in his popular Iter Boreale in 1660; (4) That the title-page of The Bloody Court consists of a series of phrases extracted from a pamphlet by Gauden, entitled Cromwell's Slaughterhouse, published in 1660. From these facts I infer that The Bloody Court itself was probably published in 1660.

Mr. Thorpe answers my first point by saying that the Brief Narrative is merely an expansion of The Bloody Court; but he does not mention other points at all. It is therefore necessary to add new arguments to show that The Bloody Court was not published in 1649, though it would be easy to do so.

The question of the historical value of the particular statement contained in the Bloody Court it was not my object to discuss. It is not an original authority, for it is copied from another pamphlet; nor is it a contemporary authority (in the strict sense of the term), as the pamphlet it copies was first published in 1660. The value of any statement it contains depends on the view taken of the value of its original authority, the Brief Narrative. Mr. Thorpe, however, is mistaken in supposing that I wished to establish his theory as to "the king's position when . . ."

axe fell." All the evidence tends to show that the king lay down. A French pamphlet in my possession, entitled *Relation veritable de la mort barbare et cruelle du Roy d'Angleterre*, printed at Paris in 1649, describes the block as "un billot haut du demy pied." On the other hand, the same pamphlet describes Charles as tried by "un juge subalterne, qui s'appelle Kingsbinch." *The Bloody Court* mixes facts and absurdities in exactly the same fashion and is consequently far more valuable to booksellers than to historians.

C. H. FIRTH.

THE ETYMOLOGY OF "DISMAL."

Cambridge: Dec. 5, 1891.

I cannot see that the remarks by Dr. Chance affect the etymology of the word. At the same time, I am much obliged to him for pointing out that Chaucer probably understood *dis-mal* to mean "ten evils," for this greatly helps to clear up the passage. But this explanation does not at all suit other passages; and the scribe of the thirteenth century, already quoted, is a much better guide. I cannot really cite over again all the numerous examples which I have collected; most of them are given in my note on l. 1206 of the *Boke of the Duchesse* in my edition of the *Minor Poems of Chaucer*. The "evil days" are the Egyptian days, or *dies Egyptiaci*; and this, no doubt, led Chaucer to explain the phrase in a new way, but still in connexion with Egypt. I think it will appear, when all the evidence is thoroughly sifted, that the explanation by Rauf de Linham is quite correct, and that Chaucer's explanation was due to a natural mistake.

WALTER W. SKEAT.

[We owe an apology to Dr. F. Chance for misprinting the initial of his Christian name last week.—ED. ACADEMY.]

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Dec. 13, 4 p.m. Sunday Lecture Society: "The Origin and History of the Thames," by Prof. J. F. Blake.

4 p.m. South Place Institute: "National Life and Thought in France," by Mr. A. P. Hugonet.

7.30 p.m. Ethical: "Conscience as a Factor in Social Progress," by Mr. J. H. Muirhead.

MONDAY, Dec. 14, 2.30 p.m. East India Association: "The Races, Religions, and Politics of the Pamir Regions," by Dr. G. W. Leitner.

4.15 p.m. Bedford College: "Delphi," with Illustrations, by Prof. Talfourd Ely.

5 p.m. London Institution: "Tropical Plants and Flowers," by Mr. D. Morris.

7.30 p.m. Goethe Society: "Chamisso," by Dr. Eugene Oswald.

8 p.m. Society of Arts: Cantor Lecture, "The Pigments and Vehicles of the Old Masters," III., by Mr. A. P. Laurie.

8 p.m. Aristotelian: "The True Sense of the Term *a priori*," by Mr. J. H. Muirhead.

TUESDAY, Dec. 15, 7.45 p.m. Statistical: "Enumeration and Classification of Paupers, and State Pensions for the Aged," by Mr. Charles Booth.

8 p.m. Civil Engineers: Discussion, "The Sale of Water by Meter in Berlin," by Mr. Henry Gill.

WEDNESDAY, Dec. 16, 8 p.m. Society of Arts: "Typological Museums, as exemplified by the Pitt Rivers Museum at Oxford," by General Pitt Rivers.

8 p.m. Microscopical: "The Resolution of *Podura*," by the Hon. J. G. P. Vereker.

THURSDAY, Dec. 17, 6 p.m. London Institution: "Winchester Cathedral," illustrated, by Dean Kitchin.

8 p.m. Linnæan: "Development of the Head of the Image of *Chironomus*," by Prof. L. C. Miall and Mr. A. B. Hammond; "Two Species of *Cumaca* in New Zealand," by Mr. G. M. Thomson.

8 p.m. Chemical: "The Composition of Cooked Vegetables," by Miss K. Williams; "Some Metallic Hydrosulphides," by Messrs. S. E. Linder and H. Picton; "The Physical Constitution of some Solutions of Insoluble Sulphides," by Mr. Harold Picton; "Solutions and Pseudo-Solutions," by Messrs. H. Picton and S. E. Linder; "The Change proceeding in Acidified Solutions of Sodium Miosulphate when the Products are retained within the System," and "The Action of Sulphurous Acid on Flowers of Sulphur," by Dr. A. Colefax; "The α and β Modifications of Chlorobenzene Hexachloride," by Dr. Matthews; "Camphor, a Product of the Action of Dehydrating Agents on Camphor," by Drs. Armstrong and Kipping; "Studies on the Dibromonaphthalene," by Dr. Armstrong and Mr. Rossiter.

8 p.m. Historical: "The Secret Service under George III.," by Mr. B. F. Stevens.

8.30 p.m. Antiquaries.

FRIDAY, Dec. 18, 5 p.m. Physical: "Interference with Alternating Currents," by Mr. W. H. Kilgour.

SCIENCE.

THE ETHNOGRAPHY OF THE LETTS IN VITEBSK.

Materiali dlia etnografii Latishkago Plemeni Vitebskoi Gubernii. Sobrali snabdil obiasneniami F. A. Wolter. Chast I. (St. Petersburg.)

BUT little is known about the customs of the Letts to our English folk-lorists, even the most enthusiastic. Here and there stray notices of them may be found, taken mainly from German books; but the interesting volume of Herr Wolter is so full of new material that it has many claims upon our attention. Contributions to the study of Lettish folk-lore have been published as yet chiefly in the literary journals of the Baltic provinces; but two important special works have appeared, that of Sprogis: *Pamiatniki latishkago narodnago trochestva*, "Specimens of Lettish National Poetry," (Vilna, 1868), where the Lettish songs are given in Russian letters and Yushkevich; *Litovskianarodina piesni* "Lithuanian Popular Songs" (Kazan, 1880-1882), where Lettish songs are also to be found.

The work of Herr Wolter, of which this is only a first instalment, is systematic. He begins by giving the songs appropriate to the great festivals of the year. There are many celebrations in honour of Usen, who apparently corresponds to the god Ovsen, and is identical with the sun. Ralston, in his *Songs of the Russian People*, has a good deal to say about this god. The Lithuanians and the Letts have the pretty superstition that the sun dances on Easter Day, but, in order to see him do so, he must be looked at through a worsted handkerchief. English readers will not need to be reminded of the allusion in Suckling's ballad:

"But oh! she dances such a way,
No sun upon an Easter Day
Is half so fine a sight."

On Midsummer Eve it is better not to sleep, according to the tradition of the Letts, so that the sun dancing at the dawn may be seen. One old man declared that on such an occasion he had beheld the sun changing into various colours—blue, red, and yellow. Whoever has seen it will be happy all the rest of his life. Many of the songs connected with this early worship of the sun are pretty, e.g.:

"Already the sun has set
Into the deep lakes:
The golden oars
On her silver bark have resounded."

The sun—who, by the way, is of the feminine gender in Lettish—is thus spoken of in another song:

"The sun dances
On the silver mountain:
On her feet
She has silver shoes."

Many others of the Lettish customs remind us of the Russians, especially those on St. John's Eve, which have been well described by Ralston. But some of these practices have been greatly modified by ecclesiastical influence. In the autumn season we are told that among the farmers a table is covered with eatables and drinkables. The master of the house hides underneath it,

and says: "Do you see me?" To which those present reply: "We do not see thee." Whereupon he answers: "God grant that from the abundance of corn you may not be able to see me this year." The ceremonies of the harvest-home, described on page 88 of Herr Wolter's book, remind us of the English.

The 29th of October was an important day in the Lettish Calendar. At this time they used to invite the souls of the dead from their graves and entertain them. These solemn rites lasted several days, and are described in a curious work by a priest named Einhorn, printed at Riga in 1627. They seem to have begun on Michaelmas Day, and to have continued to that of St. Simon and St. Jude. Besides a curious extract from this writer, Herr Wolter also cites Johann Arnold Brand, a traveller whose work appeared in 1702. We find Einhorn again quoted on page 100, in the description how, on Christmas Eve, the Letts were in the habit of sacrificing a goat to the wolves, by which means they thought that during the ensuing year the wolf would not be able to do any harm to their cattle. The wolf was connected with the *lieshi*, or hairy man of the woods—a kind of satyr, to be found also in Slavonic folk-lore. Many pages of the work are occupied with Christmas songs, which play so large a part in the popular ritual of all nations.

After having given an account of the several ceremonies and songs belonging to the different periods of the year, Herr Wolter now turns to those which illustrate the three great events of a man's life: his birth, his marriage, and his death. These were originally celebrated with many curious customs; but, as we might expect, they are dying out, in consequence of the growth of towns and their accessibility. It is the same all over the world: the countryman despises rural life and rural habits, when he has become acquainted with urban existence and has learned from the inhabitants of the town "*sapiat quid vulva popinae*." Hence the rural districts of America are becoming as depopulated as the villages of the mother country.

In the case of the christening songs, Herr Wolter tells us (p. 138) that the priests have succeeded in supplanting the influence of the old heathen gods by that of the Virgin Mary. In one song we are told that Mary has a wonderful silk handkerchief which can wipe away the tears of orphans. This handkerchief is hung out to dry on a bed of nettles, and shines so conspicuously that young men passing by are constrained to take off their hats from pious reverence. There are superstitious customs as to when the child's name is to be mentioned, from the widely-spread opinion that, if you became possessed of the secret of a man's name, you acquired a power over him.

On page 149 we are introduced to the marriage songs and marriage festivals, which have naturally much to interest us. Here there is a great deal of similarity between Lettish and Lithuanian customs, although there are some remarkable differences. Thus, as Herr Wolter says, we find that rue, which among Lithuanians, Malo-Russians, Italians, and other peoples has so

much significance as a symbolical flower, is never mentioned in the songs of the Letts. On page 153 we have an interesting comparative list of the words expressing kinship in the Lettish and Lithuanian languages; they are very minute and exact. The ceremony of the capture of the bride is described on page 157, but it does not present any new features. Many of the songs are very pretty, as when the bride is represented saying:

"Tell my mother not to weep for me:
I went away in spring,
When the waters were flowing,
When the trees were covered with leaves."

In Einhorn's time there was a curious omen about the length of wedded life. When the bride and bridegroom were brought together for marriage, two drawn swords were driven into the wall, one over the head of the bridegroom and the other over that of the bride. The person over whose head one of these swords shook for the longest time would live the longest.

When the marriage ceremony takes place the bride must weep; if she shed no tears she will have no happiness afterwards. The April must be in her eyes, to adopt the fine metaphor of Shakspeare: she must also weep when she says good-bye. But, again, we have the old tale. Herr Wolter tells us that the "younger generation assumes a critical attitude towards the old customs of the country, calling them half contemptuously buffooneries and nonsense." Not only town-life is against them, but the Roman Catholic priesthood—and we must remember that the Roman Catholic is the dominant religion, as these districts once formed part of the kingdom of Poland. Fashion is also dead against them. Most of the songs are short, with something proverbial and apothegmatic.

The last part of our author's book is occupied with funeral rites and songs; the latter, he tells us, are scanty in Lettish. The living are guided in their search for the dead by *laimi*, or sun-maidens, who point out the way by which they have departed. The following lines occur in one of these songs:—

"Who is to die, who to live
In this world?
I saw how they bore on high
My mother;
I called to her: she did not hear;
I hastened to her weeping;
As I hastened I met
Two daughters of the sun."

These mysterious beings conduct the weeping child to the place where her mother is sleeping under a thorn.

The realm of shadows lay in the West, where the sun, moon, and stars set. There is uninterrupted war where the Jodi or souls of dead warriors fight, and the aurora borealis is a manifestation of their encounters. An allusion to this superstition is to be found in the Chronicle of Nestor. There is also the legend of the boat in which the soul departs, and a mythical being, named *Ulis*, is mentioned, who is connected with death and the grave. In an old work, entitled *Visitationes Livonicarum Ecclesiarum factae anno 1613*, we are told:

"ubi hoc addendum de praefatis circa defunctos suos, quibus sepeliendis supponunt unum panem capiti tanquam futurae famis post

mortem remedium alterum manui imponunt, ut Cerbero afferant ante Paradisum alligato, addentes duos solidos solvendo ei qui eos per flumen transvehat Brumali tempore etiam plaustrum lignorum superimponentes ut anima sese calefacere possit. Per totam Livoniam similiter inveniuntur."

They are said also to have placed a pine torch (*luchina*) in the hand of the dead, that he should have light in the darkness of the grave. Again, we are told that as soon as the funeral procession set out, one of those present used to kill a fowl and throw it upon the ground. The procession passed over the yet palpitating body of the bird, afterwards they all ate the fowl together. According to the belief of the Letts, the soul of this fowl was changed into a horse for the dead man, to lighten the burden of his long journey, and to be of service to him in the other world. Some of the songs printed by Herr Wolter mention the custom of putting money into the graves.

With these extracts this short notice is closed. It has been impossible to do more than call attention to some parts of this interesting volume. Everything about the Letts and Lithuanians invites our attention. The philology of the Lettish tongue has not been so thoroughly studied as that of its sister language, but it can boast the admirable Grammar of Bielenstein and the Dictionary of Ulmann and Brasche.

Herr Wolter is doing good service by rescuing from oblivion the customs and folk-lore of this interesting people, who are fast losing all their special characteristics under the influence of their more civilised neighbours.

W. R. MORFILL.

OBITUARY.

PAUL HUNFALVY.

M. PAUL HUNFALVY, the eminent Hungarian philologist, died suddenly of apoplexy early in the morning of Monday, November 30, having received on the previous Saturday the congratulations of the Hungarian Ethnographical Society on his having completed fifty years of membership of the Hungarian Academy.

Hunfalvy was born in 1810 in the village of Nagy-Szalok, in the north of Hungary, of poor parents. After studying at several Protestant schools and colleges, and qualifying himself for practising in the law courts, he was, in 1842, made professor of law at Kezsmark, which position he held till 1848. In that year he was elected to the first Hungarian reformed Parliament, and was one of the minority who voted at Delveezen (April 14, 1849) against Kossuth's declaration that the House of Habsburg had forfeited the crown of Hungary. He had already in 1841 been elected member of the Hungarian Academy, and in 1843 of the Kisfaludy Society. When the revolution had passed over, he lived at Pest as Librarian of the Academy, which post he held till his death. After translating from Greek and doing other literary work, he became absorbed in the study of comparative philology, especially as regards the Hungarian language: founded the *Philological Communications*, edited the *Remains of Reguly*, wrote the first books that appeared on the Vogul language, compiled a Finnish Reading-book for the use of Hungarians, &c. Gradually ethnography became his chief interest. In 1876 he published his *Ethnography of Hungary*, and then became involved in controversies on the origins of the Székels and of the Roumans, on which he wrote several

articles in learned periodicals, both German and Hungarian. He was thus led to write *History of the Roumans*, two volumes of which coming down to the reign of Lewis the Great, he had already completed, when his work was cut short by death. His books have been more than once noticed in the columns of the ACADEMY.

A. J. P.

SIR A. C. RAMSAY, LL.D., F.R.S.

JUST as we are going to press, we hear, with much regret, of the death of Sir Andrew Crombie Ramsay, who for many years was Director-General of the Geological Survey.

He was born in Glasgow in 1814, joined the Survey in 1841, and retired with the honour of knighthood in 1881. Sir Andrew was the author of numerous memoirs, especially on the Geology of Wales and on Glacial Phenomena, but he was best known popularly by his work on *The Physical Geology and Geography of Great Britain*. Several years ago he retired, through declining health, to his residence at Beaumaris, where his death occurred, after a protracted illness, on Wednesday, December 9.

SCIENCE NOTES.

MR. W. F. KIRBY'S Synonymic Catalogue of Lepidoptera Heterocera, Part I., Sphingidae and Bombycidae, is nearly through the press; and Messrs. Gurney & Jackson hope to publish it about Christmas time.

AT the meeting of the East India Association on Monday next, December 14, at the Westminster Town Hall, Dr. G. W. Leitner will deliver an address upon "The Races, Religions, and Politics of the Pamir Regions." The day will be taken at 2.30 p.m. by General Sir Richard Meade.

PHILOLOGY NOTES.

A PRELIMINARY prospectus has been issued of the tenth International Congress of Orientalists, to be held from September 23 to October 1, 1892. Senor Canovas del Castillo—who is not only prime minister, but also director of the Royal Academy of History—has accepted the office of president; while Senor Ayuso, professor of Sanskrit at the University of Madrid, is organising secretary. In England the two secretaries are Don Pascual de Gayangos and Dr. G. W. Leitner. The subscription is fixed at the low rate of 10s. or 12s. A detailed programme of the learned work to be done will be issued hereafter by the Spanish committee, who are also arranging a series of fêtes and excursions throughout the Madrid towns of Andalusia.

MESSRS. W. H. ALLEN & Co. have in the press a *Practical Course of Turkish Studies*, by the Rev. Anton Tien, whose qualifications for the task date back to the time when he was interpreter on the staff of Lord Raglan in the Crimea. The work will comprise a practical grammar, exercises, dialogues, progressive selections from the current literature, facsimiles of documents, and a vocabulary of several thousands of words in common use. The Turkish words are transliterated in Roman characters, according to the pronunciation of the polished Osmanli of Constantinople.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Nov. 11.) E. W. BRAMROOK, Esq., vice-president, in the chair. The following papers were read:—On "The Petrified Stones of South Africa," by H. Mitford; "An Account of the Similk'ameen Indian Tribe of British Columbia," by Mrs. S. S. Allison; and a tribe at present inhabiting the upper valley

the Similk'ameen are immediately descended from a small band of warlike Chilcotins, who established themselves in the upper valley of the river about a hundred and fifty years ago, and intermarried with the Spokans. They have much deteriorated, both physically and mentally, within the last twenty years, and are rapidly becoming extinct. The average stature of the men is about five feet six inches; their frames are lithe and muscular, and their movements quick and graceful. Their complexion is very light, and they have small hands and feet. The colour of their hair varies from jet-black to red-brown, and in some cases it is almost curly. They are born horsemen and capital shots. The sharp horns of the mountain goat were formerly fixed on shafts of hard wood and used as spears both in hunting and warfare: stone knives and hatchets were also used. The summer dwellings of the Similk'ameen Indians were made of mats of cedar bark, manufactured by the Hoop Indians, which were thrown over a circular frame of poles. The winter houses were simply pits dug in the ground and roofed with poles and earth. All sickness was supposed to be the work of an evil spirit, who fastened on a victim and hung on, drawing away his life, until charmed away by the doctor, who worked himself into a state of frenzy, singing and dancing while he was trying to lure the evil spirit from his patient. Many of the medicine-men exercise strong mesmeric power over their patients, and they use several herbs as medicines: their panacea for all ills, however, is the vapour-bath. When an Indian died he was laid out in state on a couch of skins; everything put on the body was new: his bow and arrows were laid at his side, along with his knife. His friends then assembled round him to feast; and when the feast was over his friends advanced, and taking his hand bade him farewell. Immediately after a funeral takes place the encampment is moved, lest the spirit of the deceased should revisit it. A widow or widower is forbidden to eat meat and certain vegetables for a month, and must wear quantities of spruce bush inside their shirts, next the skin. Cannibalism was never known among the Similk'ameens. In the mountain is a certain stone which is muchenerated by the Indians, and it is said that striking it will produce rain. Polygamy was allowed; and if the husband and wife tired of each other, the price of the woman, or its equivalent, was returned by her father or guardian, and the parties were then free to contract another matrimonial alliance: but adultery, though it was generally compromised, was sometimes punished by cutting off the woman's nose or slitting her ears. Occasionally sick persons were buried before they were quite dead, and a good deal of infanticide was practised. The author has not found these Indians to be thieves, and gives them a general good character in other respects.

ELIZABETHAN SOCIETY.—(Wednesday, Dec. 2.)

FREDERICK ROGERS, Esq., in the chair.—A paper on "Richard III.," by the Rev. Stopford A. Brooke, was read. In "Richard III.," the long tragedy of the civil wars which Shakspeare conducted down from Richard II. is closed. It winds up with the vengeance of fate on all those who have torn the heart of their country. Margaret's worn and wasted figure hovers over it, and her curse broods in the air. One by one the guilty— Hastings, Rivers, Vaughan, Buckingham, and Richard; one by one the innocent—the innocent boys, the innocent Elizabeth—are made by Shakspeare to feel her presence in the hour of death and sorrow, and to recognise her, not so much as Margaret, but as the impersonated moral vengeance of the wars that have defiled England with eternal blood. Richard is himself her avenger in his bloody passage to the crown; and having finished this work, he is himself destroyed by the evil he has done. The play turns on the evolution of this idea of the justice of heaven working within law. Secondary to that is the evolution of Richard's character, the main ground which, in Shakspeare's thought, is political intellect, divorced from morality and from love: to put it better, divorced from love, and therefore destitute of morality. Richard alone, because he has no love. The sole representative of conscience in him is that instinct which tells him what is good for himself and evil for

himself: and when evil from without falls upon him, it is not repentance that he feels, but the pains of hell, the pains of failure; and it is that which he calls conscience once, at midnight before the battle. The second idea of the play, but the first in importance, comes in with the presence of Margaret; so that the keynote of the play is struck. "Small joy have I in being England's queen," cries Elizabeth. And in the background, like an avenging Fury, Margaret cries, "And lessened be that small, God, I beseech thee." Margaret is a mighty figure, more Greek in conception than any other figure in Shakspeare—the Fate and Fury together of the play. She does nothing for its movement. She is outside its action, but broods above it, with arms outstretched in cursing, an evil bird of God—the impersonation of all the woe and crime of the civil strife of England, and of its avenging punishment. Worn, like "a wrinkled witch," tall, with the habit of command, she has not, like Richard, been inhuman, but she has outlived humanity, and passed into an elemental power. She has also been so long under the curse of men for her cruelty, that the curse has divided her from men. So also has her strange sorrow—she is altogether joyless. It is not till she finds the Duchess of York and Edward's queen in their hopeless pain that she finds herself at one, even for a little, with any human creature. Then she sits down and curses with them, but soon leaves them, as one removed, and curses them, towering over them, angry that she has been at one with them for a moment. It is the most supernatural conception in Shakspeare. Mr. Stopford Brooke gave a careful analysis of the play, and concluded by remarking that Richard perishes like a king, fighting to the last. His death is the death of despair, but as it were greater than despair itself. And the drama closes in that speech of Richmond's, in which the wrong and misery of the civil wars of England is dwelt on, resumed, and absolved in reconciliation.—A discussion followed, which was opened by the chairman, and continued by Mr. James Ernest Baker, Mr. W. H. Cowham, Mr. Chambers, Mr. F. W. Hunt, Mr. W. Rickhards, and other members of the society.

FINE ART.

Illahun, Kahun, and Gurob. By W. M. Flinders Petrie. With Chapters by Prof. Sayce, Canon Hicks, Prof. Mahaffy, F. Ll. Griffith, and F. C. J. Spurrell. (David Nutt.)

UNTIL this present year, when he was unable to bring to England antiquities in sufficient number to form an exhibition, it has been Mr. Petrie's custom to fill a room at the Egyptian Hall, Piccadilly, or a suite of rooms in Oxford Mansion, with the results of his season's work in Egypt. The exhibition has generally preceded the book by something less than a year; and the book, with its numerous illustrations, has placed upon permanent record the history of the objects displayed in the exhibition. The one, in short, has been the complement of the other.

Illahun, Kahun, and Gurob gives us the history of the author's operations in the Fayum during 1890, and covers the ground represented by the interesting collection of objects shown at No. 2, Oxford Mansion, during the months of August and September in that year. It tells of the discovery of the sarcophagus of Usertesen II. in the pyramid of Illahun; the excavation of the necropolis of Illahun; the identification of the long-lost site of the city of Ptolemais; and the final clearance of Kahun and Gurob, two very rich and interesting towns dating respectively from the XIIIth and XVIIIth Egyptian Dynasties, of which Mr. Petrie began the excavation in 1889. The results

of his first season at these two last named sites are given in Mr. Petrie's *Kahun, Gurob, and Hawara*, published last year*—a work which is indispensable to a right understanding of the present volume, but which is unaccountably omitted from the list of the author's books on the leaf following the title-page. As in the case of the preceding volume, the chapters and plates relating to the excavation of Kahun are of extreme interest. Here, for the first time, we have an Egyptian town of remote antiquity brought before us in a condition of preservation almost equal to that of Pompeii—its streets, houses, acropolis, workmen's quarters, boundary and dividing walls yet standing; its larger mansions built, like those of Pompeii, with open courts, impluvia, colonnades, and separate women's apartments; its streets drained, as at Pompeii, by means of stone channels; and, buried amid the ruins of its houses, rich as well as poor, the forgotten or abandoned relics of a population older by nearly three thousand years than that of the wonderful dead city on the Mediterranean shore.

It is the unique characteristic of Kahun that the town was designed and built all at once, and by a single architect. The whole is of one date, the plan is strictly symmetrical, and there has been no rebuilding or expansion as in other places. The town was called into existence for a special object—namely, to give accommodation to the workmen and officials engaged in the construction of the pyramid and funerary temple of Usertesen II.—and when that object had been fulfilled, it was almost, if not entirely, abandoned. It contained barracks for the workmen and spacious dwellings for the overseers and directors of the works. The dimensions of these dwellings were uniform. They measured 138 by 198 feet, and comprised some seventy rooms, halls, and passages, the principal hall being 29 feet square. The roofs of the larger rooms and of the reception halls (which were partly open to the sky) were supported on wooden columns with stone bases, these columns being surmounted by plain brackets, flat abaci, or capitals of the palm leaf pattern. The shafts were mostly octagonal, as at Beni Hasan; but some had sixteen flutings, and some were of the clustered lotus order. All the examples shown in Mr. Petrie's sixth plate were on view last year at Oxford Mansion.

The acropolis, which was not yet discovered when *Kahun, Gurob, and Hawara* was published, is situated at the north-west corner of the patrician part of the town. It adjoined the great dividing wall which separated this quarter from the closely-packed dwellings of the working population; and (an out-cropping rock having been taken advantage of) the large building on the top dominated all the roofs of the town. This rock is escarped on the east and south sides and faced with a massive retaining wall, while on the west and north the ground slopes down to the general level. A single doorway, guarded by a doorkeeper's lodge, gave access to the acropolis at the south-east corner, whence

* See *Kahun, Gurob, and Hawara*, ACADEMY, November 1, 1890.

three flights of brick steps led to various parts of the great mansion which occupied the summit. This mansion was of precisely the same dimensions as the large houses below; but it was more richly decorated as well as more jealously guarded, and Mr. Petrie is doubtless justified in assuming it to have been, if not exactly a royal palace, at all events, the mansion occupied by Usertesen II. when paying his visits of inspection during the building of his pyramid and temple. Some of the pillared chambers in this mansion were adorned with brilliantly painted dados, of which many fragments were found. The acropolis, owing to its exposed position, appears to have suffered more from denudation than the rest of the town; and the ruins of the king's house had so blocked and buried all the passages and walls, that it looked like a mere sandy hill before the excavations were begun. Ten foot deep of rubbish was removed before the character of the building could be determined.

At the back of every large house in Kahun has been found what Mr. Petrie describes as "a compact mass of store-rooms," in which to keep the corn, oil, wine, salted geese and fish, and such other provisions as were commonly laid up for use in the offices of an ancient Egyptian mansion.

The workmen's quarter of Kahun was excavated in the course of Mr. Petrie's first season at this place, and is described in his preceding volume. It was separated from the aristocratic quarter by the great dividing wall before mentioned, there being no communication whatever between the two. It was, in fact, a kind of Ghetto, entered by a single gateway and guarded by a porter's lodge. The houses, moreover, were symmetrically ranged in narrow alleys running east and west, each alley opening upon a central passage running from south to north. A watchman traversing that passage commanded, therefore, an uninterrupted view of every street. Here, under the debris of fallen roofs and drifted sand, Mr. Petrie disinterred those chisels, bow-drills, adzes, hoes, rakes, sickles, plasterers' floats, mallets, whorls, rude toys, and rough household ware, which were by far the most interesting objects in his exhibition of 1889. So also in the patrician quarter on the other side of the dividing wall, he last year found the precious alabaster vessels, the delicate carvings in ivory and wood, the jewellery, the scarabs, the bronze mirrors, and other dainty possessions of the high officials who dwelt in the more recently excavated mansions of the upper town. Thus the whole life of the past is brought before us with a vivid completeness even greater than at Pompeii, which was an aristocratic watering place with no working man's Ghetto, and yielding few relics of his pathetic existence.

The main problem arising out of the first year's excavations at Kahun and Gurob has meanwhile been emphasised by the second season's work. More potsherds inscribed with characters closely resembling, or identical with, certain letters of the Phenician, Cypriote, Graeco-Asiatic, and Etruscan alphabets have been discovered at Kahun. More pottery of Phenician, Cypriote, and

Aegean types; more weights corresponding with the Attic, Aeginetan, and Phenician standards, have turned up on both sites.* Of forty-five weights found by Mr. Petrie at Kahun during the two seasons (1889 and 1890), only seven are Egyptian; of thirty-two found during the two seasons at Gurob, only twelve are Egyptian; and in both instances the native minority are wrought in soft materials—limestone, sandstone, alabaster, and lead—such as were not used for that purpose by native Egyptians. No more interments of fair-haired and fair-skinned mummies have been brought to light at Gurob, it is true; but some fresh evidence has turned up to prove the existence of two colonies of these strangers in the Fayum at two widely separate periods—the earlier settlement at Kahun being dated to the reign of Usertesen II., fourth Pharaoh of the XIIIth Dynasty, and the later covering about a century under the latter half of the XVIIIth and the first half of the XIXth Dynasties. At Gurob, for instance, there prevailed a very singular custom or rite, which was certainly non-Egyptian, and which is best described in Mr. Petrie's own words:

"In many instances the floor of a room has been taken up; a hole about two feet across and a foot deep was dug in the ground. A large quantity of distinctly personal property, such as clothing, a stool, a mirror, necklaces, kohl-tubes, and toilet vases of stone and pottery were thrown in, and then all were burnt in the hole. The fire was smothered by potsherds laid flat over it, and lastly the floor was relaid. It is evident that the objects thus buried are such as belong to an individual personally, and not to a household. No bones were ever found with the burnt deposits. These were not, therefore, funereal pyres. Yet we cannot imagine a general custom of burning and burying valuable property, except on the death of the owner. I conclude, therefore, that there was a custom among the foreign residents of burying the body in the Egyptian fashion, especially as I found light-haired bodies in the cemetery; and that the personal property which would have been burned on the funereal pyre in the Mediterranean home of the Akhaians was here sacrificed in the house, and so put out of sight. In most instances Aegean pottery was found in these deposits, an evidence of their belonging to the foreigners" (p. 16).

Those who visited Mr. Petrie's exhibition last year at Oxford Mansion will remember the numerous groups of charred and blackened objects from these Gurob houses, which were among the most interesting in the large room. I may here mention that the custom of burning the personal relics of a dead member of the family—such as the clothes, and especially the chair or stool—prevails, I believe, to this day among certain tribes of gipsies.

Among other small objects of foreign design found at Gurob, may be noted a pair of alabaster cups, roughly engraved with groups of dancing goats, which, as Mr. Petrie observes, "recalls the style of Greek island gems;" and also three very curious articles, pin-shaped, with a central hole, which are identical in pattern with others found in Cypriote tombs, but unknown till now in Egypt.

* See "Excavations in the Fayum," by W. M. F. Petrie. ACADEMY, July 20, 1889.

"It has been proposed," says Mr. Petrie, "that they were used by being tied on to one edge of a garment by the middle hole, and then slipped through a small hole on the opposite edge, and drawn back like the swivel of a watch-guard; this seems the most likely explanation" (p. 19).

Want of space forbids me to go further into the mass of similar evidence—especially the evidence of the pottery—which Mr. Petrie brings to bear upon this important and deeply interesting question of the foreigners of Kahun and Gurob; but to me it seems to be conclusive. The more conclusive it is, however, the more perplexing it becomes. To find traces of a Graeco-Asiatic tribe in Egypt so early as the times of Thothmes III. and Rameses II.—that is to say, some fifteen or fourteen centuries before our era—would be wonderful enough; but also to find traces of such a tribe living and working in the midst of a native population of the time of Usertesen II., some twelve or thirteen centuries earlier still, is yet more amazing. If accepted as a proven fact, this last conclusion carries back the history of the archaic forefathers of the Greek nations to a date hitherto undreamed of as the starting-point of their civilisation. It shows them to have been manufacturing their special styles of pottery, buying and selling upon the basis of their own systems of metrology, and even making use of what would appear to be the rudimentary characters of their own alphabets at a time when, if we had thought of them at all, we should have pictured them as mere barbarian tribes hunting, fishing, fighting, and probably living in caves, like the rude ancestors of other nations. Nor does the wonder end here. We cannot but ask ourselves how and when these strangers came to the Valley of the Nile, and what brought them to Kahun? Were they descended from the "Hanebu,"* conquered by King Sankhara of the preceding Dynasty, and had they preserved the traditions of Aegean crafts throughout the intervening generations? Were they brought thither from some other Egyptian town because of their skill in those foreign crafts, and because their labour was prized by the architect of the royal works? Were they there as a subject race, useful but despised; or as recognised experts and equals? Did they live only in the workmen's quarter, or were some of them high officials dwelling in the fine houses of the upper town? Future discoveries in other parts of Egypt may settle these questions, to which at present it is impossible to reply. In the meanwhile it is equally impossible to deny the distinctively Greek character of the domestic architecture of Kahun, as shown in Mr. Petrie's plans and illustrations. It is a style of which the tomb-paintings furnish no example. The "restored Hall" in Plate xvi. (No. 3), with its twelve columns, impluvium, and tank, might stand for a restoration of the atrium of the house of Sallust or Cornelius Rufus at Pompeii.

* "Hanebu" was the name by which the Greeks are designated in Egyptian documents from the time of the XIth Dynasty to the time of the Ptolemies. The word is susceptible of two translations, and may be read as "the people of all shores" (meaning the folk of the isles and coasts), or as "the Lords of the North." Mr. Petrie adopts the latter version.

The barrel roof of a stately chamber, represented in a wall-painting of one of the isolated mansions at Kahun (Plate xvi., No. 4), recalls the roof of the Tepidarium in the Men's Baths at Pompeii; and the forms of the columns by which it is supported are, as Mr. Petrie points out, unlike any Egyptian columns yet known. Again, and this is perhaps the most important point of all—we have here, for the first time, an ancient Egyptian town with an acropolis, like Troy, or Tiryns, or Mykenae. Reviewing these facts, one is almost tempted to ask whether the architect who planned the town of Kahun may not himself have been of the tribe of the foreigners?

These are but a few of the many questions raised by *Illahun, Kahun, and Gurob*. What became of this race of strangers during the centuries which intervene before they reappear at Gurob we cannot even guess; but that they were scattered over the country at various dates seems to be coming dimly into view. At Tell Kataaneh, in 1885, M. Naville found pottery of a curiously Etruscan type, and some large oval urns containing ashes, pieces of charcoal, and bones, some of which were undoubtedly the bones of animals, while others, he thought, might possibly be human. These were in a necropolis of the XIIIth Dynasty. At Tell Nebesheh, in the same year, barrel-roofed structures were found which might possibly have been used as dwellings before they were used as tombs; and in one part of the same Tell, Mr. Petrie discovered a necropolis of Cypriote mercenaries of the time of the XXVIth Dynasty, Cypriote pottery and weapons being buried with the dead. And this very year, 1891, in the course of his excavations at the site of Heracleopolis Magna (Ahnas-el-Medinet), M. Naville has disinterred one perfect vase of Cypriote ware and decoration, which is now in the British Museum.

I have dwelt at such length upon the Kahun and Gurob problem that I have no space in which to do more than indicate the great interest of Mr. Petrie's chapters on *Illahun, the Tomb of Maket, the identification of Ptolemais, and of his account of the mounds which he visited in the Fayum*. Mr. F. C. J. Spurrell devotes a chapter to the flint implements of Kahun; Prof. A. H. Sayce and Prof. J. P. Mahaffy contribute translations and descriptions of the Greek documents found by the author at Gurob; and Mr. F. Ll. Griffith, who is engaged on a systematic catalogue of the wonderful store of hieratic papyri of the XIIth Dynasty found in Kahun, gives a tantalising foretaste of the legal and official writings, the scientific treatises, the literary and religious fragments, of which facsimiles are hereafter to be published.

AMELIA B. EDWARDS.

THE NEW ENGLISH ART CLUB.

WOULD that the New English Art Club—which represents, so pleasantly at all events, one side of the contemporary movement in art—could hold possession of that generally depressing Dudley Gallery until well after Christmas! As it is, it is to be feared that possession must be yielded up just before the recurrence of that season at which the world endeavours to be merry to order—which is another way of saying

that the student of artistic matters has not very much time to loose if he means to form, and has not formed already, any opinion of the New English Art Club's present exhibition.

One or two exceptional circumstances, as well as the presence of what is considered a high average among the works of the members, make the exhibition certainly deserving of a careful visit. These circumstances—which provide an additional attraction—are the presence of what I take to be important loans of the works of MM. Degas and Claude Monet, and the presence of two canvasses of Mr. Sargent's, which are more "important" than those he has been wont to contribute. The Degas is an extraordinarily clever vision of a rehearsal of a ballet—a picture which we greatly admire, and of which we have nothing to say that is amiss, save that in its preoccupation with the securing of movement, character, and vivid illumination, there has been little opportunity for the exercise of "selection"—more particularly in regard to the type of damsel whom it has pleased M. Degas to put into the foreground. There is hardly anything pretty, hardly anything graceful; but at the bidding of an unattractive gentleman of full middle age certain graceless girls scatter, with angular arms uplifted, across the garish stage. I like the work. I recognise the truth of observation and the brilliance of portrayal; and to the opponents of such work I should defend it most heartily. But in the calm of meditation—or addressing ourselves perhaps to those artists who see in it the fulfilment of every artistic dream—it is permitted to form a doubt as to whether it is quite all that is claimed for it. Be that as it may, M. Degas—as, indeed, I have been saying for the last dozen years—is nothing less than a great personality, an initiator, an originator, a force to be counted with. The two Monets, which witness to a range in this painter's art, which some might hardly have suspected, are each worth careful notice. One of them is of very remarkable refinement and reticence. Mr. Sargent's canvasses are, first, a study of a Javanese dancing girl, whom it was the painter's privilege to meet in the Paris Exhibition, as I hear. In portraying her, with her skin stained of canary colour, with her raiment of green and orange and peacock blue, the painter has revelled in a difficult exercise in hues easily discordant, and has enjoyed likewise the presentation of momentary action. His other picture is an elaborate exercise in draughtsmanship. A naked Egyptian or Nubian, seen from behind, has engaged, with her suppleness, with her slenderness of bony structure, the resources of his art in this matter. This study of life, like the other study of colour, displays a fine capacity, and affords no hint of the existence of a chastened and exquisite taste—such a taste (am I permitted to add?) as Mr. Sargent, ever brilliant and forcible, and ever immediately striking, would presumably despise.

In the present place I cannot do much more than indicate generally the remaining contents of a show that engages attention, and that is the production, with scarcely an exception, of intelligent artists who are possessed of a faith, and who can give some justification for the faith that is in them. People who, at previous exhibitions of the Club—as well as at his own exhibition—must have noticed the drawings in which Mr. Francis James caught the very soul of a flower, its most fragile and fleeting life, will be surprised very likely to see him this year chronicling, with fidelity and with infinite and obvious pains, the form, colour, expression, of certain painted statues that defy time and escape, for the most part, the hurried gaze of the modern traveller in the niches of their church in an old-world German town. Mr. Sidney Starr, together with the portrait of a much-discussed surgeon—which does not

interest us—sends a young woman's portrait, which evidences at once dignity both on the part of the sitter and on the part of the painter. One is attracted by that effervescence of vitality in Mr. Walter Sickert's portrait of the author of *A Mummer's Wife*. Movement and colour are arrested very happily in Mr. Wilson Steer's two visions of the coast, called respectively "White Wings" and "Ermine Sea." There is style in Mr. Barber's "Garden" and in Mr. Maclure Hamilton's "Despair." Mr. Mark Fisher has something of his own—something, too, that is fortunately his best—to say in "A Hampshire Dairy Farm." The realism of Mr. Clausen's little figure, notwithstanding its orange hair, is sufficiently obvious. The thing is wrought cleverly, and one allows oneself to like it. As realistic—but perhaps a better subject for pure realism—are Mr. Otto Scholderer's "Peaches"; while a more poetic refinement reigns in Mr. Christie's "Ice Floes on the Thames," in Mr. Maitland's vision of Chelsea reach, in Mr. Arthur Tomson's "Marshland," in Mr. Brabazon's delightful sketch on Lago Maggiore, and in Mr. Theodore Roussel's "Sea after Sunset," which depicts a moment and an atmosphere of rare quietude at the Pier End at Brighton.

FREDERICK WEDMORE.

NOTES ON ART AND ARCHAEOLOGY.

MR. W. SALT BRASSINGTON is preparing to issue, through Messrs. Sampson Low, to subscribers only, a quarto containing twenty-four photogravure plates, representing two dozen of the finest book-bindings in the Bodleian Library. In the introduction, special attention will be paid to the history of the art of book-binding in England; and every illustration will be accompanied by a description. Three of the bindings to be reproduced are in carved ivory; one is in transparent enamel on silver; four are in embroidery of various periods; and the rest are in leather, one of these being from the famous collection of Diane de Poitiers, and another from the library of De Thou. Only 150 copies will be printed.

THE annual distribution of prizes to the students of the Royal Academy was to take place on Thursday of this week at 9 p.m. The galleries containing the competition works are open to the public during the two following days.

AT the meeting of the Society of Arts on Wednesday next, December 16, at 8 p.m., General Pitt Rivers, the collector and donor of the museum at Oxford which bears his name, will deliver a lecture on "Typological Museums," with special reference to that collection.

AN exhibition of furniture of an exceptional character will be opened next week in Bernard's Inn Hall. The exhibitors are Messrs. Kenton and Company—a small band of architects and others, who have associated together with the object of supplying furniture of good design and the best workmanship. All their work is designed by themselves, and made under their personal guidance. No machinery is used; but each piece of furniture is made entirely by one workman, and is stamped with his initials.

MESSRS. MARCUS WARD & Co. have sent us a bountiful selection of their new issue of Christmas and New Year Cards. We cannot affirm that they present any great originality; nor are we at all sure that such originality is to be desired. As compared with some others we have seen, it is enough to say that the figure groups, the landscapes, the comic scenes, and the decorative designs all alike show graceful drawing, and admirable reproduction in colour—which, we are glad to know, is the work of English (or Irish) handicraftsmen. It seems

also worthy of note that the publishers have not been neglectful, in regard to the size of their pictures, of the necessary requirements of the Post Office.

MUSIC.

OPERA AND CONCERTS.

"DER BARBIER VON BAGDAD," a Comic Opera, by C. A. P. Cornelius, was performed for the first time in England at the Savoy Theatre by the pupils of the Royal College of Music. The composer (b. 1824, d. 1874), nephew of P. J. Cornelius, the distinguished painter, was a friend and admirer both of Wagner and Liszt. Through the influence of the latter, his opera was brought out at Weimar in 1858; it failed, and Liszt, indignant, left the town soon afterwards. It needs but a slight acquaintance with musical history to know that failure is no criterion as to the value of a work. One feels, indeed, inclined to say that failure is the avenue which leads to the temple of fame. The "Barber of Bagdad" is a work brimful of true musical feeling, cleverness, and humour. The book, of which the composer was author, is, if not strong, at any rate highly diverting. There is a spontaneity about the music quite captivating; and, while displaying to a large extent the influence of Weber, Wagner, and also Berlioz, it has a character of its own. The opera is written more or less on "Wagner" lines, but the lines are hidden by the individuality which pervades the whole work. The composer draws from his audience a genuine laugh at the expense of Italian opera: barber Aboul is shaving Noureddeen, and chattering after the manner of barbers. Suddenly he leaves his customer, and, advancing to the footlights, indulges in a cadenza of apparently interminable length, to the detriment of the action, and to the discomfort of poor Noureddeen, into whose eyes soap-suds are falling. This is an excellent companion picture to the "Amen" parody in Berlioz's "Faust." Aboul is the central figure in the story, and the part was best rendered by Mr. Charles J. Magrath. His acting was never—or hardly ever—extravagant; but by appearing serious himself, he was the cause of mirth in others. Miss Una H. Bruckshaw was good as Margiana, though the upper notes in her voice were somewhat harsh. Mr. William Green acted well as Noureddeen, but in the matter of quality of tone and purity of intonation he was not satisfactory. The concerted music in the second act shows great ability, and the singing of Aboul in the street

brings him into relationship,—though distant—with Beckmesser. Miss Pattie Hughes proved a sprightly Bostana. The orchestra played extremely well under the direction of Prof. Villers Stanford, and the orchestration throughout is an important and attractive feature of the opera. The mounting of the piece was excellent. The theatre was filled, and at the close there was much applause. The opera is to be repeated next week. The directors of the Royal College of Music deserve the thanks of the public for calling attention to a neglected work.

The brilliant performance by Lady Hallé of Vieuxtemps' Adagio and Rondo from his violin Concerto, Op. 11, was an attractive feature of Sir C. Hallé's second orchestral concert last Friday week. The lady made her first appearance in London since her return from Australia, and her reception was most cordial. Sir Charles, with his orchestra, gave an admirable rendering of the instrumental portion of Berlioz's Dramatic Symphony "Romeo and Juliet"; and of this French composer's music, pregnant with life and colour, he is evidently an enthusiastic admirer. It was a pity that he did not produce the whole work, and thus have given still more point and meaning to the numbers selected. The programme included Beethoven's "Leonora," No. 3, a graceful Serenade by Saint-Saëns, and two movements from Mendelssohn's "Midsummer Night's Dream." The concert was a great success, and better attended than the first.

The centenary of Mozart's death was duly celebrated in different parts of London last Saturday. As compared with the sister arts, music is yet in its infancy; and the marked changes in tonality, form, colour, and, indeed, intention, which took place during the eighteenth century, have told with disastrous effect even on composers of the seventeenth century whose names occupy an important place in musical history. It is therefore well to hold in honour as long as possible the name of the illustrious Salzburg master. Bach, the key-stone of the old, the foundation stone of the new style, together with his great contemporary Handel, are the only composers before Mozart's time who exert any real influence on modern musical art. At the Crystal Palace the "Requiem" and the "Jupiter" Symphony were the principal features in a programme specially devoted to Mozart's music; and at Mr. Barnby's concert in the evening at the Albert Hall the same two works were chosen. The latter is one of Mozart's noblest efforts in

the department of instrumental music; but the former, written as his life was ebbing away and moreover unfinished, though it contains fine thoughts, is not one of the works which has secured for him immortality. Still, the fact that it was the composer's last work, and that in its origin it has an element of romance, will sufficiently account for its selection. No good purpose would be served by comparing in detail the two performances of the "Requiem;" both Mr. Manns and Mr. Barnby displayed zeal and intelligence. The Palace orchestra naturally rendered fuller justice to the instrumental, and the Albert Hall choir fuller justice to the vocal music. Neither rendering of the work was, however, above reproach. Mr. Manns conducted the "Jupiter" Symphony in his best manner; and Mr. Henschel, who directed the same in the evening also distinguished himself. The Palace programme included the solemn Adagio, "Maurische Tränen-Musik" for orchestra, and the "Magic Flute" Overture. The solo vocalists were Miss A. Williams, Miss Marian McKenna, and Messrs. H. Piercy and Norman Salmond. At the Albert Hall the "Requiem" soloists were Mrs. Henschel, Mme. Patey, and Messrs. Lloyd and Mills. Mr. Lloyd sang the Aria, "Misero, O Sogno," with great effect and the choir gave a splendid rendering of the grand chorus "Godhead, throned in power eternal," from "King Thamos."

Mr. Chappell also celebrated the centenary on Saturday afternoon. With the Director in B flat for strings and horns, the pianoforte Fantasia and Sonata in C minor, and other familiar pieces, instrumental and vocal, and with Sir Charles and Lady Hallé, Mr. Santley, and Messrs. Ries, Straus, Whitehouse, Paersch, and Praetoni, he gave full satisfaction to a crowded audience.

The Westminster Orchestral Society gave their first concert of the season on Wednesday evening. The programme included Dr. Bridge's Ballad for male voices and orchestra, "The Festival" (poem by Archbishop Trench), a spirited work with effective dramatic touches. The chorus of students from the Westminster Training College sang in a creditable manner. Dr. Bridge conducted, and was well received. A pianoforte Concerto by Dr. Horton Allis was well played by Miss E. Nun; the first movement with its "English" theme is the best of the four. The orchestra has materially improved. Mr. S. Macpherson conducted as usual.

J. S. SNEEDLE.

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LITERATURE.

The Franco-German War of 1870. By Field Marshal Von Moltke. Translated by Clara Bell and Henry W. Fischer. (Osgood, McIlvaine & Co.)

UNFORTUNATELY, I do not understand German; and I am forced to examine this work of Moltke through the medium of a translation condemned as exceedingly bad by very high authority. Yet it is not difficult to form a judgment on this account of the war of 1870 from the pen of the principal actor in it, though I am not versed in the author's language. The book is not to be placed in the rank of histories; and we need not expect to find in it dramatic pictures of battles and sieges, or even one of those artistic narratives which combines events in a well ordered sequence, and sets them forth in their true perspective. It is not one of profound criticism, of elaborate reviews of the tactics and strategy of the great conflict between France and Germany, of deductions to be drawn in the art of war from Worth, Gravelotte, Sedan, or the Siege of Paris. The object of Moltke has not been to imitate the descriptions of Livy and Caesar, or to write commentaries like those of Napoleon; it has simply been to make a good abridgment—succinct, exact, and fit for the general reader—of the official account, by the Prussian staff, of the memorable struggle of twenty years ago; and his performance, therefore, is not meant to be a military work of a high order. Considering it, as we ought, from this point of view, it has real and evident merits, though it disappoints the true student of war, and it has no claim to the extravagant praise lavished on it by the herd of Moltke's flatterers. It is a clear, compendious, and useful *précis* of the military events of 1870, as they appear in the eyes of the Prussian staff, or, rather, as they have been described by it; it is not overlaid with the minute details, which obscure and injure the original work; and if the conclusions the author draws are few, they are, in some instances, weighty and just. The book, however, is by no means an adequate, fair, or correct epitome of the war, even in a narrow aspect; and, taken as a whole, it is very misleading. With reference to the first part of the contest, it contains statements opposed to the evidence; it abounds in omissions and suppressions; and it keeps considerations out of sight which should have been placed in the fullest prominence. These faults, nevertheless, only reach a climax when we come to the second part of the war; the narrative here is not trustworthy, and it

often conveys most untrue impressions. In order to conceal his false conception of the power of France to withstand invasion after the ruin of the Imperial armies, and to hide the results which flowed from it, Moltke has kept back facts of supreme importance, has misrepresented large parts of the case, has taken care not to dwell on the accidents to which his final triumph was largely due, and describes the contest as a mere trial of strength between disciplined armies and rude levies, the issue of which was at no time doubtful. Yet even this is not his worst error: Moltke has no perception of the moral grandeur of the heroic national defence of France; he studiously withholds the unquestionable fact that it put the severest strain on the power of Germany, and made the result uncertain for months; he will not see how immense have been the effects, even from a mere military point of view, for Germany will think twice and thrice before she attempts again to advance to the Loire. This wilful blindness was perhaps, indeed, to be looked for in the case of a soldier who inherits the traditions of Jena, when Prussia thought discretion the better part of valour, and succumbed without a show of resistance; but it is rather too much to describe Gambetta as little better than a *fou furieux* and Bazaine—an intriguer of the worst kind—as, on the whole, a more judicious patriot.

I can only glance at a few points in this narrative. Moltke dwells on the want of preparation in France, and on the perfect arrangements of Prussia for war; but he is wholly free from conceit and vanity, the most attractive side of his character; and he does not allude to his own organising powers, the one sphere of the art in which he was a great master. He has not, however, as he ought to have done, compared the numbers of the opposing armies: to have fairly set forth the weakness of France in the field, and to have shown the immense superiority of the Germans in force, would not please the military pride of Prussia. He takes care to point out how the three German armies were well combined at the outset of the campaign; he did not repeat the march into Bohemia, one of the worst operations of modern war, and that succeeded only through the gross faults of Benedek, though lately compared by a courtier of fortune to the immortal contest of 1796. He leads us, however, rather to infer that Steinmetz, no friend of his, was exposed on the right; and this confirms the view of one very able writer, that had the miserable display of Saarbruck been followed by a French advance in force, the invaders might have suffered a defeat. Moltke again studiously avoids numbers in his short account of the Battle of Worth; but the French were 45,000 to nearly 100,000 men, and kept the Germans at bay for hours, a result honourable alike to soldiers and chiefs, but largely due, too, to faulty German tactics. He describes Spicheren at greater length, and admits that the attack was premature; he also dwells on the unquestionable fact that Frossard would have been very superior in force had he been supported, as should have been the case;

but he ought to have pointed out fully the mistake of Kameke, by no means excused by partial success. He fairly allows that, after these engagements, the German commanders lost touch of the enemy, and does not conceal the extreme slowness of the German advance from the Saar to the Moselle. All this may have been judicious caution; but, wretched as the movements of the French were, it gave them ample time to retreat, and it strikingly contrasts with the conquering march of Napoleon, with whom Moltke has been absurdly compared. Moltke hints again that Steinmetz laid himself open to a dangerous attack on August 14, and it is remarkable that the ill-fated Bazaine, only just given the chief command at Metz, is evidently of the same opinion. These volumes fairly describe the movement of the German armies across the Moselle; and Moltke does not conceal the fact that Bazaine, on August 16, might have opposed 130,000 to about 60,000 men, the result of a distinct German mistake. Moltke believes that the Marshal was even then intent chiefly on clinging to Metz. He does only justice to the fierce courage and steadiness of the Germans at Mars la Tour—they had now acquired the moral power of victory; but he will not acknowledge, what is, however, true, that had Bazaine been a real general he would have swept his assailants from his path, and made good his retreat to Verdun, completely discomfiting Moltke's projects. The most remarkable omission in this part of the work is, however, the author's studious reticence on the grand opportunity given to Bazaine by the advance of the Germans beyond the Moselle. French, Austrian, German, and English writers have maintained that, had the Marshal fallen back on Metz, and issued from the fortress in force on the 17th, advancing between Strasburg and Nancy, he ought to have cut the German communications in two, and probably changed the course of the war; and General Hamley has worked out the problem, with his usual ability, in his great work. Moltke, however, absolutely ignores these comments; it would not do to confess that the Prussian staff had fallen into a strategic error, and had afforded their enemy a great strategic chance.

Moltke dwells at some length on the great day of Gravelotte, evidently because, with the exception of Sedan, a disaster rather than an equal fight, it was the only battle, in the first part of the war, arranged beforehand on both sides. His account, however, is indistinct and partial; and in one main particular it is thoroughly untrue, at least it is contradicted by all the authorities. He does not conceal the singular fact that, though the enemy was not distant, the German commanders had lost touch of the French, and were disposed to think they were retreating northwards, though they were quite ready to attack Bazaine. Nor does he attempt to deny that a great mistake was made in assailing the French centre, supposed to be the extreme right—a mistake which disproves the boasted perfection of German reconnoitring in all instances and which caused the assailants enormous loss. Very properly, too, he remarks that Bazaine, who, clinging

to Metz, whatever the cost, had massed far too large a force on his left, ought to have placed the Guard on his right, though he does not admit, what is nevertheless true, that had the Marshal made this arrangement the battle must have been at least drawn. But Moltke keeps out of sight the extreme slowness and long delays of the German advance, which made the turning movement that proved decisive hours too late, and nearly a failure; he does not point out how the German army was practically divided into two distinct masses, which would have given Bazaine a great chance had he been anything like a capable chief; although he refers to the heavy loss of Steinmetz, he does not acknowledge that the German right was well beaten, and very nearly routed. He screens, in fact, the tactical errors and ill-connected movements of the German leaders—operations which, as in the case of Sadowa, would have made the result of the battle different had Moltke had an adversary of any worth or skill. The capital fault of this account, however, is the author's statement of the numbers on both sides. All the known evidence refutes his figures; and it is difficult not to believe that Moltke has enormously underrated the force of the Germans, and enormously overrated the force of the French, in order to excuse the mistakes of Gravelotte. He says that "the seven German corps" which "faced the French were exactly 178,818 strong," but if this is the truth, it is not the whole truth; he does not take in the Second German Corps, which reached the field late, but joined in the fight; nor yet a part of the First German Army, which shelled Metz from the eastern bank of the Moselle, and kept the Imperial Guard on the spot. In fact, the Germans who took part in the battle were from 210,000 to 220,000 men, according to every other estimate. Moltke's figures as to the French are even more deceptive: he asserts that "180,000 men were engaged"; and he bases his calculation on the assumed fact that, when Metz surrendered, at the close of October, there were 173,000 prisoners of war. This reference, however, is wholly incorrect: the garrison of Metz, the sick and wounded, and a large contingent of Gardes Mobiles, in all probably 60,000 or 65,000 men, are included in the 173,000; and the error is palpable, if not wilful. The Prussian staff, it should be observed, reckons the French at Gravelotte to have been "from 125,000 to 150,000 men"; Bazaine makes the numbers 100,000 only; and the most accurate estimate is about 120,000. General Hamley—not a blind worshipper of success—asserts that "the French were outnumbered more than two to one"; and beyond all question the Germans had an overwhelming superiority of force.

These volumes describe the advance of the Third German Army, and of the newly formed Army of the Meuse, after the investment of Metz by Prince Frederick Charles—a move which Bazaine could have made disastrous had he not been half incapable and half a traitor. Moltke follows, with a kind of grim humour, the march of the Army of Chalons to the Meuse—the fly going into the web of the spider; and he

justly dwells on the wretched weakness and false sense of honour shown by Macmahon in undertaking a movement he believed ruinous. It is most creditable to Moltke that he has no self praise for his masterly direction of the German armies against their imperilled and rash enemy: in this grand modesty he resembles Wellington; but this operation, and the march against Bourbaki's army at the close of the second part of the war, prove that Moltke is a real chief of the great school of Napoleon. It is idle, however, to compare the advance on Sedan to the advance on Ulm, as displaying equal genius and power: it is one thing to move an army to a given point, a few leagues, on a narrow front; and quite another to move an army, from Brittany and Hanover, for hundreds of miles, and to make it converge on a far distant spot. The comparison, indeed, would not have been thought of, but that, as Sedan was "a bigger thing" than Ulm, it has been described as a greater achievement by more than one of Moltke's blind eulogists, a test which would make Attila and Zinghis Khan superior to Hannibal or Napoleon. Of the battle of Sedan it is needless to speak; the French army, over-matched and desperate, was simply forced into a trap and destroyed; and, though we remember Arcole and the Beresina, grand feats of arms which subdued fortune, a disaster could not, probably, have been averted. Yet it would have been better to have tried to escape to Mezières, or even to have broken out towards Carignan, than to have waited on the spot, to be crushed and surrounded; and how far the fatal result was due to squabbles between Ducrot and De Wimpffen—that besetting sin of the warriors of France—or to the French tactics of passive defence, the bad system adopted in 1870, can be matter only of mere conjecture. Moltke does not examine the most important question whether Macmahon could have made his way to Mezières, had he abandoned his worst troops and his heavy material before noon on the 31st of August, and made boldly a forced march from Sedan; but good judges have thought that this was possible; and Moltke, we believe, was not confident that he had his enemy in the toils until the close of the day. Moltke points out that on the 1st of September, when the German armies had gathered round Sedan, the attempt would have almost certainly failed; but this is so evident that we incline to think that either he or his translators have written the 1st of September for the 31st of August.

Moltke's account of the second part of the war deserves, I have said, severe criticism. The narrative is sedate and colourless; but it is not the less a studied apology for the German operations after Sedan, and a censure of the national defence of France; and it is not trustworthy in either instance. Moltke boldly takes the bull by the horns, and insists that he was perfectly right in advancing on Paris without a secure base, and with not more than 150,000 men; but, notwithstanding his ultimate success, history will pronounce this a great strategic error. There was no necessity for this hazardous course. The Germans could have

held Lorraine and Alsace, and defied all the efforts of France, without running enormous risks; for months after the investment of Paris they were in a situation of the gravest peril; and their final triumph was rather due to accidents, and the mistakes of their foes, than to their own strength, though strained to the utmost, and to the skill of their leaders in war. Moltke, in fact, utterly underrated the capacity of France to withstand the invaders; and, in order to conceal the results of this error, he keeps back facts of supreme importance, and misdescribes the course of the contest. He cannot deny, indeed, that, seven weeks after Sedan, Paris, though besieged, had within her ramparts from 300,000 to 400,000 armed men; that Gambetta was setting armies on foot which became at last 600,000 strong; that the Germans round Paris were very weak; that Prince Frederick Charles was bound to Metz, confronted by a still powerful enemy; and that, had as the levies of France were, the nation had made a gigantic effort. But he hides many of the results of this position of affairs; and never points out how doubtful was the issue of the struggle for a long time, and what caused France at last to succumb. He does not even allude to what has been accepted as an unquestionable fact, that, after Coulmiers, he prepared to raise the siege of Paris, so critical was the situation of the besieging army. He takes care not to say that, but for the fall of Metz owing to the negligence and misconduct of Bazaine—a godsend on which he had no right to reckon, for the fortress ought to have held out much longer—D'Aurelle would probably have reached Versailles and the war would have taken a different turn. He suppresses the fact that it was found necessary enormously to reinforce the German armies—it is said by 150,000 men—his miscalculations had been so great, and the resistance of France so unexpected and mighty. Above all, he does not point out that it was the fatal misdirection of Bourbaki's army, at the supreme moment, that caused the war to end—a mere accident he could not have foreseen. Had Chanzy controlled the whole military power of France, the catastrophe of Pontarlier would not have occurred, and the struggle would have gone on for months, with what consequences no one can tell.

On the other hand, Moltke misrepresents the effects, and even the nature, of the defence of France. He condescends, forsooth, to say a word for Chanzy; but he does not do justice to that great chief's exploits, nor does he his best to reduce their importance. Yet the stand made by Chanzy after the defeats at Orleans, his daring movement against the Grand Duke of Mecklenburg, and his admirable retreat from the Loire to the Sarthe, for a time paralysed the German armies. And Moltke will not tell us that even after Le Mans, Chanzy had good hopes of the fortunes of France; that had Gambetta followed his counsels, the relief of Paris was by no means impossible; that this illustrious warrior—no boaster—insisted, up to the last moment, that France could save herself if she would fight to the uttermost. Chanzy was the real hero.

the second part of the war; he very nearly changed the course of events; and, as I have said, he might have wholly changed it had he been an absolute general-in-chief. All this Moltke simply disregards; he is not less unfair, besides, to Faidherbe, who really gained a battle at Bapaume, and held the invaders at bay in the north; and he describes the contest as a mere succession of scenes in which rude levies are easily routed by disciplined armies inferior in numbers. This is simply a caricature of the truth; but the worst feature of the book has yet to be noticed. Moltke cannot understand, or will not set forth, the true character of the defence of France, and he treats it as if it were a hopeless struggle in which she vainly suffered enormous losses. This callous cynicism would equally scorn Rome after Cannae, Spain at Saguntum, Washington at Valley Forge, Russia after Moscow: it is shallow and ignoble alike; and it proves that Moltke has no claim to some of the qualities that make up greatness. France, as a matter of fact, more nearly succeeded than those who look only at results suppose; but the importance of her heroic resistance is not to be judged by success or failure. It was not in vain that Chanzy showed himself to be the Du Guesclin of the national defence; that legions rose from the earth at the summons of France; that peasant and peer, men of art and trade, stood up to fight for the natal soil, though they did not drive the invaders beyond the Rhine. By her magnificent efforts France effaced the ignominy of Metz and Sedan; she redeemed, nay more than redeemed, her honour: she proved that her sons were not degenerate; she vindicated her right to that glorious heritage, her high place among the nations of the world. As I have said, too, even if we consider the subject from the narrowest point of view, and look at material facts only, France has gained immensely by her grand resistance. It is improbable, in the very highest degree, that a German army will ever attempt to make a rash advance on Paris again.

WILLIAM O'CONNOR MORRIS.

Jerusalem: its History and Hope. By Mrs. Oliphant. (Macmillans.)

MRS. OLIPHANT will pardon the lovers of that "ideal Truth" in whose name, as she tells us herself (Introd., p. xiv.), "so many lies are accumulated," if they decline to attach great significance to her indignant scorn for the only methods by which the sealed book of Biblical antiquity can be opened. She has evidently not read the works of the critics whom she derides, except, indeed, those of M. Renan (that "ape of genius"); and her habits of mind are, one fears, so inaccurate that it would be in vain for her to read any except those of a somewhat popular character. But I feel sure that if she had met with such a vivid and imaginative reconstruction of the times of the Isaiahs as Mr. George Adam Smith has presented, she would, in a fit of noble discontent, have cancelled at least one of the chapters in this volume. In fact, the antithesis which Mrs. Oliphant imagines

does not exist. M. Renan himself is not such a purblind critic as she believes, and could have quickened her imagination as she studied the times of Jeremiah; nor am I without a fancy that, in spite of its humble exterior, my own "combined effort of criticism and imagination" (which preceded M. Renan's second volume), could have helped the author to do better justice to one of the most fascinating characters of Bible history. Yes, Mrs. Oliphant, you will find, on reading more attentively, that the breath of Shelley's life-giving West Wind has passed upon more of the critics than you suppose; and their chief complaint of you will be, not that you seek to comprehend the Bible by the imagination, but that you hinder your own success through your wayward opposition to knowledge. In short, the mental and moral physiognomy of the men of the Bible, and that movement of ideas which is one of the highest interests of the Bible, are obscured to Mrs. Oliphant for want of a suitable historical training.

Discriminating friends of the author will, therefore, buy this handsome and well-illustrated volume, partly for its picturesque descriptions and partly for the pleasant glimpses which it opens of a simple but ardent nature. She has returned from Palestine unchanged; she has but gained some illustrations of the surface of Bible-narratives. But these illustrations are, so far as they go, vivid. The hand which limned the portrait and surroundings of Irving and of St. Francis has not wholly lost its cunning. How excellent is the reproduction of the story of Nabal, "a true Eastern romance," and of David's two (?) noble acts of generosity to Saul! And how well is the chivalrous side of the hero-king's character brought out in these words, referring to 2 Sam. xxiii. 14—17:

"They forced their passage through the night, through a hundred deaths, like Knights of the Round Table, like followers of Robert Bruce or Cœur de Lion. The entire tale is pure chivalry, worthy of the age in which such sheer devotion was the ideal of the spotless character. And like the high hero of the poet's dream, the Arthur who never was by sea or shore, David whom we all discuss with so many disparagements, the ambitious, the schemer, the voluptuary—David received this proof of supreme devotion like the prince and poet he was" (p. 80).

I do not know if it be true that "we all," or most of us, think disparagingly of David. Secularists may do so; and lovers of Hellenism, like Mr. Myers, may congratulate Hellas on having had far higher and nobler heroes. But upon the whole, the idealistic tendency has always been strong enough, though seldom is it carried to such a really beautiful extreme as it was by the subject of Mrs. Oliphant's greatest biography—Edward Irving. Perhaps it may not be uninteresting to the eloquent writer to know that one whom she scorns too much (see p. 382) to read accurately has ready for press a defence of David from the critical point of view, combined with popular sketches of those still greater Davids, whose ideal of character was so much nearer to the Christian, the Psalmists.

Very vivid, too, is the description of the building of the Temple, and of the "expe-

ditions on the Sabbath days" to see its progress (p. 139). Nor can the much maligned critic abstain from expressing some pleasure that Mrs. Oliphant is against the spiritualisation of the "fervent strophes" of the Song of Songs, though she does think it possible to assign it (and Ecclesiastes, too!) to the great despot. Why poor Frederick Robertson should be so contemptuously treated in this connexion one fails to see. To many readers his sermon on the Illusions of Life has been one of his most instructive writings. The chapter on the Kings presents few features of special interest; but even here note the fine description of pre-Exilic sacred song, which may suggest a doubt whether our extant Psalms can have been adapted to such singers. Passing over Isaiah, let us not omit to read the fine passage on "Jeremiah's Lamentations" (p. 285), so truly poetical, and yet, if my own view be correct (*Jeremiah*, p. 180), so impossible and really so unworthy of Jeremiah. In the Ezekiel chapter, let us note the fine passage on the "doomed ship" Jerusalem (p. 294), and the equally fine conclusion (p. 313). After this, Mrs. Oliphant has to compete with Mr. Hunter (on the Persian age) and Prof. Church (on the Maccabees); and on the great Jewish uprising against Syria M. Renan may before long throw the author hopelessly into the shade. Nor can I help thinking that, by his picturesque descriptions and devout sympathy with the narratives, Archdeacon Farrar has made Mrs. Oliphant's New Testament chapters almost superfluous. Only, as one who is interested in the autobiographic aspect of books, I may confess that there are certain pages in the concluding chapters which I would not willingly have missed. It is well that there should be some naively devout persons in our most highly educated class to keep the tone of society fresh and pure, and in the best, though not necessarily in the most orthodox, sense Christian.

T. K. CHEYNE.

Annals of my Early Life, 1806-1846. By Charles Wordsworth, Bishop of St. Andrews and Fellow of Winchester College. (Longmans.)

THOSE who read this interesting autobiography of a remarkable man, will do well to bear in mind its title. Viewed as a work complete in itself, it might easily seem ill-balanced and out of proportion; viewed as an instalment, it is of vivid interest and ought to bespeak an attentive hearing for the sequel, which (see p. 336) may be expected shortly, and which promises to deal with the writer's life in Scotland.

The venerable Bishop of St. Andrews was born in 1806, and has written this autobiography in his eighty-fourth year. He has enjoyed not only a *grande mortalis ævi spatium*, but one of peculiar interest. Son of one who became Master of Trinity College, Cambridge, he was himself an Oxonian, entering Christ Church in 1825 as a commoner, after a school life spent at Harrow. At Harrow, at Oxford, and at Cambridge, he seems to have known every one that was worth knowing—he reckons

among his private pupils Mr. Gladstone, Cardinal Manning, Sir Francis Doyle, Bishop Hamilton of Salisbury, Sir Thomas Acland, "Clemency" Canning, and Mr. James R. Hope, afterwards Mr. Hope-Scott of Abbotsford. With Lord Selborne he has had a lasting friendship; with Dr. Pusey and Cardinal Newman his acquaintance seems to have been slight, though he quotes friendly letters (pp. 325, 328) from each of them. With his uncle the poet he was not only well acquainted, as was natural, but he was actually present at Abbotsford on the evening of the day when "Yarrow" had been "revisited" by his uncle under the guidance of Sir Walter Scott. Turning to matters of lesser import, though perhaps of keener interest at the time, we find that he played in the first inter-University cricket match (in 1827), and rowed in the first inter-University boat race, his double relation to the two Universities contributing in no small degree to bring about those friendly rivalries. Then followed foreign travel: visits to Norway and Sweden, Denmark, North Germany, and Saxony. The description, in particular, of his Norwegian experiences, and of the charming hospitality of Provost Hertzberg, of Ullensvang, is delightfully written: amid some thousands of the Bishop's Latin verses that enrich the volume, the Alcaic Ode (pp. 135-7) to his reverend host at Ullensvang strikes me as brilliantly good. During these travels he learnt to dance,

"first at Berlin, then at Dresden, and ultimately at Paris . . . with the result that, a few years after this, on an occasion which I well remember—a *Domum ball* at Winchester—I caused quite a sensation; and this, not only by the perfection of the saltatory movements which I displayed—doubtless beyond all expectation—but still more perhaps by the determination which I announced not to dance with any lady except my wife! I had thought it my duty to be present at the ball in question (as it was given by the Winchester boys); and, being present, I could not resist the temptation of letting the company see what a charming wife I had, and how I could exhibit her to the best advantage."

To which, with a charming candour, the Bishop adds a footnote, "It ought to be mentioned, perhaps, that I was not then in priest's orders!"

At Berlin, he attended the lectures of Böckh, Neander, Schleiermacher, and Bekker; of the last-mentioned as lecturer, he gives a most uninviting account.

"It was distressing and melancholy," he says, "to see a man of European reputation exhibit himself to so little advantage, and to find him apparently without honour in his own country. . . . He had the character of being remarkably reserved and taciturn; so that as he was known to be a great linguist, it was commonly said of him that he held his tongue in ten languages!"

So Moltke inherited this compliment from Bekker, it would seem. From one trait in the Bishop's description (p. 145) of Neander, one would say that he must have sat for his portrait to Browning in "Christmas Eve."

A subsequent continental tour, in 1834, led the traveller *οκοθεν οικαδε*, from home to a new home. He met his future wife in

the Louvre, the wife whose epitaph has touched a thousand hearts:

"I, nimium dilecta, vocat Deus; I, bona nostrae Pars animae: maerens altera, disce sequi."

I certainly shall not dwell further on this part of the autobiography, save to say that the English verses, grave and gay (pp. 158-168), to which the occasion gave rise are among the best things of their kind that I have ever read. The engagement led to a change of plan. The Second Mastership at Winchester, then, according to the Bishop, "worth some £1400 a year with some perquisites," was "a most desirable one," especially to a young scholar just engaged to be married; but it had "never been held by any but a Wykehamist," and a long and strong pull, on the part of his friends, was needed to promote the election of an Harrovian, however distinguished. On his array of testimonials the Bishop dwells with a pardonable pride (p. 171), which in the "advertisement" (p. x.) he fears may be held egotistical. Judicious readers, I think, will not take that view; but there is, undoubtedly, throughout the book a certain forgetfulness of the fact that the testimonials of intimate friends, however gratifying, have little comparative value. One needs to know, really, what one's enemies, or impartial spectators, think. Of any other egotism than this I do not see much in the book; even the greatest triumphs are chronicled with nothing but thankfulness and gratitude, and a sort of Miltonic candour, as of one always "in his great Taskmaster's eye."

To the honour and advantage of Winchester, he was elected Second Master—which post he held from 1835 to the close of 1845. From this point the autobiography becomes of more limited and local interest. Influence of a most powerful sort was brought to bear on that section of the school over which he presided—the college boys. One considerable reform, with which the pages of *Tom Brown* have familiarised all readers as regards Rugby, was carried through by Mr. Wordsworth at Winchester, and remains associated with his name to this day. But the outside world will hardly realise from the pages of this autobiography the full effect of his personality on the generation over which he presided. In intellectual things and in athletics, as well as in religious reform, he took so prominent a part that he seems conscious himself (p. 260) that his restless energy sometimes led him near to trespassing on the functions of others.

Inseparably connected with this part of his career are his labours to improve the teaching of Greek grammar to English boys. An elaborate description (pp. 177-196) of the enterprise which resulted in "Wordsworth's Greek Grammar" may be read with pleasure and profit, yet not without a sigh. Here, and here alone, I think, do old disappointments and annoyances rankle, or, at any rate, revive, in the Bishop's mind. The "Eton Grammar" was holding the field; though, at Charterhouse and elsewhere, rivals had some existence. But the defects of the Eton Grammar were undeniable, and, practically, undenied even

in its supposed birthplace (see pp. 194-5); and when research demonstrated the fact (p. 185) that the Eton Grammar was really born at Westminster, the Bishop seems to have thought that his own better Grammar, which was warmly welcomed elsewhere by men like Arnold and Drury, would secure permanence by being adopted at Eton likewise. But Dr. Hawtrey, in letters of graceful but cautious courtesy, "did not consider it consistent with his position to accept of any book for use at Eton over which he, as head master, could not exercise absolute and entire control"; to which position he adhered. Further, if the Bishop is correctly informed, an article on the new Grammar, written by the late Bishop of Lincoln for the *Quarterly*, and actually in type, was excluded by Lockhart, under pressure from Hawtrey and other Etonians (p. 185)—it is supposed, because the revelation of the Westminster origin of the Eton Grammar gave offence to Etonian feeling. There must, one would imagine, be another side to this odd and not very commendable piece of scholastic history. But the question of a uniform Grammar seems destined to set successive generations of schoolmasters at variance. It is curious to observe that the subsequent supersession of the Bishop's own Grammar (p. 196) is characterised in turn by the Bishop as "backsliding": so difficult is it to realise that, even in the grammatical sense, *Tempora mutantur*.

It will, I think, be regretted by all readers that one so admirably qualified as the Bishop to sketch the general University life of sixty years ago, has apparently turned from the task. He has given, it is true, in a postscript (pp. 337-356), his own view of the Oxford Movement, which he must be said to have seen rather from an outside point of view. To him, the Movement "was from the first too much in the hands of young men." Had it been guided, he thinks, by more cautious hands, more in the spirit of those who issued the "Anglo-Catholic Library"; had it been "carried on upon fixed and well-defined lines—strictly consistent with the principles of the Reformation—the result would have been different." That much may be admitted by all men: the disruption described by Dean Church might, no doubt, have been avoided. But Newman—of whom the Bishop speaks uniformly in terms of admiring forbearance and kindness—was not the sort of power that could be discounted or reduced to a secondary influence. Following the *λόγος*, like Socrates, whithersoever it seemed to lead him, he earned before he died the unstinted admiration of those least inclined to follow the path which he adopted with loyal reluctance, and pursued with single-hearted fidelity. Nor does it seem quite fair (p. 346-7) to ascribe to defects in the Movement which he led, the relics of old abuses (such as "fining undergraduates a guinea for absence from the Communion"), which he had done much to supersede, but which nevertheless survived his presence in Oxford.

However this may be, one cannot read this half of an autobiography without a feeling that "there were giants in the earth in those days." The intellectual and phys-

cal energy of the Bishop's early career is marvellous; the life was lived on a level of the highest intellectual, moral, and social interest; the Latin verses, sown broadcast, perhaps too plentifully, over these pages, show a man to whom Latin must be a second native tongue. May the day be distant when we shall have to use the past tense, instead of the present, in speaking of Bishop Wordsworth of St. Andrews!

E. D. A. MORSEHEAD.

My Mission to Abyssinia. By Gerald H. Portal, H.B.M. Agent and Consul-General at Zanzibar. (Edward Arnold.)

WE welcome with much satisfaction Mr. Gerald Portal's narrative of his mission to the court of Abyssinia in 1887. On his return to England in the following year, he printed, for private circulation, an account of his adventures, and a more formal record appeared in a blue-book; but till now there has been no generally acceptable narrative of this important and interesting expedition.

Mr. Portal's mission had its origin in the intrusion of the Italians into the country on the shore of the Red Sea, abandoned by the Egyptians in 1884, to which the Abyssinians had set up a claim—a claim as shadowy as that of the children of Ammon to the coasts of Arnon. Still, there was this to be said for them in their contest with the Italians, that at least some hundred years before the territory of Massowah had formed part of Abyssinia, whereas the Italians had no pretence of any right whatever except that of conquest. The seizure of this country by the Italians naturally led to war with Abyssinia. The Italians were defeated at Kofit, and a detachment of 480 Italian soldiers were annihilated at Dogali. It was then suggested that Her Majesty, as being the only European sovereign who could be said to exercise any influence over Abyssinia, should intervene with a view of bringing about a pacification. To this the government of Lord Salisbury acceded; and Mr. Portal was instructed to carry to King Johannis or the Negoos (for he is called sometimes by one name and sometimes by the other) the conditions on which the Italian Government would make peace, together with letters from the Queen, expressing her earnest hope that the king would agree to the terms offered by Italy.

The difficulties in Mr. Portal's way were very great: first, the journey through a country totally devoid of roads and in a measure hostile—encumbered, too, as he was with the heavy and bulky presents which he had to convey from the Queen to the Negoos, and which had to be carried on the backs of mules; and last, but not least, the proposed terms themselves. These were so onerous that it was from the beginning almost certain that King Johannis would not agree to them, and there was real danger to be apprehended from his indignation at being invited to yield without further contest to an invader against whom he had hitherto been successful. The journey was also required to be made with the utmost celerity; for, although Mr. Portal did not receive his instructions at Massowah

till November 1, the Italians only undertook to suspend further hostilities till early in December. He was not a man to be frightened by the prospect of danger or difficulties; rather they would, in his eyes, add zest to the expedition. He was accompanied by two excellent travelling companions—his servant Hutchisson and Mr. Beech, a veterinary surgeon in the Egyptian army. It was at the very outset of the expedition, indeed on the first day of the start, November 2, that the most thrilling of all their adventures occurred. We will neither anticipate nor spoil the reader's interest by any description of it here; it will suffice to remark that it was caused entirely by the treachery of the guides and mule-drivers furnished by the Italian authorities at Massowah. Mr. Portal had remarked before starting that he had never seen such arrant blackguards, but was told no others were obtainable. Nevertheless, after the harm was done, other trustworthy men were forthcoming. We are, therefore, justified in attributing the risk of failure, the acute sufferings of the party, and the death of the wretched Ahmed Fehmy, to the carelessness and indifference of the Italian authorities at Massowah.

Mr. Portal describes his journey, his difficulties with the truculent Ras Alula, his reception by and his negotiations with the king, and his escape from Abyssinia, exceedingly well. In spite of all the opposition he met with and the difficulties and hindrances they were always placing in his way, he has a liking for the Abyssinians.

"No one," he writes, "who has had any acquaintance with the Abyssinians can deny their desperate bravery. Thieves and liars, brutal, savage, and untrustworthy they are by nature; but these evil national characteristics are to a great extent redeemed by the possession of unbounded courage, by a disregard of death, and by a national pride which leads them to look down with genuine contempt on every human being who has not had the good fortune to be born an Abyssinian. It may be thought that we ourselves had but little cause to love the Abyssinians as a race; but, although no doubt we were at times in somewhat difficult situations and subjected to certain inconveniences during our journey, yet we met with many little acts of genuine hospitality and kindness in the villages through which we passed, and I do not think that there was one of our party who would not be glad to have another chance of making a visit to the rich valleys and towering mountains which are inhabited by the extraordinarily handsome, active, and chivalrous race of mountaineers at present ruled over by Johannis, king of the kings of Ethiopia."

This was written before the death of the king, the invasion of the Mahdi, and the convulsions which ended in the proclamation of the Italian Protectorate over Abyssinia. The author, in a final chapter, gives a brief summary of these events.

We can safely recommend Mr. Portal's book to all classes of readers, and cannot imagine anyone who will not be interested in it. He has much to tell and he tells it well. Now that the Italians have established themselves at Asmara and made military roads over the mountains, whose steep and slippery sides offered such impediments to Mr. Portal's party, we shall

probably be flooded with books of travels in Abyssinia, equally egotistical and equally diffuse. Mr. Portal's book is the last on old Abyssinia, the Abyssinia of Father Lobo, of Bruce, and of Lord Napier. It is a pity a better and clearer map is not provided; but that is not the fault of the author. Of the illustrations the best is the frontispiece, representing Mr. Portal in the full dress of honour presented to him by King Johannis; and uncommonly well he looks in it.

WILLIAM WICKHAM.

NEW NOVELS.

A Fatal Silence. By Florence Marryat. In 3 vols. (Griffith, Farran & Co.)

Marriage up to Date. By A. Kevill-Davies. In 3 vols. (White.)

From Harvest to Haytime. By Mabel Hart. In 2 vols. (Hurst & Blackett.)

According to St. John. By Amelie Rivers. (Heinemann.)

Mrs. Arnold. By Denis Arkwright. (Masters.)

Eleven Possible Cases. By F. R. Stockton, "Q.," and others. (Cassells.)

A Schoolmaster's Chat. By Orbilius. (Bristol: Arrowsmith.)

In spite of a good deal of slipshod writing, grammatical inaccuracy, and other mistakes apparently due to mere haste and carelessness, *A Fatal Silence* has a fair claim to be ranked among the best of Miss Marryat's novels. That favourite and occasionally delightful author has a perplexing variety in her choice of subject-matter, which makes it impossible to conjecture beforehand what her next production will be like. She has been known to portray certain grades of society with an acrimony less suggestive of good-humoured caricature than of personal bitterness; while the mystic and supernatural have such an attraction for her, that one is apt to await with dismal foreboding an introduction of that pestilential element with the opening of every fresh chapter. There is all the more pleasure, therefore, in welcoming a story which is totally free from any such unwelcome features, and which exhibits Miss Marryat at her freshest and best. Her tale is only about a village schoolmistress, who marries a wealthy gentleman farmer, in the erroneous belief that her first husband is dead; but it is charmingly told. The writer has never been happier or more humorous than in the first volume, where she describes the vulgar persecution to which Miss Stafford, the schoolmistress, is subjected at the hands of Gribble, the unctuous churchwarden of the parish, and his colleague Mr. Axworthy, with the full co-operation of their respective wives. Miss Stafford's flight from the village under the pressure of scandalous imputations, and her subsequent return to it as the wife of Hal Rushton, the chief landowner of the place, give opportunity for some capital situations as the tale proceeds. A more pathetic element prevails throughout the last volume, but there is nothing mournful in the termination.

A time may possibly come—but we seem to be rather far from it at present—when novelists will begin to recognise the fact that ordinary mortals do not talk to one another in essays occupying several minutes in delivery, and expressed in carefully balanced periods of faultless syntactical arrangement. Surely the author of *Marriage up to Date* cannot have seriously hoped to make us believe that Miss Helen Marshall, a mere worldly-minded, wide-awake young woman of the Becky Sharp order, ever addressed her lover as follows :

“Man’s credulity is generally feigned after he has left school. His seraphic innocence generally flits long before his legal infancy is terminated; but vast numbers of unsophisticated women are continually falling victims to the deceptions and wiles of your sex. A handsome face and an oily tongue in a man can achieve more evil than any feminine blandishments,” &c., &c.

Again, there is Mrs. Cyrus-Ludlow, a simple minded, uneducated woman, who is described in the opening chapter as adopting “juvenile mannerisms, a swinging step, and a girlish mode of attire,” and who commits such gaucheries as desiring to be driven to the “Hôtel de Demi-Monde” on arriving at Paris; yet in the third volume she is found discoursing at length in sustained arguments of incontestable logic. Considering the popularity which French fiction has obtained among us, one can hardly understand the reason why our novelists have not long ago recognised the immense superiority it possesses as regards the construction of dialogue, and have not endeavoured—in an almost literal sense—to take a leaf out of our neighbour’s book. If Mr. Kevill-Davies will take the trouble to compare an ordinary chapter of, say the elder Dumas, with one of his own chapters, he will see where the difference lies. We have pressed this point at some length, because it really is the only severe bit of criticism that deserves to be passed upon the book. *Marriage up to Date* exhibits an exceedingly clear insight into many phases of modern social life; as a story it is well-constructed; it is full of surprises and dramatic incidents; and the mystery which runs through it is guarded much more successfully than in ordinary works of this kind. Nor can much fault be found with the portraiture. Mr. Cyrus-Ludlow, the vulgar American *parvenu* and millionaire, whose sole ambition is to obtain a footing for himself and his family in London society, is perhaps an easy enough character to draw, and lacks originality; but several people we meet are decidedly amusing—as, for instance, Lady Mary Sharplet, who, having secured a rich banker for her husband, at once proceeds to suppress any demonstrations of affection he may wish to exhibit towards her, as being fit only for domestic servants. In short, Mr. Kevill-Davies’ work exhibits some of the best constituent elements of the society novel, and might with judicious treatment have taken a deservedly high place as a work of fiction.

From Harvest to Haytime is not by any means a badly written book; and the plot would have passed as fairly original had not the author explained in a prefatory

notice that, at the moment of going to press, her attention had been called to a story dealing with circumstances somewhat similar. Rose Purley, eldest daughter of the widowed mistress of a large farm, is the presiding genius and mainstay of her mother’s establishment, and a general enslaver of hearts, including that of the local doctor. A way-side tramp, to whom she had given food and work, being afflicted with sunstroke in the hayfield, she has him brought to the house, nurses him through a serious illness, and—the tramp turning out to be a rather good-looking young Hercules of culture and education, though, of course, in reduced circumstances—the usual result happens, in accordance with the custom of every properly ordered novel. The peculiarity of the present case, however, is that the sunstroke has deprived our hero of all recollection of his name or past life, though he retains every other kind of knowledge in full vigour. From a physiological point of view this is perhaps a possible and legitimate situation, and the subsequent details are fairly well worked out. What is likely most to affect the popularity of the book is the general nature of its subject. A very clever touch is required to invest humble scenes and humble surroundings with any absorbing amount of interest. Christian—that is the name bestowed upon him by his nurse, and adopted by the Purley family, after his recovery—resumes work as a farm servant, and continues it through a great part of the story. It is to be feared that readers, as a rule, care too little about Hodge, his stuffy cottage, his dirty clothes, and his drunken habits, to make the task of describing him a very profitable one. Miss Hart’s descriptions are faithful enough, and her style is pleasing; but she scarcely possesses the high order of genius requisite to ennoble the subject she has chosen.

The new story by Amélie Rives is of a distinctly modern-American type, and of a type which, it must be confessed, the present reviewer heartily dislikes. It would seem as if the commercial success achieved by two transatlantic books of a widely different kind—namely, *The Gates Ajar* and *Helen’s Babies*—had suggested to other novelists the idea of bidding for popular favour by a species of story which should unite the leading features of both these works; otherwise it is difficult to account for the number of American novels one comes across, abounding on the one hand with the prattling of precocious children, and on the other with the morbid self-torture of sufferers who are eating their hearts out over real or imaginary sorrows. The former exasperates by its ridiculous unreality, the other serves no purpose except to depress one by its sepulchral gloominess. In *According to St. John* the element of sepulchral gloom predominates. The scene is laid among a colony of Americans in Paris. An artist named Farrance loses his wife whom he has passionately loved, and marries another whom he tries to love passionately but cannot. The wife, perceiving that her affection is not adequately returned, fortifies herself with the scriptural text, “Greater love hath no man than this, that a man lay down his life for

his friends,” and brings the melancholy tale to a conclusion by means of a fatal dose of morphine. It is only fair to add that the style of the book is by no means deficient in power, and readers who rejoice in the harrowing and the tragic will probably find abundance to their taste in it.

From the internal evidence afforded by the pages of *Mrs. Arnold* we should conjecture the author to be a young lady of wide reading and lively imagination, with exceedingly ill-developed powers of observation. The leading idea of the book is the one now so much in fashion among lady novelists, namely the reformation and enlightenment of some erring male at the hands of the superior person who has condescended to become his wife. There is no doubt that Miss Christabel Ward, who marries Hubert Arnold, is a superior person. Unfortunately, nearly everyone in the book is a superior person also. There is scarcely a character who is not ready upon occasion to fire off an appropriate quotation from Browning, or Bulwer, or Comte, or Victor Hugo, or any other latter-day poet or pros-writer, and to talk in the style of a dilettante philosopher. This imparts an air of monotony and unreality to a book which otherwise might claim more than ordinarily high rank. The fact is that the writer has not sufficiently dissociated herself from her characters: their talk is more the reflex of her own views and ideas than any outcome of their own individuality. Of the details of the story we need hardly speak; there is little or no plot; the *motif* is of unexceptionable merit, and the writing throughout shows evidence of cultured thought and scholarship.

In *Eleven Possible Cases* we have a collection of stories varying considerably in interest, but forming, on the whole, a very readable volume. “The Only Girl at Overlook,” by Franklin Fyles; “The Mystic Krewe,” by Maurice Thompson; and a delightfully comic and all too short anecdote by “Q,” entitled “The Cheated Juliet,” are perhaps the gems of the collection.

It can hardly be said that *A Schoolmaster’s Chat*, by Orbilius, is a worthy representative of the series of novelettes associated with its publisher’s name. It is only a record of a few practical jokes and casual adventures, including a mild love affair or two, the whole being an assistant master’s experiences during a short engagement at a country grammar school.

J. BARROW ALLEN.

GIFT BOOKS.

Celtic Fairy Tales. Selected and edited by Joseph Jacobs; illustrated by John D. Batten (David Nutt.) Thales, according to Aristotle, showed that a philosopher can make money if he chooses. Last year we had experience of the most laborious of our school of folk-lore students could turn aside from his task of tracking Aesop to his oriental source, in order to recast some of our most familiar nursery stories for the benefit of the book-reading generation of young folk. For a companion volume to *English Fairy Tales* he has now had recourse to that treasury of Celtic legend

which is being gradually revealed to us by the united labour of many scholars. The present writer, perhaps from some racial defect, feels himself unable to appreciate so highly as others the spirit of weirdness that dominates the creations of Gaelic romance. The grim East Anglian humour of the recently recovered "Tom Tit Tot" is to him worth all the tedious adventures of Finn and Cuchulain; and the more so because the former cannot be connected with any doubtful doctrines of history or philology. Just as he reads a novel for its intrinsic interest—which is not the same thing as reading only for the plot—so he prefers fairy tales that do not compel him to think about their possible congeners. He finds the Celtic imagination too lively for his dull sense, and withal somewhat confusing. But to prate like this is a poor return for the pains Mr. Jacobs has expended in introducing to English children a few of the stories which to this day compose the oral literature of Irish, Highlanders, and Welsh. The Cornish tale here given, though said to be translated from that extinct language, has nothing distinctively Cornish about it. The narrator has failed only in his prosaic version of "Beth Gellert," doubtless introduced as a foil to his erudite note which destroys once and for all the localisation of the widespread myth. Mr. Batten's illustrations are admirable for cleverness and grace; but he, too, is more at home with Hodge than with Paddy, with the netherworld of demonology than with the intermediate realm of Celtic fancy.

The Dash for Khartoum. By G. A. Henty. (Blackie.) Mr. Henty, although he tries here a new field, exhibits no falling off in story-telling power. It is impossible, of course, and more's the pity—to make any genuine addition to such narrative as exists, and may reasonably be believed to be authentic, of the siege of Khartoum and Wolsley's Relief Expedition; and Mr. Henty does not attempt anything of the kind. But he adds a genuine plot-interest—the interest of a novel with a well-constructed plot—to the accepted historical narrative, by introducing the designs of the adventurer, Mrs. Humphreys, into the life of the Clinton household, and sending the hot-headed boy, Edgar, into Africa, where he encounters all sorts of dangers, and meets in succession the man Humphreys who is supposed to be his father, and Rupert Clinton whom he now believes to be no relative of his. It is literally true that the narrative never flags a moment; for the incidents which fall to be recorded after the dash for Khartoum has been made and failed, are quite as interesting as those which precede it. The characters of all the persons, and in particular of the Clintons and their boy friends, are remarkably life-like.

How Martin Drake found his Father. By G. Norway. (Sampson Low.) Mr. Norway has now secured a place—and a very high place—among writers for boys. He has a little more of Mr. Rider Haggard's imagination, for example, than either Dr. Gordon Stables or Mr. G. A. Henty. In this story of "white and black slavery in the early days of the American colonies," with its smugglers and Indians, and what not, he is certainly seen at his best. The plot of some of his stories seems to drag sadly; here he is all grip and go, from the first chapter, the scene of which is laid in Devonshire, to the last, in which Simon Drake and his family are seen to be reconciled to their position as "Wanderers in the West." As may be imagined from the title, Martin Drake is much more the hero of the story than the father, whom he discovers and rescues; but the little lad Willie is by no means an uninteresting or unpicturesque figure, especially when he falls into the hands of the slave-dealer.

The Honourable Miss. By L. T. Meade. (Methuen.) As a writer especially for girls, Mrs. Meade holds a place midway between Mr. Norris and the lady who is best known by her maiden name of Annie Swan. Her characters are gloved and costumed by Mr. Norris, but their feelings are pervaded by the sweet—in some cases "sacred"—simplicity of Miss Swan. *The Honourable Miss* is, in reality, a delightful and protracted duel between Beatrice Meadowsweet and Josephine Hart, aided by their respective partisans, for the possession of the eligible Loftus Bertram. The apparent victory remains with Josephine; but everybody will accept the verdict of the ladies at the end of the book, that Beatrice has the face and heart of an angel. The characters in *The Honourable Miss* belong mainly to that clericalised society in which Mrs. Meade is evidently most at home. This is a well-constructed, well-written, interesting, and, above all things, dainty story.

The Church and the King. A Tale of England in the Days of Henry VIII. By Evelyn Everett-Green (Nelson), and *Dorothy Dymoke*, A Story of the Pilgrimages of Grace. By Edward Gilliat (S.P.C.K.), are two stories relating to the period when the excitement caused by Thomas Cromwell's high-handed measures against the monasteries was at its height. Both writers show a good knowledge of the history, and neither can be accused of fanatical partisanship; but Miss Everett-Green's story is written from the point of view of the moderate reformers, while Mr. Gilliat's sympathies are decidedly with the beaten cause. Miss Everett-Green writes very pleasantly, though her personages are too much given to long monologues in their conversation. Her story is well constructed, and her characters lifelike, though the tone of sentiment with regard to theological and other matters is rather anachronistic. Mr. Gilliat's book is not equal to his former essay in historical fiction, *Forest Outlaws*; but it has considerable merit, the best scenes being those in which actual historical characters are concerned. The leader of the "Pilgrimage of Grace," Robert Aske, a rebel of whom even Mr. Froude speaks with compassionate respect, is among the personages introduced.

Roger Ingleton, Minor. By Talbot Baines Reed. (Sampson Low.) This is an excellent story. We cannot say that the plot is either very probable or very novel, and sometimes the style betrays a certain want of literary culture; but the characters, especially those of the young folks, are cleverly drawn, the dialogue is natural, and the interest is kept up to the last page.

Rudolph of Rosenfeldt. A Story of the Times of William the Silent. By John W. Spear. (Hodder & Stoughton.) This story opens with the famous Conference which met near Brussels just before the Duke of Alva "had launched his Spanish hordes" on the Netherlands. At this meeting William the Silent, Prince of Orange, and the counts Egmont and Horn, of famous memory, were present. Rudolph of Rosenfeldt, a friend of the Prince's, and the hero of this book, becomes a disciple of Luther, and so imperils his marriage with "the fair Christina;" but she too renounces the faith of Rome, and everything ends happily. The love-plot, intermingled with the history of an exciting period, renders the book attractive.

The King's Cup-Bearer. By Mrs. O. F. Walton. (Religious Tract Society.) We have nothing but praise for the almost scholarly care of Mrs. Walton's interesting account of the life of Nehemiah. The story is told as simply as possible, and is doubtless intended to interest young people in a period of Jewish history which is usually neglected. It is

accompanied by one or two maps and plans, which are rendered almost unnecessary by the careful clearness of the narrative. All students of the Old Testament will find the book of use. We have only one objection to make to the author's treatment. She has to tell the story of the quarrels between the Jews and Samaritans, and the strong measures taken by Nehemiah to prevent any mingling of the two peoples. Her view of the inspiration of her authorities compels her to justify all that Nehemiah did, and to approve the fierce desire of the Jewish people to call down fire upon all the Samaritan land. She actually permits herself to quote St. Luke ix. 53, as if it were the only passage in the New Testament bearing on the question of the relations between Jews and Samaritans; and she seems quite unconscious of the narrow selfishness which, to readers of the New Testament, must be painfully obvious in Nehemiah's policy.

The Pilots of Pomona. By R. Leighton. (Blackie.) This is a capital story for boys. The scene is laid in Stromness in the Orkney Isles, and the strong local colouring adds much to the interest of the tale. Halero Ericson, the hero, tells the story of his own life, which has had a fair share of dangers and adventures. Early in the book he finds a black stone (said to be an amulet) among some buried treasure in a Viking's grave. This stone plays an important part in the story, and is found finally to be no talisman, but to contain a valuable diamond. There are adventures in a smugglers' cave, and the discovery of a frozen ship in the Arctic Seas; and if Mr. Leighton does not treat these as sensationally as some writers of fiction for boys, perhaps the book is healthier on that account. The illustrations and map of the Orkney Isles deserve praise, and the binding is good and attractive.

Where Two Ways Meet. By Sarah Doudney. (Hutchinson.) This is a little story of village life, about a London child who is deserted by her vagrant father and stepmother, and is adopted by cottage folk who have a daughter of the same age. The opening chapter is somewhat striking in its pathetic power; the book as a whole does not quite fulfil the anticipation raised by the merit of the early pages, but it is interesting and gracefully written.

Barerock; or, The Island of Pearls. By Henry Nash. (Edward Arnold.) This is a rather extravagant story of adventure, in which it is easy to trace the influence of Mr. Rider Haggard. It is not badly written, and is entertaining, though some of the incidents are too improbable to be taken seriously. The illustrations, by Mr. Lancelot Speed, are very unequal, but one or two are clever.

Captain Japp; or the Strange Adventures of Willie Gordon. By Gordon Stables, M.D. With Illustrations by W. J. Overend. (S.P.C.K.) This is an exciting book for boys, with its tales of sharks, bears, blizzards, blood, &c. There are some interesting chapters about Japan, Yokohama, Tokiyo, and the wonderful land of the Ainos. The illustrations are good.

Marian; or, The Abbey Grange. By A. E. Armstrong. (Blackie.) This is distinctively a book for girls. It contains a bright, wholesome story, with the useful morals of industry and forgiveness of injuries. Every here and there Miss Armstrong slips into solecisms, "without you asked me to do so" and the like; but as a whole the book is decidedly to be commended.

An Old Maid's Child, by F. C. Playne (S.P.C.K.), is a pretty and rather humorous child's story of the adventures of Cris Lane and Kitty Kingston—the former being an old maid's child. The story is pleasingly told, and reveals considerable insight, not only into children's talk, but into their nature and modes

of thought. We confess to feeling such an interest in the story as to have found it too short, though it is not often that a child's book—or, for that matter, any other—errs in this direction.

Climbing the Hill, and Other Stories. By Annie S. Swan. (Blackie.) The first and best of the three stories included in this volume are not Scotch, like most works from the same pen. But the kind of human nature in which the writer, who still styles herself Annie Swan, mines as for the hidden treasure of character is much the same on the south as on the north side of the border. At all events, her picture of an energetic and good lad, who struggles and triumphs over unmerited opprobrium and other misfortunes, is none the worse that she plants him down in "one of the dingiest and smokiest of English manufacturing towns." The portraits of Willie Trevor and his mother, and the boy who lives in a lower grade of society than even Willie, are all exceptionally good; and the story is itself a most stimulating one. "A Year at Coverley" and "Holidays at Sunnycroft" are almost too elaborate attempts to reproduce boyhood and girlhood at different stages; but they are, nevertheless, wholesome and thoroughly readable in their way. If this volume does not add to its author's reputation, it will not take from it.

Peck. By the Rev. W. Bettison. (S.P.C.K.) This is a prettily-written story of a London street arab. We suppose the demand for this sort of story is large, for the supply seems unfailing. The story of "Peck" resembles many others of its class. A rich London banker gives a half-sovereign instead of the promised sixpence to a little boy who carries his bag for him (it seems to be a peculiarity of London bankers to mistake half-sovereigns for sixpences in stories of this kind); and "Peck" being an honest boy returns the half-sovereign, and is thereupon taken into the employ of the banker's family. We leave him at the end of the book happy and respectable.

Work, Wait, Win. By Ruth Lamb. (Nisbet.) The young man who "works, waits," and ultimately "wins," is John Simpson, who, after being ruined by a reckless father's speculations, contrives, by industry and thrift, to regain the position his unworthy parent had forfeited. The book is, as usual with books of the same class, a panegyric of respectable and honest poverty, and so far carries an indisputably true as well as a valuable moral, though why it should be considered needful to reward a male devotee of poverty with a fortune of £30,000, and with a wife possessed of an equal amount, we confess we cannot see. If poverty is so intrinsically estimable, why not let her shift for herself, or if she must be dowered—to the loss of her genuine character—might not a less figure than £60,000 suffice? Miss Flint, a capricious old maid, though not exactly a novel character, is well drawn.

EVELYN E. GREEN'S new book, *A Holiday in a Manor House* (Biggs), is brightly written, and the interest is maintained to the last page. It shows that what is often ascribed by the ignorant to supernatural agency may possess a perfectly natural solution. It is high time to protest against children calling their father and mother by the affected names "pater" and "mater."

By the North Sea Shore (S.P.C.K.) contains a pleasant idyll of fisher folk in a Scotch village. The name of the author, Rothael Kirk, is new to us, but he may be encouraged to persevere in literature. The Scotch dialect is true to life, and the scenery of the East Coast faithfully depicted. There is plenty of emotion in the story, and the chapter which describes herring fishing is excellent.

The Savage Queen. By Hume Nisbet. (White.) We should be glad to know for what class of readers Mr. Nisbet writes. His little book belies its outward appearance and is distinctly not for boys and girls, while we hardly think it is likely to interest readers of an older growth. True, there is a certain amount of "go" in Mr. Nisbet's style which is attractive to youth, and he can draw convicts, cut-throats, and other ruffians with considerable skill; but these are not the qualifications most essential for authorship of the better sort. The early annals of Van Diemen's Land—which supply his facts—resemble too closely the Newgate Calendar to provide suitable materials for the entertainment of the youth of either sex.

The Lonely Pyramid. By J. H. Yoxall. (Blackie.) Mr. Rider Haggard is responsible for the Lonely Pyramid. It is a lost oasis somewhere "in the desert." It has all sorts of mysterious chambers and mechanisms inside it. The villain of the story, for some sanguinary purpose, gets upon an altar which stands in the pyramid in front of a mysterious veiled figure of Isis; his weight puts in motion some secret mechanism, which causes the bronze statue to pick him up and scrunch him. The tale is enlivened by a comic negro, and introduces the Mahdi. It is a very long way behind Mr. Haggard; but it is ingenious, and will not be found incredible or uninteresting by the average schoolboy.

The Cruise of the Crystal Boat. By Gordon Stables. (Hutchinson.) It is difficult to criticise seriously the wild incoherence of this romance. Byron and Jules Verne are so oddly mixed together that the story in places reads like an elaborate joke. The hero is an Eastern prince, but the locality of his kingdom is left doubtful. The prince finds a magician, who constructs a crystal boat, for the purpose, apparently, of enabling the author to describe the polar regions, Russia, and Siberia. In order to bring the story quite down to date, Dr. Stanley's dwarfs are encountered, after which we get the battle of the Alma. Although enthusiastically romantic, the author is severely moral, and the good intentions of his efforts are obvious and praiseworthy. Unfortunately his lack of any real faculty of invention makes the book a conspicuous failure.

For Larkie's Sake. By Eleanor Sharpin. (John Hadden.) We cannot praise this well-meaning but irritating story. It is spoilt by melodramatic sentiment, and by dreary pages of fine writing about death and life and love. It has no originality of plot or incident, and might be indefinitely compressed. Perhaps if the author were humble enough to try to tell a story clearly rather than poetically, she might do better. It is when she is most ambitious that she is most common-place.

The Iron Chain and the Golden. By A. L. O. E. (Nelson.) The authoress has here set herself a difficult task, and we cannot compliment her on her success. The scene of the story is laid in England in the early part of the twelfth century; and the hero of it is one Alphege, a Saxon priest, who has married against the laws of the Church, and refuses to give up his wife at the command of Archbishop Anselm. For this and other heretical offences he is sentenced to be flogged and imprisoned for life in Basilton Abbey, from which place he escapes in disguise, and goes with his wife and child to France, where we leave them in peace and security. The story is of a controversial kind, and there are pages filled with arguments against the doctrines of the Church of Rome; while except in a few minor cases, no authorities are given for the many serious accusations against the Church of that period. And Alphege himself is altogether an anachronism: his views are as "advanced" as any disciple of Luther, and the

numerous quotations he makes from the Bible are all given in the language of our Authorized Version. This and the whole tone of the conversations take from the book any claim to be a faithful picture of those times. Apart from these faults, the story has distinct merits, and will probably interest a certain section of readers.

Molly. By A. C. Hertford. (Oliphaert Anderson & Ferrier.) The title-page of the book tells us that this is at least the third story Mrs. Hertford has written; but we are bound to say, judging of her powers by this single product, that the art of telling a story is as she has yet to learn. The book resembles a piece of bad joinery; gaping and ill-fitted joints are everywhere discernible. The characters come and go without leaving any reasonable clue to their movements. No fault can be found with the moral and philanthropic teaching of the book, but proper sentiments do not suffice for the artistic weaving of a story.

Born in the Purple. By Emma Marshall. (Nisbet.) This is a novelette of a commonplace kind. The heroine, reputed to be a baroness in her own right, turns out to have a prior claimant in a poor girl. The book is not much improved by being interspersed with sermons and ecclesiastical enthusiasms.

MRS. JESSIE M. E. SAXBY has written a pretty and useful book for a parish library in *Her First Place* (S.P.C.K.). It shows her amiability and a sweet temper on the part of a servant win over her mistresses. There is a fine at which the heroine behaves with commendable good sense. In the last page we see virtue rewarded: "she is now the cherished wife of a noble man."

MRS. MARSHALL'S new story, *These Three* (Nisbet), is a simple home narrative of three sisters. To say that it teaches lessons of duty followed by happiness is to describe the motif of all the authoress's tales. Every here and there it is somewhat slipshod in grammar.

Pleasant Work for Busy Fingers; or, Kindergarten at Home. By Maggie Browne. (Cassells.) Founded upon, although not a mere translation of, the German work of Barta and Niederley, these pleasantly written pages, with their wealth of diagrams, will be welcomed in many a nursery. The book can be read continuously to little ones, as it consists of dialogues between an aunt and some clever children; or the teacher may first learn for herself and then put in her own words how to make the paper figures, dolls, &c., of which the book treats. Having seen the delight which Miss Browne's volume has caused, and the interest its diagrams arouse, it is a pleasing duty to recommend it. From the simplest of exercises it gradually advances to more complicated work, even to "diagrams of the square." There are also out-door studies for the embryo botanist.

Successful Business Men. By A. H. Japp. (Virtue.) In order to recommend industry and perseverance, it was a happy thought to write an account of some dozen of the leading firms of the country which have won their way to prosperity by the exercise of these virtues. Here may be read the rise and progress of Manchester Library, of Bryant & May's matches, of the great travelling agency of the Cooks, and of similar mercantile successes. These recitals may be called the fairy tales of business. I mind refuses to grasp the number of billions of matches annually made by one firm, or the enormous quantities of volumes sent out to readers by another. The compiler has chosen an interesting subject, and worked it out with care. It is superfluous to speak of the value of such an incentive as these busy lives to the young. The book would form a most useful volume for school prizes and libraries.

NOTES AND NEWS.

ADMIRERS of Carlyle have often inquired whether it was not possible to obtain some accurate text of the course of Lectures on Literature which he delivered in 1838. They will therefore be glad to hear that these lectures are now about to be published by Messrs. Ellis & Elvey. The text is derived from the report taken at the time by the late T. Chisholm Anstey, some time M.P. for Youghal and afterwards of Bombay, two separate transcripts of which have been placed in the hands of the publishers.

MESSRS. SAMPSON LOW announce a uniform edition of all Mr. William Black's novels, twenty-five in number, to be issued at intervals of one month, beginning with the New Year. Each of them has been carefully revised; but the author regrets that he has not been able to re-shape and re-write so much as he had at one time contemplated. The volumes will be printed from new type, and bound in cloth; and the price of each is half-a-crown. The first to appear will be *A Daughter of Ieth*, illustrated with a photographic portrait.

MESSRS. LONGMANS will shortly publish a story of theatrical life, with a preface by Mr. Walter Besant, entitled *Dorothy Wallis*. This book is really an autobiography. It is the life of a girl related by herself in a series of letters written from day to day, as the events occur, to her lover, who is a young doctor in the service of a line of steamships. Her guardian and uncle robs her of her fortune, and she has to maintain herself. How she does this, with what courage and against what odds, the opening chapters relate. She resolves, however, being impelled by a genuine love for the art, to adopt the profession of actress; she obtains an engagement with a travelling company, and she narrates her experiences and her adventures.

MESSRS. MACMILLAN & Co. have in the press a translation of Kant's "Kritik der Urtheilskraft," by the Rev. J. H. Bernard, fellow and lecturer of Trinity College, Dublin, and joint author with Prof. Mahaffy of *Kant's Critical Philosophy for English Readers*.

MR. FISHER UNWIN will issue next week the new volume of the "Adventure Series," entitled, *Hard Life in the Colonies, and other Experiences by Sea and Land*. The narrative is here printed for the first time, from private letters, dated twenty years ago, in the possession of the compiler, Mrs. C. Carlyon Jenkins. The emigrants who wrote these letters were Messrs. A. C. and J. C. Jenkins, and H. K. Dunbar. Their wanderings took them to China, Melbourne, Calcutta, and New Zealand. The work is illustrated with portraits and landscapes.

MESSRS. LONGMANS have in the press a biographical study of Richard Wiseman, sergeant-at-arms to Charles II., by Sir Thomas Longmore. It will be illustrated with a portrait.

MESSRS. SAMPSON LOW, MARSTON & Co. will publish a volume by Mr. J. H. Norman, entitled *Metal Money and the Exchanges*. The work professes to be a complete guide to the twenty-nine monetary systems used throughout the world, in the light of Mr. Norman's own unit of weight system, which has obtained the approval of not a few specialist authorities; and also to give a simple method of ascertaining the absolute pars of exchange in both gold and silver using countries, by calculating premium and discount always upon a single factor.

THE memoirs in Latin of the great Marquis Montrose by his friend Dr. Wishart, Bishop of Edinburgh, are being prepared for publication, with a translation and explanatory notes. The editors are Canon Murdoch, of All Saints', Edinburgh, and Mr. H. F. Morland Simpson, of

Fettes College, Edinburgh. The book will be published by subscription.

To the "Children's Library" will shortly be added *The Children's Mabinogion*, being stories of Welsh chivalry, arranged by Miss Meta Williams, and illustrated from old engravings.

AMONG the biographical sketches of living writers, with selections from their works, to appear in the forthcoming volume of *Modern Scottish Poets*, is that of a Glasgow poet, Mr. John Brown, author of "The Ripple o' the Burnie."

WE understand that the Lecture Agency, Limited, has arranged for Dr. Fridtjof Nansen, the explorer of Greenland, to deliver a series of lectures in this country during February and March. He will describe in detail his theories as to the currents which he believes to exist in the Arctic Ocean, and by the aid of which he hopes to pass near the centre of the Polar regions during the expedition he proposes to start in the spring of 1893.

PART III, of the *Proceedings* of the Maine Historical Society contains two papers by Fellows of the University of Madras, both relating to the development of institutions, for the study of which we understand that the society was founded. Prof. J. H. Stone, in order to illustrate the methods of historical research, selects three examples and explains them with some detail: (1) The criticism by the late Fustel de Coulanges of the passages in the *Germania* of Tacitus dealing with the system of land-tenure; (2) the use made by Mr. J. L. Gomme of survivals—which is censured as extravagant; and (3) Mr. Seebohm's painstaking reconstruction of the English village community. In the second paper, Prof. John Adam, principal of Pachaiyappa's College, compares the power of the father in the Roman and the Hindu family. English readers will be most interested in his exposition of the development of Hindu law, according to which all the male members of the family have come to possess a sort of coparcenary right over the property of one another; while it is expected of the father that he should resign his authority, when stricken in years, and adopt the hermit's life. To how great an extent the theory of the law still affects practice may be learnt from a Bill recently introduced into the Madras legislature by a native member, which seeks to declare that the gains of learning made by a member of a joint family shall be his separate property, notwithstanding any custom or interpretation of Hindu law to the contrary.

WE have received two discourses by Senor Don G. de Azarate, the distinguished Spanish economical writer: the first, his reception discourse at the Real Academia de Ciencias Morales y Politicas, on May 7, upon "The Science of Sociology"; the other, delivered as the opening lecture of the present session of the Ateneo of Madrid in November, is more general—on the social question in relation to tenures of property and forms of government.

DURING the past few days the deaths have been announced of Prof. Kuenen, of Leiden (concerning whose contributions to the criticism of the Bible we hope to say something next week); of Mr. W. G. Wills, playwright, novelist, and painter; and of Mrs. Charles Kingsley, the biographer of her famous husband, whom she survived by nearly seventeen years.

FORTHCOMING MAGAZINES.

MR. W. E. GLADSTONE will contribute to the new volume of the *North American Review* a series of articles on "The Olympian Religion."

THE volume of *Good Words*, beginning with January, will have two new novels: "The Magic Ink," by Mr. William Black; and "The One Good Guest," by Mrs. L. B. Walford. There will also be a series of papers on "The Moon," by Sir Robert Ball; and on African travel, by Mr. Joseph Thomson, including a description of his recent visit to the spot where Livingstone died.

THE January number of *Mind*, the first of the new series, will contain articles by Mr. W. E. Johnson on "Symbolic Logic," by Mr. Alexander on "The Idea of Value," by Mr. McTaggart on "The Change of Method in Hegel's Dialectic," and by Prof. Lloyd Morgan on "The Law of Psychogenesis."

AN article on the crayon portrait-painter, John Russell, by Mr. George Williamson, will appear in the *Magazine of Art* for January, which will also contain a poem by Mr. Cosmo Monkhouse, with a two-page illustration by Mr. Hatherell. The "Illustrated Note-Book" will contain illustrations of the last three pictures acquired by the National Gallery, and of the "Caesar Borgia" recently purchased by Baron Rothschild for £24,000.

THE *Reliquary*, which was founded in 1860, by the late Llewellyn Jewitt, is about to undergo a change. It will in future be issued quarterly, at one shilling and sixpence, under the editorship of Mr. T. M. Fallow. More frequent publication is contemplated, if sufficient encouragement be given by archaeologists to the newer and cheaper form.

IN addition to the series of articles upon the Pamir region, which we mentioned last week, the forthcoming number of the *Asiatic Quarterly* will also print a further instalment of the papers read before the recent Oriental Congress: among others, Mr. F. Fawcett's detailed description of the prehistoric drawings on rocks near Bellary, in Southern India; facsimiles of the Batak MS. from Sumatra, giving illustrations of the germs which are thought to cause disease; "The Government, Customs, and Language of Fiji," by Mr. A. C. Fuller, Commissioner of that dependency; "The Humour of the Bible," by Dr. Chotzner; and "The Cause of Jewish Longevity in the Health-Laws of the Bible," by Mr. M. Adler.

THE sixth volume of the *Newbery House Magazine* commences with the January number. Among the contents will be some hitherto unpublished fragments of Coleridge and Lamb; an article on Sydney Smith, by Mrs. L. B. Walford; a scheme for clergy pensions, based on an American institution; and "The Universities and Elementary Education," by the Rev. J. H. Millard, vice-principal of St. Bede's. It has been decided to discontinue "Newberiana."

YET another new monthly is announced to appear with the New Year—the *New Era*, described as a review of social work and movements in the churches. The editor is Mr. W. H. Dawson, and it will be abundantly illustrated. Among the articles promised for the first number are:—"Labour and Culture," by Mr. James Bryce; "The Church and Social Questions," by the Rev. C. W. Stubbs; "Social Problems," by Prof. Stuckenberg, of Berlin; a character-sketch of Bishop Westcott, with portrait; and an illustrated account of Toynbee Hall.

THE new volume of *Little Folks Magazine* will contain serial stories by Mrs. Molesworth and Mr. Henry Firth. With the January number will be presented a birthday album for children, illustrated by the late Alice Havers.

THE January number of *Faithful Words* will contain an article, by Mr. H. F. Witherby, on "The First Parsi Convert to Christianity."

UNIVERSITY JOTTINGS.

THE Rev. Dr. A. M. Fairbairn, Principal of Mansfield College, Oxford, has been chosen Gifford Lecturer at Aberdeen University, in succession to Dr. E. B. Tylor.

MR. RICHARD CONGREVE has been elected an honorary fellow of Wadham College, Oxford, of which he was the leading tutor some forty years ago.

CONVOCAION at Oxford has presented the Rev. Dr. Richard Morris to the vicarage of Arundel, Sussex, which had fallen to the University by reason of the patron being a Roman Catholic. Dr. Morris received from Oxford, as long ago as 1874, the honorary degree of M.A., in consideration of his contributions to English philology.

THE Ashmolean Museum at Oxford has recently acquired a little cylinder, engraved with a short cuneiform inscription and four Hittite symbols. Now that the famous boss of Tarchondemos has disappeared, this is the only "bilingual" Hittite text known; and Prof. Sayce claims that it confirms his interpretation of the other. It was acquired from an Armenian dealer at Constantinople, through the good offices of Canon Greenwell.

ON the recommendation of the special board of classics at Cambridge, a grant of £100 has been made from the Worts Travelling Scholars Fund to Mr. E. F. Benson, of King's College, towards defraying the expenses of his archaeological researches in Greece.

ON Thursday of last week, the undergraduates of Christ Church presented to Dean Liddell a parting gift, consisting of two richly embossed silver lamps, together with the following address:

"Viro admodum reverendo Henrico Georgio Liddell, S.T.P., Aedis Christi Decano, ejusdem Aedis Scholares atque Commensales, S.P.D. Rebus Aedis nostrae, vir praeclarissime, qua gravitate, quo judicio, quam insigni industria tot annos praeferueris haud immemores ab officio tam constanter gesto discedentem te desiderio atque reverentia unanimi prosequimur. (Quare pietatis nostrae deperat unquam recordatio gratiarum hodie monumentum quantulumcumque tibi deferimus: Deum simul precati ut fausta omnia et felicia, inter caritatis officia, inter laetitiam tuorum, abunde tibi largiatur."

DURING the past term at Oxford, a son of the Dean of Christ Church has been elected to a fellowship at All Souls, and a son of the Archdeacon of Oxford to a fellowship at Balliol; while a son of the Chancellor of the University has been nominated to a fellowship at Hertford. We may also mention that the new president of the Union is a son of the late Archbishop Magee, and the new secretary a son of Sir Walter Phillimore, while the treasurer is the nephew of one who was himself treasurer twenty years ago.

MISS PHILIPPA FAWCETT has been elected to the Marion Kennedy studentship, and Miss Elliot and Miss Field to Bathurst studentships, at Newnham College, Cambridge. These studentships are held by women who have finished their university course, and who are continuing their residence for the purpose of carrying on advanced work.

THE council of Cavendish College, Cambridge, has decided to close the college at the end of this year, the students now in residence having been transferred to other colleges in the university. Arrangements are being made for graduates who wish to proceed to higher degrees or to continue on the university register, and the college registers will be placed in the custody of the Non-Collegiate Students' board. It is hoped that the buildings will continue to be utilised for some educational institution.

THE chair of botany at Owens College, Manchester, has become vacant by the resignation of Prof. W. C. Williamson, who has worthily filled it for many years.

ORIGINAL VERSE.

RONDEL.

SHE who is mine, whose soul is all my own
As mine is hers, long loved and early known,
With what warm hands, with what a loving face,
She gives me welcome to this quiet place,
This cottage hearth, where we two dwell alone!
We have the poor for neighbours; we are one,
Content with simple duties simply done;
And she, at least, of no ambitious race—
She who is mine.

Ah yes! Life's vain results have come and gone;
And the dry heart, like a cold kernelstone
Within its wither'd pulp and shrunken case,
Might well have lost such fulness and such grace
As once it had, but for this love, full grown
And resolute and pure, that she hath shown—
She who is mine.

M.

THE CHARTER FOR A LONDON
TEACHING UNIVERSITY.

THE promoters of this charter have only themselves to blame for the ridiculous position into which they have brought the question of academic education in London. We have, during the whole discussion of the last few years, maintained the position that what is really needed in London is a university on the lines of Berlin or Leipzig. The professorships ought to be the best in England, and the chief posts, at any rate, might remain in the gift of the Crown; the laboratories and libraries ought to be the best equipped in the kingdom, and the university ought to draw students and investigators not only from the five millions of London, but from the greater Britain over the seas. Such a university would not only be able to retain in London men like Burdon Sanderson, Seeley, Gardiner, Sylvester, and Lankester, but it would bring others there. We should not have the spectacle of Glasgow offering greater attractions than the metropolis, or of Oxford stealing our best teachers when they have won an external reputation. We should not have a city, richer, perhaps, than any other in historical records, without an historical seminary, an historical school, or even a teacher who has done first class historical work. We should not have one of the chief oriental powers of the world with an oriental school in its metropolis, the professors of which are unpaid, and the students of which are only conspicuous by their absence. A really great scheme would have brought the support of external scholars, and have raised some enthusiasm among those who have the interests of learning, and not self-advertisement, at heart. Into such a scheme, existing institutions might have been thrown as into a melting-pot; but their councils and teachers would have had no claim to a controlling voice in its management, and only an equitable right that the new arrangement should not interfere suddenly and arbitrarily with the livelihood of the existing staff. If it be said that such a scheme is impossible, that it would require the alteration of acts and charters, the reply is that parliament has often reconstituted far more complex relations, and that the proposed charter is from the parliamentary standpoint more impossible than any such scheme would probably be.

The Albert University terms itself a *teaching* university, and therefore presumably will have teachers. Who then are these teachers? So far as the faculties of arts and science are concerned, they are the teachers of University and King's Colleges, with possibly "power to add

to their number." Now there is at King's College a most strong religious test—a test which, if it were published in the form in which it was put only six or seven years back, for aught we can say to the contrary is still put to-day—ought to be the death-blow to the Albert charter. A university which does not appoint its own teachers, but whose teachers are appointed for it by the councils of the colleges and under such restrictions as the charters of these colleges may impose, ought, and we believe will, find itself from the parliamentary standpoint an utter impossibility. No member, however Tory his predilections will in the face of the modern electorate have a word to say in favour of a university, of which one half the members in the faculties of arts and science are appointed under a stringent religious test. Such a university, however unsectarian *one* of its constituents may or may not be, can only be described as sectarian.

But the Albert University, should it come into existence, will not only be sectarian, it will be pettifogging. It will start with no funds, no laboratories, nothing but examinations. It will be said that its funds and laboratories are those of the colleges, the sufficient reply is that over these funds and laboratories, as over the teachers, it will have absolutely no control. It will not regulate the one or appoint the other. In a university controlled by these colleges, we are not likely to see extra-collegiate professors of the highest status appointed, or funds devoted to their support. There is nothing in the proposed charter which will tend to keep the best men in London, still less to bring them there. It elevates the teachers of those colleges, *teachers of those colleges and not as independent scholars and men of science*, to a position which they can lay no claim. Many of them would do the highest honour even to a metropolitan university; but for this university their individual capacity, not their college appointments, ought to qualify them. In the Albert University is not placed above the teachers of the two colleges, but the teachers of these colleges will largely control the university; the door is thus opened to any society or institution, which employs the very same teachers or teachers of like calibre, to claim for itself an administrative voice in the new university. If a portion of the work of the college is either in day or evening classes, is of the same character as that undertaken by the Birkbeck or Polytechnic Institutions by aid, possibly, of the same teachers, why should not these institutions also have a voice in the control of the university? If the promoters of the Albert charter had modelled a university on German lines, the reply would be easy to give; but the Albert charter can give no reply to the question, because its principal clauses are devoted to the reconstitution of academic teaching in London, to the elevation of the teaching far above the level of civil service classes and Burlington House B.A. degrees, to the methods in which teachers, themselves independent of the university, can still be endowed with the power of granting degrees.

The pettifogging character of the proposed university has brought a rapid nemesis on the promoters in the form of the London Society for the Extension of University Teaching. We ought to say, in the person of its energetic secretary. Not a stone has been returned by the Extensionists to demonstrate that the proposed university is utterly untenable unless university extension lecturers and the University Extension Society be admitted to a college to the proposed university. Changes have been made for the London University Extension which are utterly unwarranted, either the character of its work, or by the type of its students. We admit fully the usefulness of university extension lectures: they

culated thought and study in many minds; it to assert that their teaching is academic, that they lead to research in themselves (one journal has recently done), only shows us hopelessly ignorant the world of political newspaper editors are either of what learning and research mean, or of what university extension lectures really accomplish. Those who have had experience not only of extension teaching, but of real university work, are those whom we must appeal on this point; and our judgment, so far as our investigations go, is unanimous. Extension lectures are a valuable form of popular education, but no more in themselves academic training than reading a popular science series is a scientific education. It, as we have seen, the promoters of the Albert charter have brought this journalistic form on themselves. Instead of promoting the highest academic organisation, they were led by a shabby ideal of a university, and now they are threatened with the lowest results. There was nothing in their scheme to raise anyone's enthusiasm, and they have been left practically without a supporter in the press. Their scheme as remodelled by the committee of the London Extension Society, becomes a gigantic night-school with peripatetic teachers and the inevitable magic lantern. This may be a popular idea of a university in the minds of official members of parliament; but for anyone who values higher education, it is pitiable. We have not a word to say against the university extension lecturers, many of them are trained teachers and original workers, lecturing, however, under great disadvantages to popular sciences. As one recently said: "My lectures are not only an outrage to science." But it is not the bulk of these lecturers who claim incorporation in any teaching university for London. It is the restless activity of certain "Extension" enthusiasts who, in their strong belief in its future, have lost all sense of its true limits and all real appreciation of academic education. University extension connotes a university to extend itself, employ its spare powers in popular teaching; that the University Extension Society has a right to any control of university organisation in London would be absurd, were it not so plausible a democratic cry. The democracy has yet to learn that to educate itself by extension lectures or otherwise, it must first educate its lecturers; and this cannot be done by extension societies, Birkbeck institutions, or pettifogging universities.

Were the Albert charter to be dropped, probably no one would mourn but its promoters; when it was dropped on the ridiculous pretext that it did not include the London Society for University Extension, we should not complain. London had better wait another ten or twenty years for a great university than be endowed with a pettifogging degree-giving corporation, which cannot attract the first teaching power in the country to its side. The real danger lies in the possibility that the promoters of the charter may seek power to modify it in the direction of the recent press outcry. The Albert charter is bad enough; but the Albert charter plus the London Society for the Extension of University Education means the perpetuation for long years of academic confusion and of low standards of learning in the teaching work of the metropolis. By all means, let the scheme be withdrawn; do not let it be withdrawn on the grounds that the proposed university would be sectarian and would be totally unworthy of the greatest city in the world, not on the ground that it does not embrace a private society, doing no doubt excellent popular work, but not work of an academic character. To withdraw it on this ground is indeed "an outrage on science" and learning, which could only occur in a land where educational ideals are ill understood and where the press and platform ever open to the noisy champions of chimeras. **KARL PEARSON.**

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ANALETA Hymnica mediæ ævi. Hrg. v. G. M. Dreves. XI. Hymni inediti. 2. Folge. Leipzig: Reissland. 8 M.
- BETHÉ, E. Thebanische Hedenlieder. Untersuchungen über die Epen d. thebanisch-argiv. Sagenkreises. Leipzig: Hirzel. 4 M.
- BONVALOT, G. De Paris au Tonkin à travers le Tibet Inconnu. Paris: Hachette. 20 fr.
- FISCHER, H. Beiträge zur Literaturgeschichte Schwabens. Tübingen: Laupp. 4 M.
- FRIEDRICH, J. Der Glaube Schillers. Halle-a.-S.: Kaemmerer. 2 M.
- HUBER, Ch. Journal d'un Voyage en Arabie (1833-84). Paris: Leroux. 30 fr.
- KERN, F. Goethes Tasso u. Kuno Fischer. Berlin: Nicolai. 2 M.
- SPRINGER, A. Albrecht Dürer. Berlin: Grote. 10 M.
- STREFFLE, G. The Siege of Jerusalem. Nach d. Bodl. MS. Laud. F. 22 (656) hrg. Marburg: Elwert. 1 M.
- VALERIO, Th. Costumes de la Hongrie et des provinces danubiennes. Paris: A. Lévy. 100 fr.

THEOLOGY.

- MASPERO, G. Fragments de la Version thébaine de l'Ancien Testament. Paris: Leroux. 20 fr.
- MONNET, F. Le Deutéronome et la question de l'Hexateuque. Paris: Fischbacher. 12 fr.
- PÉDÉBERT, J. Le Témoignage des Pères. Paris: Fischbacher. 10 fr.
- VERNES, M. Du prétendu polythéisme des Hébreux. 2e Partie. Paris: Leroux. 7 fr. 50 c.
- WESTPHAL, A. Les Sources du Pentateuque: étude de critique et d'histoire. T. 2. Le problème historique. Paris: Fischbacher. 7 fr. 50 c.

HISTORY, LAW, ETC.

- ANDERSON, R. Der deutsche Orden in Hessen bis 1300. Königsberg: Koch. 1 M. 20 Pf.
- ERDMANN, A. Ueb. die Heimat u. den Namen der Angeln. Upsala: Lundström. 3 M.
- JEREMIAS, E. Tyrrus bis zur Zeit Nebukadnezars. M. besond. Berücksicht. der keilschriftl. Quellen. Leipzig: Teubner. 1 M. 20 Pf.
- MARTIN, Eug. L'Université de Pont-à-Mousson. (1572-1763). Paris: Berger-Levrault. 10 fr.
- MIRBE, C. Die Wahl Gregors VII. Marburg: Elwert. 2 M.
- PICTET, E. Biographie, travaux et correspondance diplomatique de G. Pictet de Rochemont, député de Genève auprès du congrès de Vienne, 1814. Basel: Georg. 8 M.
- SCHULTZE, J. F. v. Die Summa magistri Rufini zum Decretum Gratiani. Giessen: Roth. 20 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- CANTOR, M. Vorlesungen über Geschichte der Mathematik. 2. Bd. Von 1200-1600. 1. Thl. Leipzig: Teubner. 14 M.
- GORBEL, K. Pflanzenbiologische Schilderungen. 2. Thl. 1. Hft. Marburg: Elwert. 12 M.
- LOTZE, H. Kleine Schriften. 3. Bd. Leipzig: Hirzel. 24 M.
- PHILIPPI, R. A. Verzeichniss der v. F. Philippi auf der Hochebene der Provinzen Antofagasta u. Tarapacá gesammelten Pflanzen. Leipzig: Brockhaus. 10 M.
- VALENTINITSCH, F. Das Haselhuhn (Tetrao bonasia), dessen Naturgeschichte u. Jagd. Wien: Künast. 8 M.
- WIDMER, E. Die europäischen Arten der Gattung Primula. München: Oldenbourg. 5 M.

PHILOLOGY, ETC.

- BIBLIOTHEK, assyriologische, hrg. v. F. Delitzsch u. P. Haupt. Leipzig: Hinrichs. 40 M.
- DIERICH, A. De hymnis Orphicis capitula V. Marburg: Elwert. 1 M. 20 Pf.
- FERTIALT, F. Dictionnaire de langage populaire Venduno-Chalonnais (Saône et Loire). Livr. I. Paris: Bouillon. 2 fr. 50 c.
- HARLEY, C. de. Textes Taoïstes, traduits des originaux chinois et commentés. Paris: Leroux. 20 fr.
- WILLIAMS, C. A. Die französischen Ortsnamen keltischer Abkunft. Strassburg: Heitz. 2 M.

CORRESPONDENCE.

NOTES ON HERO[N]DAS.

Trinity College, Dublin: Dec. 12, 1891.

II. 25: οὐχ ἐστὶ ἤμιν ἡ ἀλευρῆ τῆς πόλιος, ἄνδρες κῆρ' δ' ἐφ' ἑμυνέρεθε τὴν αὐτονομίην ἡμέων Θαλῆς λύσει.

ἡμέων is superfluous; and, as a friend of mine has pointed out to me, is not likely to form a cretic in Herondas. Read—

τὴν αὐτονομίην λυμὲ δ' ἂν Θαλῆς λύσει

"a ruffian of a Thales."

A. PALMER.

Chelton Rectory, Bridgnorth: Dec. 14, 1891.

II. 44, 45: μὴ πρὸς τε κίππος φησι χῶ ταπης ἡμῖν τοῦ του λογοῦ δι τούτο ληϊης κίρρη.

Prof. Palmer seems determined at all costs to get

a reference to *Μυσῶν λαιδ* in this passage; but are not the expedients to which he is reduced rather desperate? It seems possible that a superlative agreeing with *ληϊης* lurks at the end of the first line. I would propose:

μὴ πρὸς γε κίππων ἡσυχωτάτης ἡμῖν τὸ τοῦ λόγου, κ.τ.λ.,

the sense being that the fleching some of Battarus's time for speaking would be very easy spoil for Thales compared with his former exploit.

For *πρὸς* with accus. = "compared with," and the *ω*-form of the comparative of *ἡσυχος* (see L. and S.)

VI. 15 ff. After Mr. Headlam's apposite reference to Plautus for the opening lines of this Mime, it seems very probable that the *δούλη* does not come in at all as a speaker, and one may feel pretty confident in assuming that these lines belong to Metro. Taking the additional letters which have been pretty generally assumed, they stand:

ἀλλ οὐνεκεν π(ρ)ο σ[ηλθ]ον εκποδων ημιν φθιμεσθε νω θυστρα ω[τα] μουνον και γλασσαι τα δ αλλ εορτη.

Most writers seem agreed that from *εκποδων* to *εορτη* is addressed parenthetically to the servant, reproaching her with being all ears and tongue. Is it not possible that the word concealed by *νω θυστρα* is *νούθυστρα* (see L. and S.), the sense being "Your wits are all in your ears and tongue." The *ρ* might have slipped in from the *προσηλθον* in the line above.

A word as to the additional lines so cleverly handled by Prof. Palmer and Mr. Headlam in this week's *ACADEMY*. Considering the character of several of the Mimes, is it not rather a work of supererogation to be at the trouble of evolving an additional line in order to avoid a word which is "very coarse"?

WALTER T. PURTON.

Oundle, Northamptonshire: Dec. 15, 1891.

I. 16. *χῆ σκῆ πρέστηκεν*, "The shadow [of death] stands by." W.G.R.

So far as I have seen, no one has taken exception to this interpretation. But is it a Greek idea? (Of course it is familiar enough to us from Tennyson (*In Mem.* xxii. xxiii). *πρέστηκεν* is also awkward, coming immediately after *προσέστηκεν*. Stob. has *παρεστήκει*. Perhaps we should read *κῆς σκῆς κῆρος τῆκει* = "and wastes us to a shadow all too soon."

I. 54. *πλουτέων τόκοισιν*. (Tryllus is a capitalist. J. H. VINCE.

"COPPERAS," "COPPER-NOSE."

Oxford: Dec. 8, 1891.

The word "copperas" is well known to present some etymological difficulties, not indeed so far as concerns its immediate source in English, but with regard to its ulterior history. The various later English forms, *copperras*, *-ass*, *-ase*, *-es*, *-osse*, *-ice*, *-is*, are all perversions of the form *copperose*, which prevailed from the fifteenth to the seventeenth centuries, with the numerous by-forms *copperosse*, *-ous*, *-ouisse*, *copperose*, &c., &c. And *copperose* "vitriola," found already in the *Promptorium Parvularium* (circa 1440), is identical with F. *copperose*, of which Littré has a fourteenth century example, with sixteenth century variants, *coupperose*, *copperoze*. The word appears in Ital. as *copparosa*, in Sp. *caparrasa*; in mediæval Latin, *cuperosa*, *cuperosa*, all occurring in early Glossaries and Vocabularies to which references are given by Hildebrand in Grimm, under the words *Kupferrauch* and *Kupferruze*. But what was med. J. *cuperosa*? According to Diez, it was a corruption of *cupri rosa* "rose of copper," which he suggested to be a Latin rendering of Gr. *χάλκανθον* "flower of copper," meaning, according to Liddell and Scott, "a solution of blue vitriol (sulphate of copper), used for ink and shoemakers' blacking"—not very like a rose, though answering fairly to a sense in which "flower" was used by the alchemists.

Now there is no doubt that *cuperosa*, *cuprosa*, was explained in the sixteenth century, and

perhaps earlier, as "rose of copper." Kilian, writing at Antwerp in 1597, has in his Dictionary "*Koper-roose, koper-water, chalcantum, vitriolum, vulgo cuperosa et coppa rosa;*" and Henisch (according to Hildebrand, following Kilian) has German "*cupferwasser, cupferrose,*" explained in identical terms. Moreover, mod. Dutch has *koper-rood* copperas, lit. "copper-red"; and among obsolete or dialectal German forms in Grimm are *Kupferrot*, LG. *koperröt*, which are apparently to be explained only from the rose notion. But so far as I have investigated the matter, I doubt very greatly Diez's explanation, unquestioningly repeated though it has been by later compilers. There may be evidence of the existence of an original **cupri rosa*, which I have not seen; but pending its production, I would suggest that the actually known mediaeval L. forms *cuperosa, cuprosa*, stand simply for *aqua cuprosa* "cuprous water," the equivalent of German *kupferwasser* and Kilian's *koperwater*, and a fitting name for the solution mentioned by Liddell and Scott, as also for the natural streams of cupreous waters well known in various localities. Then, I should suppose *cuperosa* was associated with *rosa* and explained as *copper-rose* by "popular" (in this case probably "pedantic") etymology, and the name to have been so rendered in some of the modern languages in the sixteenth century. When the same word (*couperose*) was applied in French to the pathological affection known as "copper-nose" (*acne rosacea*), as we find it in Paré in the middle of the sixteenth century, it must have been with reference to the etymological explanation "copper-rose," or copper-red, as is indicated also by the German "eine kupferrote nase," a copper-red nose, not from any likeness to blue or green vitriol.

I should therefore answer the question asked by Littré, "How has the medical *couperose*, which is red, taken its name from the mineral *couperose*, which is blue or green?" by saying "the mineral *couperose* was *cuprosa*, and the medical *couperose* was an etymological application of the pseudo-etymological *cupri rosa*."

Much useful help with these words is to be got from the old Glossaries and Vocabularies cited by Hildebrand in Grimm, under *kupfer-rauch, -rose, -roth, -rusz, -wasser*; but I find in them no evidence that **cupri rosa* was anything but a figment.

I do not enter into the question how a name which, both in its Greek form *χαλκαίον*, and its L. *cuperosa*, implies an original connexion with copper, has come to be transferred, and now practically restricted to sulphate of iron. The transference or confusion is as old as Dioscorides, whose description of *χαλκαίον* agrees with sulphate of copper, while his account of its use agrees with sulphate of iron; and it was not complete in the seventeenth and eighteenth centuries, when authors still distinguished "blue copperas," or "the best copperas," from green or iron copperas, and white or zinc copperas. It may, however, be worth suggesting that the original confusion arose out of the existence of natural combinations of copper and iron sulphate, of which *pisanite*, for example, is of a bright blue colour, and so might be identified with the copper sulphate, while the iron salt it contains would still allow of its use in making ink and "shoemakers' blacking," as mentioned by Dioscorides and Pliny.

J. A. H. MURRAY.

THE ETYMOLOGY OF "YET," O.E. "GIET"

Ann Arbor, Michigan.

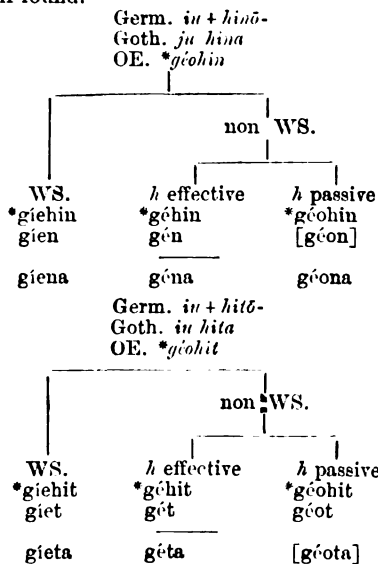
In the fall of 1889 I was hospitably entertained at Oxford by Mr. A. L. Mayhew. He told me about his forthcoming *Old English Phonology*, and asked me whether I knew a satisfactory explanation of O.E. *ǣfre*. I stated the etymology I had just published in

Mod. Lang. Notes (November, 1889), and I then explained the derivation of *gien(a), giet(a)*, and one or two other words, which I had treated in the doctor's thesis I had just presented at Jena. Both of these derivations I find in Mr. Mayhew's book, which has just come to hand. He doubtless supposed that I had published my thesis by this time. As I have been prevented from doing so by the necessity of first spending some time at the Bodleian, I take this means of presenting more fully than Mr. Mayhew has done my explanation of the various forms of *gien, giet*, "still, yet, again."

I suppose the words to be composed of *iū, gīo** (Goth. *ju*) "once, already, now, still," and the adverbial accusatives: masc. (with "day" understood), and neut., of the demonstrative *hi-*, which was preserved in Gothic only in forms used as temporal adverbs (d. *himma daga* and a. *hina dag*, "to-day, heretofore;" and *hita*, "thus far," cf. Braune, § 155).

We have various forms. The WS. ones show regular *i*-mutation (Sievers' § 100 b). The non-WS. forms do not (S. § 159, 4); they fall into two sets, according as the *h* affected or did not affect the preceding vowel (S. § 165). This depended upon whether or not the initial *h* retained in any community sufficient of its consonantal value when it came into the medial position through the two words being regarded and accented as one.

Aside from the prehistoric starred forms, the only ones I cannot find are *gēon* and *gēota*. The masc. forms early went out of use in WS., and so the IWS. forms with *i* and *ǣt* do not (to my knowledge) occur, but *gīt, gīta, gīt, gīta*, are all found.



The forms in *-a* may be wholly due to the analogy of other temporal adverbs in *-a* (E.g., *singala* "always," *sina* "soon," *gēoma* "once," *gēotra* "yesterday"), or the way may have been led by forms in *-e* like *hine* (Germ. *hinōn-*). I refer the forms to Germ. *hinō-* and *hinōn-* in order to distinguish them, not claiming that such forms existed, nor approving any theory as to their being due to the analogy of other forms (eg., *pama, pata*, &c.) similarly or otherwise derived.

GEORGE HEMPL.

Oxford.

By the courtesy of Prof. G. Hempl, I have been afforded the opportunity of seeing the above letter before publication. It is quite true that the etymologies of *ǣfre* and *giet*, which appear in my *Old English Phonology*, were

* I use the accents according to Sievers' interpretation of *gēo*, without committing myself to that theory.

+ Perhaps *gien*, "still, again," became confused with and absorbed by (on) *gin* < *gian* < *gagn* "again."

first suggested to me by Prof. Hempl, who had the pleasure of meeting him during his visit to Oxford. I think that an apology is certainly due to him from me for my not having referred to him as the originator of these extremely ingenious and, as I think, satisfactory explanations of these difficult words. As a rule, I have been most scrupulous in acknowledging obligations, as anyone can judge for himself who will turn over the pages of my "Synopsis" for a minute or two. The names of authorities for philological statements are scattered profusely over every page of the first part of the book. That Prof. Hempl's name is not referred to in these two cases is due to any conscious desire of concealing indebtedness to a well-known scholar, or of acquiring credit for myself at the expense of his ingenuity, but to an oversight which I deeply regret. The omission doubtless arose from the fact that these two etymologies were suggested to me by word of mouth, and were not, as in nearly every other case, culled from some philological treatise. I see, by the way, that Prof. Hempl's explanation of *ǣfre* is referred to by Mr. Bradley in the New English Dictionary (s.v. *ever*). Mr. Bradley says that Prof. Hempl illustrates the umlaut of *ǣfre* by the form *ǣrende* < *ǣrē*. There must be some mistake here. The Saxon *ǣrundi* and the old High German *ǣrunda* point to a Germanic type *ǣrundi* (cf. *ǣrunda*). Consequently the vowel *ǣ* of *ǣrende* corresponds to a Germanic *ǣ* and is not due to *i*-umlaut.

A. L. MAYHEW.

THE DATE OF NEWMAN'S ELECTION FOR TRINITY SCHOLARSHIP.

Trinity College, Oxford: Dec. 11, 1891.

As your reviewer has noticed the point, I should like to explain why I hesitated in 1818 as the date of Cardinal Newman's election to a Trinity scholarship.

It is clear from the *Autobiographical Memoirs* that 1818 is right; but it stands even more clearly recorded in the College Register that Newman was not admitted scholar till June 1819.

It was not till my article was past altered that I discovered the explanation of this contradiction. Newman was elected in 1818, not to a scholarship, but to the Blount exhibition, which was virtually a thirteenth scholarship in status, value, &c., but did not require the same formalities of admission. He became one of the twelve foundation scholars in 1818; and this was the ordinary course at the time.

I should have given my reason for hesitating if I had not been anxious to omit every superfluous sentence, in order to get as much as possible into the space placed at my disposal by the editor of *The Colleges of Oxford*.

HERBERT E. D. BLANCKINSHAW.

"THE LADY OR THE SALMON."

St. Andrews: Dec. 14, 1891.

Has the ACADEMY room for the legend "The Chaplain, the Fish, and the Lost Book" referred to by Mr. Watkins as the origin of the tale, "The Lady or the Salmon"? I never had the luck to hear the anecdote about the Chaplain. Probably many other sympathetic readers of the ACADEMY are equally ignorant and equally curious.

A. L.

APPOINTMENTS FOR NEXT WEEK

SUNDAY, Dec. 20, 4 p.m. Sunday Lecture Society: "The Causes of its Luminosity," by Prof. Lewis.

4 p.m. South Place Institute: "Percy," by Clements R. Marchant.

7.30 p.m. Ethical: "Influence of Ideas," by Bryant.

WEDNESDAY, Dec. 23, 8 p.m. Geological.

SCIENCE.

THE WESTCAR PAPYRUS.

MITTHEILUNGEN AUS DEN ORIENTALISCHEN SAMMLUNGEN.—Heft. V., VI., *Die Märchen des Papyrus Westcar*. Herausgegeben von Adolf Erman. Mit 12 Lichtdrucktafeln. Berlin: Spemann.)

BEHANDLUNGEN D. KGL. GESELLSCHAFT D. WISSENSCHAFTEN ZU GÖTTINGEN.—*Die Sprache des Papyrus Westcar*. Von Adolf Erman. (Göttingen: Dieterich.)

THE most encouraging sign for the future of Egyptology is seen in the growth of the school under the leadership of Prof. Erman. While new collections of inscriptions, new dictionaries or handbooks, and views on points of detail spring up on every side and hasten on the advance of Egyptian philological science, there is one branch of research, vitally affecting all the others, which if one may judge from its present monopoly in the hands of a single scholar runs the greatest risk of entire neglect. The distinguished director of the Egyptian Museum, however, won his spurs as a young student in the discussion of grammatical questions; and although he has confined to archaeology the same methodical habit of observation with great success, it is his frequent articles on syntax and related subjects in the *Zeitschrift für Ägyptische Sprache* that the earnest worker looks to for the greatest enlightenment. Eleven years ago he published his Grammar of the Egyptian, which, appearing simultaneously with Stern's admirable Coptic Grammar, has exercised a great influence in many parts of England, though it seems to be practically unknown to those amateurs who have neither time nor inclination for details except in their own particular line of research. And here I may remark that, thanks to the constant discovery of new papyri and the comparative scarcity of workers to read them, it often falls to the lot of the beginner to make a good hit; and it is surprising how successfully Egyptology may be cultivated, and the solution of problems arrived at, without any knowledge of the principles underlying the language and writing. Some Egyptologists there are who, joining much practical and general learning to great natural ability, grasp as if by instinct the meaning of one paragraph after another even in a difficult text. This does not apply to their younger imitators who, in spite of an occasional happy thought, too often without a word of diffidence print page after page of translation which neither is in accordance with Egyptian ideas, nor can have any but the feeblest connexion with the meaning of the text they are supposed to be discussing. On the other hand, a Maspero (but there is more than one) whose writings breathe the very life of Egypt, even if he wanders here and there from the original, cannot fail to throw a flood of light on the most difficult page. A young student is now in a far better position for doing sound work than he was twenty years ago; and it is his own fault, or that of his instructor, if he does not make use of the methods suggested and the guides readily provided by the German school.

Prof. Erman's "Language of the Papyrus Westcar" is a special grammar of the best example of "Middle" Egyptian (as it may be called for the moment). This form of the language is indeed very widely separated from the Ancient Egyptian as found on the monuments of the Old Kingdom, and is much less widely separated from the New Egyptian, or popular dialect of the Rameside era, which itself is far advanced towards Coptic. I have, however, found sufficient evidence in the Kahun papyri (Flinders Petrie collection) and elsewhere to prove that it was occasionally used in writings of the XIIth Dynasty; and it can thus, with great probability, be considered to represent the popular dialect of the Middle Kingdom. Even the monumental inscriptions were tinged with it as early as the XIIth Dynasty, and they continue to be so to the end; but between the XVIIIth Dynasty and the Saite epoch there is a tendency to the New Egyptian, which is during that period found fully developed in the papyri.

The advance made since the "New Egyptian Grammar" was written has been very great, and the discovery and treatment of this further stage of the language have furnished historical explanations of many difficult points in the orthography and grammar of later times. It is not merely that the Westcar Papyrus itself is a fairly rich and unusually varied source, containing conversations as well as narrative; but besides that, it has drawn the attention of the editor to a variety of unexplained phenomena, and led him to researches which have resulted most satisfactorily. The Middle Egyptian is written in a clear orthography, free from the otiose signs and false etymologies which abound in the corrupted writing of the later period, while its syntax is more perspicuous than that of the early form. It is therefore a very valuable aid to the study of each of the others; and it is to be hoped that Prof. Erman will proceed from it to attack the great virgin citadel of the earliest stage as exemplified in the religious texts contained in the pyramids. Then we shall begin to know something of Egyptian philology; but there are undoubtedly several steps intervening, and Middle Egyptian will soon have to take a lower place.

While applauding Miss Westcar's gift to the talented and vigorous-minded Richard Lepsius, who was so soon to lead his great archaeological expedition up the Nile from Alexandria to the innermost recesses of Nubia, Englishmen may be permitted to feel a momentary pang of jealousy on reading that the Westcar papyrus was for a long time previously deposited in the Bodleian Library at Oxford; but no Egyptologist will regret that it fell to the lot of Prof. Erman to decipher and edit it. He has lavished upon its obscure pages and upon the questions to which it gave rise years of labour, the results of which have not yet ceased to appear. The special memoirs, however, have now been published; the *Sprache*, as I have said, contains the grammatical analysis, the two parts of the *Mittheilungen* contain a photographic reproduction of the manuscript, together with every aid for ascertaining the

reading. These include a complete hieroglyphic transcription made from the original, and twenty-two autographed pages of remarks. The document itself is of no great length, comprising some 275 short lines, many of which are mere fragments, and this may seem a somewhat cumbersome way of introducing it to scholars; but no photographer on earth can give a clear representation of these very ancient records, which need to be studied again and again in a variety of lights, unless they are in exceptionally good condition. For my own part, I have come to the conclusion that a tracing carefully made (not however by an ignoramus) and frequently revised, will prove to be the most satisfactory method of reproducing, e.g., most of the Kahun papyri, as it certainly will be the handiest to use, though involving endless manual labour in the preparation.

For the explanation of the text Prof. Erman has transcribed it section by section into European characters, accompanying the transcription with translation and commentary. This part of the work is exceedingly instructive, and, notwithstanding the vigour with which research is prosecuted, will not soon be superseded.

The second part commences with a glossary, after which comes a most important chapter on hieratic palaeography, the first of its kind, leading at once to valuable results and promising a good return to further investigation. M. Maspero has recently thrown doubt on the Middle-Kingdom date of the famous Berlin papyri, and doubtless others have been ready to accept his attribution of them to copyists of the XVIIIth Dynasty. Prof. Erman, in spite of scanty material, proves with great ability that they are early, palaeographically distinct from those of the Hyksos period, which are again in regular sequence distinct from those written at the commencement of the XVIIIth Dynasty, while immediately afterwards, about the time of Thothmes III., a radical change to a new style took place. In the course of a few pages, order is brought out of chaos, and the Westcar Papyrus is seen to fall naturally into the Hyksos group.

I have written thus at length with the object of making known the kind of research that is now being undertaken in order to make sound the foundations of our literary knowledge of ancient Egypt. The subject of the papyrus therefore matters little for the present purpose; but as it relates strange stories of the semi-mythical kings of the IIIrd and IVth Dynasties, it is for Egyptologists a gem enshrined amid the most scholarly work that they have yet seen.

F. L. GRIFFITH.

INTERNATIONAL CONGRESS OF EXPERIMENTAL PSYCHOLOGY.

THE second session of the above congress will be held in London on Tuesday, August 2, 1892, and the three following days, under the presidency of Prof. H. Sidgwick.

Arrangements have already been made by which the main branches of contemporary psychological research will be represented. In addition to the chief lines of investigation comprising the general experimental study of psychical phenomena in the normal human mind, it is

intended to bring into prominence such kindred departments of research as the neurological consideration of the cerebral conditions of mental processes; the study of the lower forms of mind in the infant, in the lower races of mankind, and in animals, together with the connected laws of heredity; also the pathology of mind and criminology. Certain aspects of recent hypnotic research will also be discussed, and reports will be given in of the results of the census of hallucinations which it was decided to carry out at the first session of the congress (Paris, 1889).

Among those who have already promised to take part in the proceedings of the congress may be named the following:—Prof. Beaunis, M. A. Binet, Prof. Pierre Janet, Prof. Th. Ribot, and Prof. Richet (France); Prof. Lombroso (Italy); Dr. Goldscheider, Dr. Hugo Münsterberg, Prof. G. E. Müller, Prof. W. Preyer, and Baron von Schrenk-Notzing (Germany); Prof. Alfred Lehmann (Denmark); Prof. N. Grote and Prof. N. Lange (Russia); Dr. Donaldson, Prof. W. James, and Prof. Stanley Hall (America); and Prof. V. Horsley, Dr. Ch. Mercier, and Dr. G. J. Romanes (England). It is also hoped that Dr. A. Bain, Prof. E. Hering, and others, may be able to take part in the proceedings; and that some, as Prof. W. Wundt, who will not be able to attend the Congress, may send papers.

As a specimen of the work that will be done, it may be said that Prof. Beaunis will deal with "Psychological Questioning"; M. Binet, with "Some Aspects of the Psychology of Insects"; Dr. Donaldson, with "Laura Bridgman"; Prof. Stanley Hall, with "Recent Researches in the Psychology of the Skin"; Prof. Horsley, with "The Degree of Localisation of Movements and Correlative Sensations"; Prof. Pierre Janet, with "Loss of Volitional Power"; Prof. N. Lange, with "Some Experiments and Theories concerning the Association of Ideas"; Prof. Lombroso, with "The Sensibility of Women, Normal, Insane, and Criminal"; Dr. Münsterberg, with "Complex Feelings of Pleasure and Pain"; and Prof. Richet with "The Future of Psychology."

A committee of reception has been formed, which includes, among others, the following names:—Dr. A. Bain, Dr. D. Ferrier, Mr. F. Galton, Dr. Shadworth Hodgson, Prof. V. Horsley, Dr. Hughlings Jackson, Dr. Chas. Mercier, Prof. Croom Robertson, Dr. G. J. Romanes, Mr. Herbert Spencer, Mr. G. F. Stout, Dr. J. Ward, and Dr. de Watteville.

The fee for attendance at the congress is ten shillings. Arrangements will be made for the accommodation of foreign members at a moderate expense.

Communications are invited, which should be sent to one of the undersigned honorary secretaries not later than the end of June, and as much earlier than that date as possible. The communication should be accompanied by a *résumé* of its contents for the use of members.

F. W. H. MYERS,

Leckhampton House, Cambridge.

JAMES SULLY,

East Heath-road, Hampstead, London, N. W.

CORRESPONDENCE.

A PERSONAL EXPLANATION.

Parkstone, Dorset: Dec. 11, 1891.

Dr. E. B. Tylor has called my attention to his review, in the ACADEMY of October 3, of Westermarck's *History of Human Marriage*, in which he objects to his name being given in my "Introductory Note" as one of the writers whose views are therein disputed. Unfortunately, I overlooked his protest at the time, and I now beg to express my regret at having unintentionally misrepresented him. I have requested

the publishers to insert a slip correcting the error in all the copies they have on hand, and to omit Dr. Tylor's name in future issues.

ALFRED R. WALLACE.

PHILOLOGY NOTES.

MR. EDWARD CAPPS has reprinted from the *Transactions of the American Philological Association* an inaugural dissertation presented by him to the philosophical faculty of Yale University for the degree of Doctor of Philosophy. The subject is "The Stage in the Greek Theatre according to the Extant Dramas"; and, like other American scholars, the author is a strong supporter of the view, maintained upon archaeological grounds by Dr. Dorpfeld, that in classical times the stage was not raised above the orchestra. The most original part of the dissertation is a review of all the evidence to be derived from the extant Greek dramas, tragic and comic, with special reference to the interaction or commingling of actors and chorus. Mr. A. E. Haigh (*The Attic Theatre*, p. 153) only allows that "hardly fifteen certain examples are to be found" of this close connexion between stage and orchestra; Albert Müller (*Bühnenalterthümer*), giving what claims to be a complete citation of instances, makes the number of crossings of the stage by the chorus to be thirty-eight. Mr. Capps raises the total to no less than 116, which he classifies according to an original plan, and most of which he discusses in detail. He also examines those passages which are adduced in favour of an elevated stage. Altogether, his dissertation, if not easy reading, is certainly a painstaking contribution towards the settlement of a question which has led to such extraordinary differences of opinion.

THE December number of the *Classical Review* (David Nutt) is of exceptional interest. Mr. F. G. Kenyon here publishes for the first time the text of the detached fragments of the MS. of Herodas, referred to in his introduction to the British Museum edition. He also reprints from the ACADEMY of October 31, his list of additional and corrected readings of the papyrus, and gives an inscription which has recently been discovered near Alexandria, containing the name Herodas (*sic*). Mr. Robinson Ellis points out some similarities between Herodas on the one hand, and Virgil and Catullus on the other, as throwing light on the date of the former; and he further suggests that the Simon mentioned in connexion with Maron (iii. 24-26) may be none other than the Simon of the *Aeneid*. Prof. Lewis Campbell concludes his elaborate examination of the text of the Petrie papyrus of the *Phaedo*; Mr. F. W. Walker continues his Philological Notes, dealing this time with Greek aorists and perfects in -*κα*, his object being to show that a much closer connexion exists between the perfects in Greek and Latin than is generally allowed; Dr. C. A. M. Fennell criticises Brugmann's theory of the Indo-European *nasalis sonans*; Mr. James Adam explains the myth in Plato's *Politicus* by the light of his little book on the Nuptial Number, and, finally, there are important reviews of the *Apology of Aristides*, Dyer's *Studies of the Gods in Greece*, and Varro's *Res Rusticæ*.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, Nov. 26.)

DR. SANDYS, president, in the chair. Mr. Conway read (1) a note on the Homeric adjectives in -*ων* (*ἤσπι χολκῶν, μέροπος ἀθροῦκοι, κ.τ.λ.*) and kindred forms. These, he held, contained the suffix -*γ-*, a shorter form of -*γο-* (which appeared in *ποδα-πό-ς, ἐπι-πῆ, belliens*, &c.), just as -*κ-* which was already recognised as a suffix (Brugmann *Grundriss* ii. §

129) was a shorter form of -*κο-* (e.g., Gr. *αἰκία*, Skr. *maryakus*). The forms in -*ων* showed the most characteristic meanings of the suffix, which formed adjectives like those in English, -*ish, -al*, &c. (*ἰσθ, ὀλκῶν* = "wine-ish, wine-like" (Brugm. § 88). *μέροπος* "mortal" might perhaps be compared directly with Skr. (Brahmana) *ἄσῶν* "deadly plague." The suffix of *εἰσω-ρόν*, § 653 (simply meaning "being within") was that of Skr. *anū-ka-*, &c., showing another use of the suffix -*γο-* (Brugm. l. c. § 86). These forms had mostly vanished in non-Aeolic Greek, because it was only in Aeolic that *ω* was represented by a single sound (*ω* in all cases of the noun; in Ionic it would become -*κ-*, -*τ-*, or -*ρ-*, according to the case that followed it. *φύλασις* was a derivative from *φύλαξ*, and was originally an abstract noun (Gr. -*ια* (Lat. *materies*, &c.) and meant "border-killing": in *Il. iv. 65* (during the attack on *φύλασις αἰὼν* = "murderous host," by the common use of abstract nouns in a collective sense. For the change of declension cf. *ἀστέρης* beside *ἀστέρης*, &c. (Brugm. *Gds.* ii. § 109, Remark): in this case the similarity of meaning of *ἔρις* *μῆρις* &c. helped the transition. **φύλαξ* = a regular Aeolic derivative from **ghū-lo-* (Att. *θύω* "sacrifice"), root *ghū-* "to kill, offer." The paper on the change of *δ* to *λ* in *lacrima*, in *delicatus* ("luxuri delicatus" Festus Ponce p. Müll. p. 68), &c., and in two or three words of modern Italian (Gröber, *Grundr. Rom. Phil.* p. 107) which were to be regarded merely as survivals of ancient forms. Mr. Conway held that the change must be definitely ascribed to the Sabine dialect, because the negative evidence of the place-names and place-names of all the other Italic dialects proved conclusively that the change did not take place in them; secondly, because the number of the words in Latin showed that they must have come from some closely adjacent tribe; thirdly, from direct evidence. Varro (*L. l. vi. 74* and 123) quoted *noresides* (the form occurs where with *l*) and *lepstae* as Sabine: no other place-names contained a -*d-*, and, besides these examples of the change, the modern name of Horace's *gelidus Digentia rivus* had preserved the form of the name at the source of the stream the Sabine Hills (*mons Bandusiacus*), not the form by which it was known at its confluence with the Anio. *Licenza* was especially interesting because it vouched for the Sabine (i.e., voiceless *s*) pronunciation of the -*g-*: *Digentia* may have been **Dienza* in Italian. (Gröber, *Grundr.* p. 531, § 70, *Ann. J. Phil.* xi. p. 302). For exact parallel cf. Latin *Furibaris*, Sabine *Fararis*, mod. Ital. *Farfa*. In fact, modern names which they represented the ancient at all, especially kept the local form. The word *felus* (Varr. *L. l. 5, 97*) should be corrected to *felus*. In conclusion, Mr. Conway endeavoured to assign special reasons for the persistence of the Sabine instead of the Latin form in different words, e.g., *lacrima*, from its resemblance to "wounded," *delicatus* as resembling *delicatus*, which of course came from -*lacio*.—Dr. Postgate read a note on Plautus *Rudens*, 1242, "mihi istae praeda praedatum irier," in which he contended that the editors had wrongly assigned the word a passive function, the sense and the parallelism of 1262, "praeda praedam duceret," requiring an active one. A future infinitive in *irer* must be added to the forms of the deponent verb. He further argued in favour of the view already forwarded by Neue (*Lat. Form. u. u.*), that the formations were not originally imperatives (amatam *iri*, "there was a going to love"), but analogical transformations of the active, *irere* "to be going to love."

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, Nov. 27.)

WALTER STRACHAN, Esq., president, in the chair. Mr. J. W. Mills, in a paper on "The Republic of 'The Duke of Milan,'" said that the first acts are but dreary reading, and would be yet more wearisome upon the stage. Decorum and decorum are trampled upon by the Duke's public addresses to his wife far transcending the widest limits that can be or ought to be applied to art. As the courts of Italian princes of the epoch of this play, the home and family

the best and highest elements of art, refinement, and civilisation, Massinger as grossly violates the truth of things as he outrages the innate sentiment of human modesty and the true canons of dramatic art. The meeting of Sforza and Marcelia is a striking contrast to the meeting of the bello and Desdemona after a like short absence. Francisco's actions were prompted by revenge for his sister's wrongs. These two characters are the only ones that win our sympathy and interest. The sister shows all the outlines of a noble and noble nature, gentle and forgiving, and worthy a better fate. If from the last two lines of the play it is argued that it was written for a moral purpose, it is clear that crimes can be done in the name of morality as well as in the name of perversity.—Mr. Strachan read a paper entitled, "The Key-note of 'The Duke of Milan,'" which clearly to be found in the motive that prompted Francisco to act the traitor's part towards the man who had raised him, but who had wronged his sister. Massinger, perhaps the earliest moralist among the Elizabethan dramatists, touchingly pictures the mutual trust of Sforza and Marcelia, and then brings Francisco between them, parting their cloudless happiness, and teaching us that sin will bring its punishment, and that the devil's seed will bear a plentiful crop of evil.—Miss Florence Herapath read a paper on "Womenfolk in 'The Duke of Milan.'" Our number, they represent four distinct types of womanhood, and may be briefly summarised as the Lofty, the Jealous, the Spiteful, and the Frail. Marcelia is a high-souled woman, quick to rebuke, yet still more ready to pardon injuries and to believe in the true repentance of the sinner. But she is by no means perfect. She is a woman, not an angel, and her imperfections are essentially feminine. Her spotless purity reminds us of Cogen; her railing tongue, of Herminia; her fely protestation recalls Portia; her sweet forgiveness, Hermione. But in her lofty pride, f-assertive yet tender, she stands alone, a character in advance of her age, a bold claimant of the equal rights of womanhood. In Isabella, though a mere sketch, we see the touch of a master hand. Jealousy tinges her view of all her daughter-law's actions. But she is not all bad. The tragic fate of Marcelia opens her eyes to her past worthy jealousy, and at last her conscience comes awakened. Mariana is of a mean, narrow, selfish nature, absolutely destitute of all generous thoughts and impulses, and her hatred of Marcelia little else than the spite of a lower nature regards a higher. In Eugenia, Massinger has sketched a character, complex alike in motive and action, a woman of unflinching spirit and masculine will, whose cherished feelings of revenge for the wrong she has suffered are swept away by a rising flood of pity. Although it is true that these characters are, as a rule, swayed by single motives, it is also true that in action these motives are considerably modified by the circumstances which aid or retard their development: and this disproves the assertion of a writer, quoted by Hazlitt, who says that "Massinger's characters act from single motives and become what they are in spite of motives; thus differing from Shakspeare's, who act in mixed motives and are made what they are in various circumstances." In whatever way Massinger's creations differ from those of Shakspeare, there is, so far as the women in "The Duke of Milan" are concerned, abundant evidence that motive and event act and react upon each other.

PHILOLOGICAL SOCIETY.—(Friday, Dec. 4.)

FRY BRADLEY, Esq., president, in the chair.—Whitley Stokes read a paper on "The Bodleian Fragment of Cormac's Glossary." This glossary is a mediæval Irish Etymologicum, attributed to Cormac, king and bishop of Cashel, who was slain in battle in the year 903, but it was probably not written much before the eleventh century. Complete copies are in the Lebar Brecc in the Yellow Book of Lecan; fragments in the Book of Leinster, a vellum of the twelfth century, and 610, a vellum in the Bodleian, written in 10; and Harl. 5280, a MS. in the British Museum. The Bodleian fragment extends from *Imbas forosna Turigein* (about three-sevenths of the whole glossary), and its language and spelling are far

more archaic than those of the copy in the Lebar Brecc, which was published in 1862. After collecting the chief grammatical forms found in the Bodleian fragment, Mr. Stokes pointed out and translated the articles relating respectively to Irish history, folklore and mythology, manners and customs, law and romance. He then gave the following etymologies of words contained in this fragment:

1. *áil*, "disgrace," from **agli-*, cognate with Goth. *agls*.
2. *áiss*, "growth," from **pássa-*, **pát-to*, cogn. with Gr. *πάσσαι* and Goth. *fól an*.
3. *bél*, "lip," from **bello-s*, **gvelto-s*, cogn. with Goth. *giban*.
4. *bóthar*, "road," borrowed from a British **bautr*, cogn. with Skr. *vi-gñti*, *a-gát*, Gr. *ἔ-βα*, A.S. *þar*, Germ. *pfad*.
5. *fítáim*, *stáim*, "I am able," from **srentó*, cogn. with Goth. *scinþs*, "strong."
6. *forosna*, "illuminés," from **cer-od-sunnát*, cogn. with Goth. *sunno*.
7. *luith*, "champion," from **plati-s*, cogn. with Gr. *πλάτῃ*, *πλάτεις*.
8. *lau*, "little," borrowed from a British **lau* = *ἔ-λαχύς*, Skr. *laghi*.
9. *lethech*, a flat fish, cogn. with M.H.G. *vluder*, "flounder."
10. *lamm*, "bare," W. *lucm*, from **lupmo-*, cogn. with O. Slav. *lupiti*, "detract," Lith. *lupiti*, "schalen."
11. *luc*, "steering-oar," dat. *luith*, from a stem **lu(p)et*, cogn. with Slav. *lopata*, "shovel."
12. *mend*, "kid," cogn. with Alb. *ment*, "to suck," as *diut*, "lamb," with Lat. *fē-lare*, Gr. *ῥή-πατο*.
13. *methoss*, "boundary-pillar," Skr. *mit*, "upright post."
14. *mon*, "trick," Ch. Slav. *manja*, *maniti*, "trügen," "tauschen," Lith. *mónai*, "Trug."
15. *orgin*, "I destroy," Gaul. *Orgeto-riz*, Gr. *ῥήξθω*, *ῥεξθεις*.
16. *orn*, "destruction," cogn. with Gr. *ἔπι*, *ἄρη*, *ἔρη*, and Skr. *arush*, "wound," *r-nó-ti*.
17. *pattu*, "hare," gen. *pattan*, a loanword cogn. with Fr. *patte* and *pataud*.
18. *poi*, "foot," borrowed from O. Fr. *por*.
19. *ranc*, "baldness of the temples," borrowed from a British cognate of Lat. *ruco*.
20. *robud*, "forewarning," from *ro* = Lat. *pro*, and *bud*, cogn. with Skt. *bodhāmi*, Gr. *πυ-ν-θάρουαι*.
21. *rucht*, "mantle," from **ruck-tu*, cogn. with Germ. *Rock*, *Roeken*, A.S. *rocc*, Low-Lat. *roccus*, whence Fr. and Eng. *rocket*.
22. *saim*, "a yoke," cogn. with Gr. *ἄμα*, *δύο*, *δυοῖ*, Germ. *zu-sammen*, Skr. *samān*.
23. *sn*, "a net" (W. *hryn*), from **seghno-*, cogn. with Gr. *ἔχω*.
24. **ui*, "an eulogy" (Mid. Ir. *ú* = a. *aircetul*), gen. *uath*, cogn. with Gr. *ὑμνος* (from *b-μνος*), and perhaps Vedic *uvē*.

Of these etymologies Nos. 1, 2, 10, 12, and 20 are due to Prof. Strachan; No. 15 to Dr. Per Persson, and No. 18 to Dr. Kuno Meyer. Mr. Stokes also suggested that the Latin legal term *pauperies*, "the damage done by an animal" (from **pōp* . . .), might be cognate with Skr. *pāpa*, "wicked," *pāpman*, "sin," with which Fröhde and Wackernagel have connected Gr. *πῆμα* from **πημα*, **μημα*. For Lat. *au* from *o* see Stolz, *Lat. Grammatik*, p. 272. The ablaut-relation, *i*—*o*, is regular. The suffix *-eries* might be due to confusion with *pauperies*, "poverty."

NEW SHAKSPEARE SOCIETY.—(Friday, Dec. 11.)

DR. F. J. FURNIVALL in the chair.—A paper on "The Latest Objections to the Herbert-Fitton Theory of the Sonnets" was read by Mr. Thomas Tyler. A somewhat novel attack had been recently made on the position that William Herbert, who became Earl of Pembroke in 1609, was Shakspeare's friend of the Sonnets, and the "Mr. W. H." of the Dedication. Descriptions in the Sonnets were said to be inconsistent with certain portraits of Herbert. The hero of these poems was repeatedly described as "fair," a word taken to mean "of remarkably light complexion"; but Herbert, according to a portrait recently acquired by the Earl of Pembroke, was said to be swarthy. Then in the portrait the eyes were of a darkish grey;

and these, it was contended, could not be the eyes which, according to Sonnet 20, "gilded the object whereupon they gazed." But are there eyes of any conceivable colour of which this could be said with propriety? It was an extravagant compliment which Shakspeare paid to his friend, clearly implying that his friend's eyes were suns. This, indeed, was expressed in Sonnet 49, "that sun, thine eye." To press such poetical similes with literalness was utterly absurd. It might as well be maintained that the breath of W. H. had exactly the odour of the violet, or at once the odour of the violet and the rose (S. 99), or that the whiteness of his hand was quite identical with that of the lily (98, 99). But, to prove Mr. W. H.'s whiteness of complexion, especial emphasis had been laid on the contrast expressed in lines 3 and 4 of Sonnet 141:

"The better angel is a man right fair
The worsor spirit a woman colour'd ill."

But the antithesis to "colour'd ill" is "colour'd well"; and this must be the meaning of "right fair," not remarkably white or blonde. As to the colour of hair considered in Shakspeare's time to be most desirable in a man, reference was made to "As You Like It" (Act iii., sc. 4.), where Celia, speaking of Orlando's hair, says: "Your chestnut was ever the only colour." Slender, of the "Merry Wives," who is evidently represented as weak and contemptible, has yellow hair, "a little yellow beard" (Act i., sc. 4.). The objector alluded to had found some difficulty in the seventh line of Sonnet 99—

"And buds of marjoram had stolen thy hair."

Buds of marjoram varied in colour, but those of a purple-red would seem to be intended. To such, the hair most admired, with a chestnut or reddish shade, made probably the nearest approach; but, from an allusion quoted by Dowden in Suckling's "Tragedy of Brennoralt" (Act iv., sc. 1.), it would seem not unlikely that wavy hair, or hair with a tendency to curl, might also be implied. Mr. Tyler had visited Wilton House to examine the portrait on which objections had been based. The person represented was undoubtedly fair, and by no means of a swarthy complexion. The colour of the hair was entirely suitable: and, though it depicted a man of an age considerably beyond the eighteen or twenty of the Sonnets, yet it was much younger than the engraving in the British Museum, published soon after Herbert's death. Dr. Furnivall had remarked a peculiar delicacy of feature in the new portrait; this suited Sonnet 20. So far was the portrait from contradicting the Herbert theory that it seemed to give important corroboration. The obvious likeness gave a strong probability of genuineness. But there was one serious drawback. The past history of the picture was almost wholly unknown. Certainly the Herbert theory had not been refuted, as had been alleged, by this portrait. With regard to the "Mr. W. H." of the Dedication as used of a nobleman, while this usage was by no means unprecedented, it should be recollected that a partial concealment was evidently intended. The use of initials only must be held to show this. Adverting to the three portraits in the collection of General Newdegate, at Arbury, in Warwickshire, said to represent Mary Fitton, Mr. Tyler admitted that if this were really the case, then Mary Fitton was not the "dark lady" of the Sonnets. But the facts presented by the portraits prevented our accepting this conclusion. One of the three portraits is inscribed with the name of "Lady Macclesfield," and another with that of the "Countess of Stamford," both of which names, it was certain, were impossible and wrong, and the third bore what appeared to be heraldic badges which had nothing to do with the Fittons. These heraldic badges probably represented the armorial bearings of the Cookes, of Gidea Hall, Romford, a member of which family, Mildred Cooke, afterwards Lady Maxey, was an intimate friend of Anne Fitton (Lady Anne Newdigate). The Cookes, in Tudor times, were persons of high distinction; and though the younger Mildred Cooke, Lady Newdigate's friend, does not appear to have been very erudite, her four aunts, Mildred, Anne, Katherine, and Elizabeth, were highly renowned for their learning. Of these ladies, Mildred married Lord Burleigh, and became the mother of Sir Robert

Cecil: Anne married Sir Nicholas Bacon, and became the mother of the great Francis Bacon; and the other two sisters married very well indeed. The high distinction of the family, together with intimate friendship, gave no slight reason for there being more than one portrait of Lady Maxey at Arbury. It was clear from an endorsement on one of Lady Maxey's letters (attributed to Sir Roger Newdigate, founder of the Newdigate prize) that her name had been mistaken for "Lady Macclesfield." This alone would raise a presumption against the alleged portraits of Mary Fitton, who was never either "Lady Macclesfield" or "Countess of Stamford." The fact was, that the portraits lacked any adequate authentication. Besides, they contradicted the coloured statue of Mary Fitton, at Gawsorth, which was well-authenticated. This statue gave the black hair and dark complexion required by the Sonnets. Mr. Tyler had no hesitation in deciding in favour of the statue, after personal visits to both Arbury and Gawsorth. While it could not be allowed that the portraits at Arbury represented Mary Fitton, there were letters there of great importance. Her character was described by her relations in language very much like in intensity the strong expressions of the Sonnets. In one of these letters is found a description which could scarcely be surpassed, "the vilest woman under the sun." Confirmation, also, was given of an inference Mr. Tyler had drawn from a letter in Lord Salisbury's possession, written in May, 1601, by Mary Fittou's father, on a journey he was making with his daughter into Cheshire some three months after the birth of her child, of which the Earl of Pembroke (William Herbert) was said to be the father. It appeared that Mary's father had been trying to bring about a marriage between his daughter and Pembroke, and that the latter had refused on the ground of Mary's want of "honesty." Then ensued some discussion or investigation of her conduct. It now appears, from one of the Arbury letters, that Mary and her father had gone off secretly into Cheshire, things having apparently become too warm in London. What had been said or done had caused some even of her friends to cease to interest themselves on her behalf. Sir Francis Fitton (her uncle) could see nothing but what was bad. It was probably at this time that Shakspeare did a service to Pembroke by giving his testimony concerning Mary Fitton's character. This probably healed the difference previously existing between the poet and his patron, and Shakspeare began again to address Pembroke (Sonnet 100). The suggestion may not be altogether agreeable, but it suits the chronology exactly: and the truth is not always pleasant.

FINE ART.

John Leech: his Life and Work. By W. P. Frith, R.A. (Bentley.)

A GOOD opportunity seems to have been to some extent lost when the task of writing the life of the ever popular John Leech was confided by Messrs. Bentley to the aged though brisk Academician, Mr. Frith. I doubt, indeed, whether there is a single art-writer of importance who would have had patience to fill the needful couple of volumes with a lengthy discussion on the subject of the present memoir; for the art that is chiefly humorous lends itself very little to literary treatment, and, moreover—in my own opinion, at all events—John Leech has really been a little over-rated. Is there anything fresh—in the way of praise, I mean, or in the way of favourable and sympathetic analysis—that remains to be said about him? One may be a little doubtful; still, in any case, some treatment more subtle and more qualified than that which was at the command of Mr. Frith was surely desirable. Mr. Frith, who is eminently good natured—except when he is attacking that authori-

tative criticism which has put his own work into its proper, I dare not add its "comfortable," place—is, at his best, superficial. As a writer he is full of dull repetitions; and an essential commonness is, I greatly fear, the characteristic of his style. If anything could indispose us to receive the best of what John Leech—sunny John Leech, dear John Leech, as in his last days his then youthful friend Mr. Du Maurier called him—if anything, I say, could indispose us to receive the best of what John Leech has to offer, it would be that method of handling which is pursued by Mr. Frith.

Poor Mr. Frith—to do him justice—he has not had much material. The Dean of Rochester, who would have written the Life so much better—nay, who it is to be hoped may yet write it—is the possessor of a hundred letters addressed to him, which are of a very different quality, in all probability, from many of those trivial little notes—*de circonstance*, indeed—which Mr. Frith, with unflinching geniality and undeterred self-satisfaction, has included in the present publication. Mr. Frith is an avowed *raconteur*. It is necessary to him that he shall tell a story—desirable that he shall tell a succession of stories. These stories have sustained—some of them not unworthily—his reputation in these later days. He has always had an eye for the dramatic. Well, in the couple of bulky volumes professedly on John Leech, Mr. Frith's stories are, actually, not seldom; about John Leech. Not seldom also they are not. Not seldom they are principally about Mr. Frith. We don't resent them very much, even when they are; for Mr. Frith is garrulous so amiably. But—stretch our complaisance as much as we will—we cannot accept them as the exact equivalent of serious criticism or of painstaking narration.

As regards the illustrations, they are, let it be said ungrudgingly, both ample and varied. People who do not quite share my own opinion as to the comparative unsatisfactoriness of comic drawing—people who do not think, as I think, that a little of it often goes a long way—will feast fully on all the good things which the enterprise and the good fortune of the Messrs. Bentley have enabled them to provide. And even those of us who are not really stirred by the very smartest achievements of comic design will recognise, in their due place—and will recognise as valuable—other qualities in Leech than those of the merely funny illustrator. Grace and fancy he of course had in abundance, and occasionally there is the touch of tragic force.

FREDERICK WEDMORE.

THE REVIVED INTEREST IN BOOK-PLATES.

THE sixth—the December—number of the *Journal* of the Ex Libris Society is distinctly the best that has yet been issued. It shows a marked improvement in the quality of its illustrations, as may be seen by a comparison of certain of the reproductions formerly given with the excellently crisp and sharp rendering of the armorial book-plate of Malherbe, the

poet, in the present issue. But the treasure of the number is its frontispiece—book-plate of Mr. Gleeson-White, designed by Mr. C. Ricketts "of Chelsea." Strongly tinged with the influence of Blake, notwithstanding the symbolical figure of Night which it includes, the design has enough that is spontaneous and original; and it certainly ranks as a fine example of modern decoration, produced in a—*but not slavish*—subordination to the tradition of the great decorative periods of the past.

In a communication published in a recent number of the *Journal*, Mr. Vicars, of Dulwich, made a good suggestion, in recommending that the scope of the periodical should be extended so as to embrace heraldry in general, as distinguished from genealogy. It might also be suggested that the *Ex Libris Journal* should devote a very substantial portion of its space to bookplates as are artistic and decorative in work and workmanship; for—sad to say—too many bookplates, both old and present-day, have little attractiveness to the mere lover of books. If such emphasis as we indicate were given to the artistic side of its subject, the *Journal* would command the larger suffrage of all interested in art and decoration. We should, accordingly, strongly advise that an assistant art-editor, affiliated with Mr. Jewers, who already, as assistant heraldic-editor, aids Mr. W. H. Wright, the hon. secretary and general editor.

An Ex Libris Society has been started in Germany, with Berlin for its headquarters. Herr Friedrich Warnecke, compiler of the valuable *Heraltische Kunstblätter*, for its president—than whom none could be better. The society, too, has already commenced the publication of a journal dealing with its subject.

A further proof of the fervour of the recently awakened interest in Ex Libris is furnished by the fact that Mr. Quaritch is about to issue a series of facsimiles, by Mr. Griggs, of our British book-plates—his first series is a well-nigh unprocurable. The projected set will be devoted to the book-plates of archbishops and bishops, beginning with the fine and coloured Ex Libris of Cardinal Wolsey. The series may be useful to the Rev. Mr. Woodcock in the preparation of his work upon Episcopate Heraldry, for which students of the subject—some of them at least—are looking eagerly.

CORRESPONDENCE.

THE BABYLONIAN STANDARD WEIGHT.

Cairo: Dec. 7, 1891.

MR. Greville Chester has become the possessor of a very remarkable relic of antiquity, discovered in Babylonia, probably on the site of Babylon. It is a large weight of hard green stone, highly polished, and of a cone-like form. The picture of an altar has been engraved upon it, and down one side runs a cuneiform inscription of ten lines. They read as follows:

"One maneh standard weight, the property of Merodach-sar-ilani, a duplicate of the weight which Nebuchadrezzar, king of Babylon, the son of Nabopolassar, king of Babylon, made in accordance with the weight [prescribed] by the deified Dungi, a former king."

The historical importance of the inscription is obvious at the first glance. Dungi was the son and successor of Ur-Bagas, and his reign may be roughly assigned to about 3000 B.C. It would appear that he had fixed the standard of weight in Babylonia; and the actual weight made by him in accordance with this standard seems to have been preserved down to the time of Nebuchadrezzar, who caused a duplicate of it to be made. The duplicate again bears

the standard by which all other weights in the country had to be tested.

The fact that Dungi is called "the deified" is not surprising. We know of other early kings of Chaldea who were similarly raised to the rank of gods. One of them prefixes the title of "divine" to his name on his own bricks; another, Naram-Sin, the son of Sargon, Accad, is called "a god" on the seal of an individual who describes himself as his worshipper." It is possible that in this cult certain Babylonian kings have an evidence of early intercourse with Egypt.

A. H. SAYCE.

NOTES ON ART AND ARCHÆOLOGY.

It is to be feared, we hear, that there is little probability of the acquisition by the Government for the proposed "National Gallery of English Art" of that site on the Embankment which is so much more central and so much more convenient than any other that has been seriously entertained.

MESSRS. DEPPEZ & GUTEKUNST, the experts of Green-street, Leicester-square, will shortly issue a revised and enlarged edition of Mr. Frederick Wedmore's *Méryon*. While Mr. Wedmore's now well-known critical essay will remain much as it was originally written, and it has been several times republished, the chapter entitled "Notes for the Amateur" will be brought up to date; and, for the convenience of collectors, a list of the prices fetched in recent years by Méryon's rarer etchings will be appended. This edition, like the last, will be limited in number.

A SMALL collection of the works of M. Degas—the possessions, we hear, of an enterprising Scotch dealer of the modern school—will be on view immediately in private rooms in Old Bond-street. *Apropos* of this, we may be allowed to add that the statement made in some quarters that M. Degas now on view at the new English Art Club is the first that has been seen publicly in England must not go unchallenged. We believe that M. Deschamps exhibited more than one Degas many years ago, when he had exhibitions of French art in Old Bond-street; and it is not in the least likely that Degas was represented in the very interesting Exhibition of French Impressionists' work which the Messrs. Dowdeswell organised now several years ago, and which was perhaps the only systematic attempt that has yet been made to display in London the aims and achievements of the school.

MR. GEORGE DU MAURIER has just commenced a lecture tour through the provinces. The subject is "Social Pictorial Satire" as depicted in the pages of *Punch* during the last fifty years, by Doyle, Leech, Keene, and the lecturer himself.

AFTER being unduly neglected, the coins of Southern India (which have very little connection with those of the North) are now giving special attention. Not to mention the catalogues of Mr. E. Thurston (superintendent of the Madras Museum), and the useful *Hints to Collectors* of Capt. R. H. C. Tufnell, two papers have recently appeared in periodicals. In the *Indian Antiquary* for September, Dr. E. H. Hertsch, of Bangalore, gives a list of the coins which may be referred to the Rajas of Vijayanagar, the last Hindu empire of Southern India, with a description of the figures and symbols, and an interpretation of the legends. This paper is illustrated with two excellent autotype plates, reproduced from plaster casts made by the late curator of the Mysore Museum. In the *Journal* of the Anthropological Society of

Bombay (vol. ii., No. 5)—which we may say, in passing, frequently contains most interesting matter—Mr. T. J. Symonds writes on the copper coins of the Nawabs of the Karnatik, the last Mahomedan dynasty of the South. Apart from their rarity, these coins are curious as exhibiting a rapid degeneracy in the hands of Tamil moneyers who evidently could not read Persian, and who were always desirous to replace the original legends with the sacred objects of Hinduism. This paper is also illustrated with a lithographed plate from drawings by Capt. Tufnell.

NEXT week there will be on view in the Goupil Gallery, New Bond-street, Mr. Hugh de T. Glazebrook's Salon picture, entitled "C'est l'Empereur"; and Messrs. A. Stephens & Co. will open an exhibition of British silks and Oriental embroideries in Regent-street.

THE STAGE.

THE theatrical year has two sleepy seasons: one of them lasts from July to September, the other is the month before Christmas. From this second slumber of its year the stage awakes next week, and within the next two or three weeks some important things will have been produced. We shall have, to begin with, the great Shakesperian revival at the Lyceum, towards which Mr. Irving is bending all his energies. We shall have the return of Mr. Thorne to the Vaudeville, with the new serious play by Mr. Haddon Chambers. We shall have a comedy by Mr. Comyns Carr—almost his first original stage work, we fancy—at the St. James's, from which the melodrama at present presented is about to be withdrawn. We shall have the new production at the Garrick. And what else shall we not have?

Meanwhile, nothing has been doing. We ourselves might have been seen, one night this week, in the stalls of the Garrick—a theatre which, like Brighton, in the words of M. Théodore Roussel, is "*un bien honnête endroit*." We were innocently witnessing one of the very last performances of Mr. T. W. Robertson's pretty charade called "School." You cannot judge the piece seriously. The better you know it, the slighter it seems. What is supposed to be the graver interest—the love affair of the pupil-teacher and of Lord Beaufof—is altogether a failure, unless you are willing to smile rather than be moved by it; and two out of the four "curtains" are inadequate to the last degree in serious comedy. Yet, for all that, the piece has merit. The character of the aged Beau—a padded man who wears the stays—and who thinks that, since the soul is immortal, the resources of art should prolong to some extent the attractiveness of the body—the character of the aged Beau, we say, is well drawn. And there is in the very central character—that of Naomi Tighe, the hoiden heiress—a freshness and wonderful capacity for being utilised to good effect by the actress playing the part. This actress, in the present case, is Miss Annie Hughes, who, with a full right, and with great charm, succeeds to the rôle which was Mrs. Bancroft's a generation ago. Miss Hughes is, indeed, quite admirable. Her liveliness is continuous, yet excellently varied; her resources are amazing. Mr. Hare was absent, we are sorry to say; and the part of Beau Farintosh requires this Gerard Dou, this Meissonier, of an actor to perfectly fill it. Mr. Mackintosh, clever man as he is, cannot make very much of it. His physique unfits him for it. And as regards the moral lesson sought to be conveyed by the Beau's change of attire, that is in any case ridiculous, but Mr. Hare makes it less so than anybody else. What real

moral dignity does the character gain when, in exchange for the neat and engaging attire which accompany the stays, the rouge, and the dyed hair, he assumes a rather seedy old-fashioned frock coat, an ugly black stock, and a pair of trousers with black and chocolate stripes. Young Mr. Gilbert Hare is really excellent in the part of Krux—the little villain of the charade is a villain who bears the same proportion to the villain of melodrama that a chessman knight bears to a knight with accoutrements at Cluny. The personality of young Mr. Irving is extremely agreeable, and he plays Lord Beaufof with frankness and already with a measure of style. Miss Fanny Robertson is a very good school-mistress of the older type. Miss Kate Rorke—though she looks well, naturally, and gives evidence that she is possessed of some knowledge of her craft—has seldom been seen, artistically speaking, less to her advantage than in the character of Bella. She plays it for the most part too heavily: charges it with more than it will bear. She wants simplicity in the part, and a measure of lightness—the touch of the charade, in fine. But, whatever were the defects and disappointments of the performance, the evening, as a whole, was spent charmingly; and we may hope shortly to repair to the Garrick again to see a bigger piece.

We hear from more than one most excellent authority that the public "costume recital"—in reality a carefully prepared performance—by the Shakespeare Reading Society of "Measure for Measure," was of so notable a kind that it would be absolutely regrettable in the interests of art if this performance were not repeated during this winter, and in a place more accessible than the Ultima Thule of Notting Hill. The cast had been most carefully chosen; and Mr. William Poel more than ever distinguished himself, not only as a Shakesperian scholar and as a master of elocution, but as a stage manager. And he and his company—if we may call them so—were most of all successful in proving that a play, whose interest had hitherto been considered by the playgoer to depend upon one or two characters, and one or two scenes, is in reality interesting from end to end as an actable drama.

MUSIC.

RECENT CONCERTS.

Mlle. YRRAC, a young lady violinist, Dutch by birth, gave a concert at Princes' Hall on December 10. She played, with Herr Schönberger, Greig's Sonata (Op. 8), and at once made a satisfactory impression. Her tone is full, her intonation perfect; she plays with passion, and will no doubt, with time, acquire the necessary tenderness. It was a treat to hear an artist so utterly free from sickly sentimentality and tricks of any kind. Her first solo was a Theme with Variations by Tartini. Mlle. Gherlsen, the vocalist, has a good voice and good style. Herr Schönberger performed some solos by Brahms and Chopin in his best manner.

A concert was given at St. James's Hall on December 11, for the benefit of the North London Hospital. When charity is the object, it often has to cover sins more or less numerous. On this occasion, however, an excellent performance of Spohr's now seldom heard "Last Judgment" was given, with Miss A. Williams and Messrs. Lloyd and R. Newman as solo vocalists. The second part consisted of an interesting selection of vocal and instrumental music from the works of Handel.

Two Quartets and four Gipsy Songs form the contents of Brahms's latest published work (Op.

112) which was produced at the last Monday Popular Concert. Music that can be followed without any mental effort on the part of the listener is not always appreciated at its proper value; and these songs are so smooth, so flowing, and, besides, so brief, that one can scarcely realise the fact that the composer must have spent time and trouble over them: they are trifles, but valuable ones. They are all highly characteristic of the composer; so much so, indeed, that there seems more of the "Brahms" than of the "Gipsy" element in the second set. These "Gipsy" songs have fresh and graceful melodies, supported by delicate harmonies. They were admirably rendered by Mmes. Henschel and Fassett, and Messrs. Shakespeare and Henschel. The Quartets were repeated, and also a portion of the second set; the former were sung in the first, the latter in the second part of the programme. Miss Adelina de Lara played Schumann's Etudes Symphoniques, but the task was somewhat beyond her strength. Her intentions, however, were good, and in some of the lighter variations she succeeded in creating a favourable impression. Mme. Neruda played with great success an Adagio of Mozart's, and the composer's orchestral accompaniments were represented by a pianoforte arrangement. It may be questioned whether it is wise to introduce transcriptions of this kind; for however clever the pianoforte arrangement may be, the composer's colouring is lost. The concert opened with a fine performance of Beethoven's Quartet in E flat (Op. 74).

The programme of the Bach Choir concert on Tuesday evening included two specimens of sacred music, one of the eighteenth, the other of the nineteenth century—Mozart's "Requiem," and the closing part of the first Act of "Parsifal." The former, a broken column in the temple of art, served to remind us of what the master, under more favourable conditions, might have achieved in the department of sacred music; while the latter brought vividly before the minds of the listeners the difference between the old style and the new. The performance of the Requiem was dignified; and the solo vocalists, Mrs. Henschel, Miss Hilda Wilson, and Messrs. Houghton and Plunket Greene, all sang with feeling and fervour. The continuation of the solo in the "Tuba mirum," usually assigned to the bassoon, was played by the trombone; this is supposed to be the correct reading, anyhow it is more striking when thus given. Trombone parts were played in the "Dies Irae"; they are not marked in the "André" edition of the score which professes to show the wind parts added by Süßmayer, and they seem to take away from the effect of the trombone solo in the following "Tuba mirum." The performance of the excerpt from "Parsifal" was, on the whole, a great success. Some of the movements were slightly hurried, the "bells" were too loud and two much in evidence; but the choir sang well, and Mr. Plunket Greene, (Gurnemann and Titrel) and Mr. Henschel (Amfortas) both interpreted their parts with true feeling and great dramatic power. It would be absurd to pretend that a concert-room performance of the music is satisfactory: that is impossible. But when it is given with the care and reverence bestowed on it by Dr. Stanford, it seems as if the end justified the means; and the end in this case is to give to many musicians who cannot go to Bayreuth an opportunity of hearing something of Wagner's wonderful music-drama. The excerpt was performed amid perfect silence, and produced a great impression. Dr. V. Stanford has every reason to be satisfied with the result of his labours. A note in the programme-book explains why a so-called Bach Society should give a programme without any Bach music; its aims, we are informed, are more

catholic than many have been led by its name to suppose. The explanation is a thoroughly sensible one.

J. S. SHEDLOCK.

MUSICAL PUBLICATIONS.

WE have received from Messrs. Metzler & Co.:

Two Songs: *For Eternity and Love's Dial*, by Mrs. Harding Cox. The words are sentimental, and the music is of a similar character; the second is the better of the two, and, in its way, rather neat. *A Winter Love Song*, by Lawrence Kellie, has a certain grace and charm, but the same synopacted accompaniment for the three stanzas proves wearisome. *The Story of our Love*, by E. Cutler, is a song of familiar type, but, of its kind, effective. *Les Papillons*, by A. Goring Thomas, is a light and extremely graceful song; the words by Gautier have been well translated by Mr. F. T. Marzials. *One Word*, by Minnie Cochrane, is a plain ballad with usual triplet ending. *The Mistress of my Heart and Gavotte in Grey*, by Reginald de Koven. The first is smooth and flowing; the second is light and graceful. The words tell of a "dainty pair" engaged in playing chess; the maiden's heart, not the game, is won. *Last Night in Dreamland*, by Lawrence Kellie. The melody is smooth, and some of the strains are not unfamiliar; the accompaniment is effective. *Chanson d'Avril*, by B. Godard, is a pleasing dainty song. There is an English version of the French words by Ch. d'Orléans (XV^e siècle). *Sous Bois*, by B. Godard, is an effective pianoforte piece. The opening pastoral theme is charming; the middle section of the piece is not so fresh, although as contrast it is successful. The coda is clever and taking. *Osmunda*, Intermezzo, by W. Williams, is a tame, commonplace pianoforte piece. *Miriam*, by C. Kottaun, is another Intermezzo of plain character. The bass is singularly monotonous. *Indian Summer Waltz*, by C. Lowthian, is a good piece for the ball-room. *The American Organ Journal*, Nos. 16 and 17, edited by J. Munro Coward. Part 16 contains some selections from Mendelssohn's "Athaliae," including a "Fragment of Overture"—in fact, only the first eighteen bars. Schumann's "Thema" from his Op. 68, probably for facility in reading, has been written in common instead of 2-4 time. Mr. H. M. Higgs contributes a pleasing "Sketch." Part 17 contains some light and agreeable pieces. These transcriptions for the American organ are well done. Metzler's *Red Album* contains an excellent selection of marches, including the one from Gounod's "Reine de Saba," the one from "Tannhäuser," and the Bridal March from "Lohengrin"; their *Christmas Album* some bright and popular dances; and their *Christmas Album of Dance Music for the Violin* the same pieces for violin alone.

From Messrs. Hutchings & Romer—

With the Light, by Lilia Green. The melody of this song is rather commonplace, but there are one or two pleasing touches in the accompaniment. *The Gates of Paradise*, by Cotford Dick, is a straightforward ballad; one passage recalls Mendelssohn, but this will scarcely interfere with the popularity of the song. *Until*, by Clement Lackmane, is a simple ballad, but what little merit it has is spoilt by the commonplace ending. But the insipid words about "angels" and the "Jasper sea" may perhaps account for the music. By the way, the title of the song has scarcely an enchanting sound. There is no reason why this particular song should be specially held up for condemnation, but it may stand for a type of

songs with titles as brief as they are meaningless. *Sing to me in the Twilight*, words music by S. Hannam. This is a feeble waltz time. *Can you tell*, by F. Manly. words tell of a broken heart, of prayer, of in God, but the music has scarcely a religious character. *Fleur de Lys*, by Fred J. Har. This is a pianoforte piece entitled "gavotte," but it does not commence according to gavotte rule, nor is the music in gavotte style. *Early Morn*, a pastoral sketch for piano by J. F. Barnett, a well-written, and especially pleasing piece.

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LITERATURE.

"TWELVE ENGLISH STATESMEN": Pitt. By Lord Rosebery. (Macmillans.)

The prominent position Lord Rosebery occupies in the public estimation and the confidence reposed in him by a not inconsiderable section of the Liberal party will, doubtless, give to this little volume a much greater popularity than that which any monograph of a purely literary sort could reasonably hope to enjoy. Nor is it any disparagement either to the book or to the series to which it belongs to say that it will be read more for Lord Rosebery's sake than for Pitt's. Most of us (if we have any interest at all in the subject) have already made up our minds in regard to Pitt, but we are all more or less anxious to know more of Lord Rosebery. And, in this respect, no subject could furnish us with better opportunities of gauging his mind on some of the crucial points of modern statesmanship than a critical biography of the great minister who ruled England, for good or bad, with almost absolute authority during a period when Europe was passing through the throes of a revolution which obliterated all the ancient landmarks of European politics, and of which the effects are still present with us. This, as tending to increase its popularity, is to be added a bright and elegant style of writing, which makes even annual budgets and sinking funds interesting reading. Piquancy, however, has a tendency to degenerate into vulgarity; and it must be confessed that Lord Rosebery occasionally touches the limits of good taste in this respect. But George Meredith himself never turned a neater sentence than his on Warren Hastings: "He was amushed by the undying rancour of Francis and the sleepless humanity of Burke." The picture of Fox at p. 32, and the local colouring to the scene at p. 59, are excellent examples of Lord Rosebery's ability to give life with picturesque effect. But though there can hardly be said to be a dull page in the book, the effect of the whole would have been improved by closer revision, and the omission altogether of chap. xii., which, from serving the purpose designed, "of giving the reader a glimpse of the true Pitt as recorded by himself," has the appearance of a very inartistic device to drag in certain very interesting original letters from Pitt to Lord Wellesley.

The political career of Pitt falls naturally into two parts—that which precedes and that which follows the declaration of war with France. But there is a danger in following this division for biographical purposes of one part overbalancing the other. In

the one case it is Pitt the minister of war, "the pilot that weathered the storm"; in the other it is Pitt, the advocate of peace, retrenchment, and reform that is held up for our admiration. Both these phases have had their day, with the perhaps not very unnatural result that it is now the fashion to decry him in both respects. Fortunately, Lord Rosebery has fallen into none of these errors; and though his language in the earlier portion of the book is somewhat uncertain—if, indeed, we are to attach any significance to the passage, "Historians have hardly done justice to the dogged determination with which Pitt ignored the French Revolution," which to me is altogether unintelligible—he clearly recognises the paramount importance of the French Revolution in moulding Pitt's later policy.

"No man," he says, "can understand Pitt without saturating himself with the French Revolution, and endeavouring to consider it as it must have seemed at its first appearance. In the first five years he had not to deal with it, and they were fruitful years for England. . . . But the new element clouded the whole firmament. . . . We are now able to fix epochs in the French Revolution, to fancy we can measure its forces. . . . It is all cut and dried; a delicate speculation of infinite science and interest, though critical minds may differ as to its value. But Pitt could only perceive the heavens darkened, and the sound of a rushing mighty wind that filled all Europe. . . . Pitt faced the cataclysm, and made everything subservient to the task of averting it. All reforms were put on one side, till the barometer should rise to a more promising level."

This is the exact truth, and it has never been more clearly and more forcibly expressed. Pitt was essentially a peace minister. His chief, one may almost say his sole, interest lay in his financial schemes for the restoration of English credit. War to him was a misfortune to be avoided at almost any price. His wishes in this respect blinded his eyes at first to the real significance of the French Revolution. He would have ignored it had he been able to do so; but it was only for the traditional Marquis de l'Aigle, who snapped his fingers at it, and went on hunting as usual, that such a happy fate was reserved. War with France sooner or later was inevitable, and it is to Pitt's credit that he postponed it to the last possible moment. He believed the war would be of short duration; and though Burke proved a truer prophet in this respect, Pitt had excellent grounds for his belief. When the full extent of the catastrophe became visible, he bent all his energies to avert it; and it is in this light that we must judge his suspension of the Habeas Corpus Act, his Treasonable Practices and Seditious Mutiny Bills, and the Act of Union itself. The price paid, of which the trebling of the national debt was the least important, was exorbitant; but it may safely be said that there was no alternative policy. Those who talk otherwise forget that the war was in the truest sense a national war. Pitt was far from being an ideal war minister, but he was a popular minister, and only a popular minister could have saved the situation.

If in the latter part of his administration Pitt's policy is altogether dominated by the

French Revolution, the motive principle in the former is his desire to repair the ravages created by the war with America, and by re-establishing the shattered credit of the empire to restore England to the position of a first-rate European power. The establishment of a sinking fund for the extinction of the national debt, the substitution of an improved system of taxation which should render smuggling unprofitable, and a liberal application of the free trade principles of Adam Smith, especially in regard to Ireland, were the means by which he hoped to carry this policy into effect. In regard to the second of these items—an improved system of taxation—the success of his policy has never, so far as I am aware, been impugned. Fox himself admitted the efficacy of his measures for the suppression of smuggling, and it is almost impossible to exaggerate the benefits that followed from the consolidation of the different branches of customs and excise. The dazzling but absolutely fallacious prospects held out by the sinking fund has somewhat obscured its real merits; but the opinion of Frere, quoted by Lord Rosebery, is interesting as showing that its chief value in Pitt's estimation was as a means of inducing the nation to submit to the irksome and unpopular operation of paying off its debts. Of the commercial treaty with France, which, in the opinion of a distinguished historian, constitutes Pitt's chief title to legislative fame, Lord Rosebery remarks:

"Nothing in all Pitt's career is more remarkable and more creditable than the bold disregard of narrow prejudice and the large conciliatory spirit which he displayed in framing and concluding this treaty."

This is quite true, only I would venture to add that his attempt—though it unfortunately proved unsuccessful—to extend to Ireland the benefits of a commercial equality with England, as the "best means of uniting the two countries by the firmest and most indissoluble bonds," is at least entitled to an equal share of praise. The scheme failed through the selfish prejudice of the English manufacturing interest and the rancorous opposition of Fox. But there are certain critics who, while acknowledging the inestimable benefit that would have accrued to both nations from it, persist in ascribing its failure to a want of firmness on the part of Pitt, though it does not clearly appear whether this firmness, the want of which they deplore, ought to have taken the form of forcing the original propositions down the throat of the English, or the amended propositions down that of the Irish Parliament. To these critics I would commend the following analysis of the House of Commons, dated May 1, 1788, recently discovered among the papers of one of Pitt's private secretaries, than which, as Lord Rosebery observes, no document serves to throw more light on the political system of that period. I quote the document as it is given by Lord Rosebery:—

"In it the 'party of the Crown' is estimated at 185 members. 'This party includes all those who would probably support His Majesty's government under any minister not peculiarly unpopular.' 'The independent or unconnected members of the House' are calculated at 108;

Fox's party at 138; and that of Pitt at 52. Even this unflattering computation is further discounted by the remark that 'of this party, were there a new parliament and Mr. P. no longer to continue minister, not above twenty would be returned.'

As a matter of fact, however, Pitt did not immediately abandon all hope of carrying out his commercial scheme; but the vexed question of the Regency intervened, and though he succeeded in forcing the hands of the Irish administration in respect to the Catholic Relief Bill of 1793, the golden opportunity of establishing a cordial understanding between the two nations on the most durable basis of a community of interest never again recurred.

Passing now over such matters as the impeachment of Warren Hastings, the Regency question and the Oczakow incident, and coming to the subject of the vicerealty of Lord Fitzwilliam, I venture to think that Lord Rosebery has taken the only sound view of this perplexing and much-disputed episode. Notwithstanding his sympathy with Fitzwilliam and the policy he represented, he sees clearly that Fitzwilliam, and Fitzwilliam alone, was the cause of his own recall.

"Fitzwilliam appears to have thought that Ireland was made over to him, as were Lampsacus and Magnesia to Themistocles for his bread and his wine; and that Pitt would have no more to do with its government and the policy pursued there than with Finland or Languedoc. This hallucination was due partly to the idiosyncrasy of Fitzwilliam himself, but mainly to the strange proprietary principles of government, which were held consciously or unconsciously, though quite conscientiously, by the Whig party."

This is the whole matter in a nutshell. From the moment of Fitzwilliam's recall Ireland gradually drifted into rebellion. But Lord Rosebery, while fully recognising the fatal effect of that step in frustrating the hopes of the Irish, hardly attaches sufficient weight to the responsibility which belongs to the Irish Government in the matter. I am all the more anxious to emphasise this point because I believe that it is just here that we must look for the true explanation of Pitt's policy in bringing about the Union. Relieved by Fitzwilliam's recall of all fear of a new system, the Government of Lord Camden and Fitzgibbon passed from one measure of repression to another, the effect of which was simply to goad the more independent spirits to madness. The result was inevitable, but what was Pitt to do? The Fitzwilliam experiment had failed because it threatened to jeopardise the connexion between the two countries; was he therefore to hand over the country again to the tender mercies of a parliament devoid of patriotism and common sense, fit only to register the decrees of Fitzgibbon, and for which the great bulk of the people did not care a brass farthing? Would it not be in the interests of both countries to annihilate it? Lord Rosebery hardly sees the matter in this light. To him it is mainly a question of consolidating the empire and presenting a single front to the enemy, which, of course, is quite true, but hardly, I think, the whole or most essential part of the

truth. On the question of Catholic Emancipation he pleads hard for a favourable estimate of Pitt's conduct. He asserts, and asserts truly, that Catholic Emancipation formed no part of the Union scheme; but it is equally certain that promises had been made, and made on Pitt's authority, that the question would get an early and fair hearing in the Imperial parliament. Whether it was that Pitt was faint-hearted in the matter when the Union was carried, and found resignation the easiest way to shelve the question decently, or whether the objections of the King were really insuperable, and that he thought as he said, that his retirement was most likely to contribute to the ultimate success of the measure, is perhaps a moot point; but it must be admitted that Lord Rosebery has established a strong case in favour of the latter view.

In conclusion, no two historians are likely to agree as to Pitt's career in all respects; but we can congratulate Lord Rosebery on having given us a bright and sympathetic and lifelike portrait of the great statesman.

R. DUNLOP.

Darkness and Dawn: or, Scenes in the Days of Nero. By F. W. Farrar. In 2 vols. (Longmans.)

Nor always can the varying activities of an author be brought to converge on a task which concentrates and unifies them. When this is the case, the result is generally happy. Dr. Farrar began his literary career with fiction. His "school tales" manifested that power of graphic description, that vivid intensity of presentation, that imagination at once vigorous and picturesque, that lavish wealth of utterance, which have characterised all his works. Then followed that remarkable series of historical works with which his name is especially connected, commencing with the *Life of Christ*. This new direction of his literary energies manifested his marvellous power of revivifying and recolouring the uncertain or partially faded events of history, as well as his skill in portraiture. In his present work Dr. Farrar has found a field in which the qualities of a successful fiction writer and a serious historian are happily blended, and in my judgment he has achieved a distinct success. This is the more meritorious, inasmuch as, though the bulk of popular historical knowledge may be said to be derived from novelists and dramatists, a well constructed historical fiction is the rarest product of literature. Either the purely fictitious and imaginary elements are so unduly accentuated as to present the semblance of historical facts, or the latter are so modified and perverted as to be undistinguishable from fiction. Dr. Farrar seems to me to have steered an even course between this Scylla and Charybdis of the historical fiction writer. When we pass from his picturesque chapters to their historical source in the *Annals of Tacitus*, we are not conscious of an unbridgeable gulf between the historian and his modern adapter. Doubtless he often invests historical personages with the attributes of fiction; but whenever he does so, he is

careful to base the transformation or re-creation on some acknowledged probability or psychological fitness. He does not, like some writers, force historical characters to assume a rôle out of all harmony with known antecedents. In this respect his creations—and the remark is true of the masters of historical fiction—have more plausibility and vraisemblance than the real characters of some historians—there is more probability, in the absence of direct evidence, that the Empress Octavia became a Christian convert, than that Henry VIII. was a good husband, or that the Queen of Scots a virtuous lady.

In addition to his second descriptive volume, "*Scenes in the Days of Nero*," Dr. Farrar calls his book "an historic tale." But, however, the reader must not infer that the book has what a fiction critic would describe as a plot. There is no linked chain of events which necessitates an elucidating solvent, or which grows by natural progression to a catastrophic finale. It may be a moot point whether the concentrated interest of the book might not have been increased by weaving its incidents both of "darkness and dawn" round an imaginary love-story on a plan resembling that which Bar Lytton employed in his *Last Days of Pompeii*. Dr. Farrar's work comes to an end, and it might be better described, it pauses at the martyrdom of St. Paul and the death of Nero; but there is no reason why, in the course of a history of Pagan Darkness and Christian Dawn, it might not have gone for another half century. The author would hardly contend that the *Darkness* ceased by that date, or that the *Dawn* developed into broad daylight. But the age of Nero—and this gives us the secret of the period chosen for the limits of the work—was precisely that portion of early Christian history in which the new light of Christianity was in closest contact with the deepest degradation of Roman Paganism, and which, therefore, afforded special facilities for those sharply demarcated contrasts which Dr. Farrar depicts with such masterly hand. As a result, the work takes the appropriate form of a series of panoramic pictures; or we may regard it as a succession of successive scenes and acts of a largely unstructured and plotless drama.

Of such a work it is obvious that its characteristics must be of a special and peculiar kind. The elements of continuity being various, like the common attributes of a series of sketches of the same country, in which skies and mountains, trees and houses, will necessarily present similar features, we feel compelled to lay stress on the uniformity of parts than on their wholes. We read the book as we pass through a picture-gallery representing a single region or mountain-range, recognising similar landscapes under a perpetual changing, vigorously differentiated, and picturesquely diversified light and shade. But in addition to this general uniformity of subject, design, and execution, there are particular elements of continuity and progressiveness which largely compensate for the want of a dramatic plot. There is the evolution and growth of its characters, whether in the direction

tue or of its opposite. Taking Nero one main character of the book, we have a downward progress, indicated by Tacitus brief, abrupt, yet masterly touches, as if an etching needle, elaborated by Dr. Farrar in a series of highly-coloured paintings after the manner of Frith; full of life and vigour, and crowded with appropriate accessories. Here, *e.g.*, is a scene expanded artistically from a few sentences of Tacitus—instinct with movement and vitality, as well as with that imaginative insight which is often more reliable than the evidence of history itself.

After describing an assemblage of the profligate young patricians who formed the court of Nero in the earlier years of his reign, Dr. Farrar proceeds (i. p. 65):—

and yet weariness reigned supreme over these luxurious votaries of fashion. They had first tried to get some amusement out of the games of Massa, a half-witted boy, and Asturco, a dwarf; but when they teased Massa into silliness and Asturco into tears and bellowings of rage, Petronius interfered and voted that amusements boorish and in bad taste. Then they tried to kill time by betting and gambling on games at marbles and draughts. The tables of "leces" of glass, ivory, and silver lay scattered on tables just as they were when the players were tired of the games, and the draught-boards had been carelessly tossed on the floor. Then they sent for plates of honey-apples and bowls of Falernian wine, and took an extemporised meal. Nero even condescended to amuse himself with rolling little ivory chariots down a marble slab and betting on their speed. Still, he felt that the hours were somewhat tedious till a bright thought struck the emperor. He had passed some of his early years in poverty; and this circumstance, together with his aesthetic appreciation of things beautiful, made him delight in showing his treasures to his intimates. By way of finding something to do, he suggested to his friends that they should come and look at the wardrobes of the former Empresses, which were under the charge of a multitude of dressers, tailors, and jewellers. Orders were given that everything should be laid out for their inspection. Except Petronius, they all had an innate passion for jewellery, and they led away an hour in inspecting the robes with gold brocade and broideries of pearl, sapphire, and emerald.

By this time Nero was in high good-humour, and seized the opportunity of a little flattery towards the "lipping hawthorn" of fashion by whom he was surrounded. He chose out a superb cameo on which was carved a Venus Anadyomene and gave it to Poppaea. "There," he said, "that will adorn the neck of your fair Poppaea. Vestinus, this opal is the one for the sake of which Mark Antony secured the proscription of the senator Nonius. It don't deserve it, for you can be very

Free speech is a compliment to strong emperors," said Vestinus, hardly concealing the envy of his tone.

"Ah, well," continued Nero, "I shall not give it you for your deserts, but because it will be splendid on the ivory arm of your Statilia. A more fitting present to you would be this viper enclosed in amber—the viper is your emblem, the amber your flattery. And what on earth am I to give you, Senecio? or you, Popponia? You are devoted to so many fairies, that I should have to give you the whole of my robe; but I will give you, Senecio, a fillet embroidered with pearls; and Popponia, Nature has set out this agate—I give it from the spoils of Pyrrhus—for no

one but you, for she has marked on it an outline of Apollo and the Muses. Quintianus, this ring with a Hylas on it will just suit you."

"There was a hidden sarcasm in much which he had said even while he distributed his gifts, and not a few serpents hissed among the flowery speeches interchanged in this bad society. But they all thanked him effusively for presents so splendid."

I have no space to continue the passage, which proceeds to relate the well-known incident of the Emperor's present to his mother, Agrippina, and her contemptuous reception of it; but there cannot be two opinions as to the imaginative vigour of the picture, nor yet as to its historical vraisemblance. The scene is one which must have been frequently enacted wholly or in part in the earlier half of Nero's reign. Here again is another picture from a still lower stage of the Imperial "Rake's Progress." Dr. Farrar, we must premise, accepts as true the statement of Suetonius and Dion Cassius, though it is not corroborated by Tacitus, and is received with increasing caution by modern historians, that the burning of Rome was due to Nero's own suggestion:

"At the first news that Rome was in flames, and that they were already approaching his Domus Transitoria, Nero hurried back from Antium. Now, indeed, he had a sensation to his heart's content. At first he was shocked by the magnitude of a catastrophe more overwhelming than had ever before happened to Rome or any other city. He mounted the Tower of Maecenas and gazed for hours upon the scene—thrilling with excitement which was not without its delicious elements. Safe himself, he was looking down on a storm of tempestuous agony, which he could regard in the light of a spectacle. He was accustomed to gaze unmoved on human pangs in the bloody realism of the amphitheatre, and to see slave after slave flung to the lions with their arms bound in chains concealed with flowers. But what scene of the circus, when the gilded chariots were reduced to a crashing wreck of collisions, in which the horses kicked one another and their charioteers to death—what gladiatorial massacre filling the air with the reek of blood—was for a moment comparable to the sight of Rome in flames? The sublime horror of the moment stimulated in him all the genius of melodrama and artificial epic. Surrounded by his parasites, he compared Rome now to a virgin whom the tigers of flame devoured, now to a gladiator wrestling with troops of lions in the arena. He was lost in admiration of the beauty of the fire. Now he called it a splendid rose with petals of crimson, now a diadem of flaming and radiating gold; now, again, an enormous hydra with smoky pinions and tongue of flickering gleam. He wrote many a quaint and fantastic phrase in the note-books which were crowded with his much-lined commonplaces of poetic imagery. Here were the materials for many future poems before him. He could, for instance, write an ode on Tartarus—its horrible spaces of silent anguish, its black vapours, its brazen gates and iron pillars, its ghosts and demons gibbering and shrieking in the shade, its torments and its Pyriphlegethon with cataracts of blood and fire," &c.

Further stages in Nero's downward progress might be quoted had we the requisite space, delineated with a similar wealth of imagery and imaginative power, and all leading inevitably to the tardy but certain Nemesis of the tyrant's final doom. As a set-off to Nero's development we have also the evolution of Onesimus, who occupies no

small space on Dr. Farrar's canvas, and whose progress from a crude unformed character with Pagan susceptibilities, to a steadfast, self-centred, and noble Christian is traced with considerable skill. Of the other chief characters in the story, I must select Seneca as exhibiting Dr. Farrar's power of psychological analysis in a pre-eminent degree. Not that even he has been able to reconcile all the incongruities in the great Stoic's character; but he has studied his equivocal position and surroundings with sympathetic interest, and has thus effected something in the way of lessening the incompatibilities of his strange and mournful history.

I have dwelt at some length on the character portraiture of the book, because it constitutes in my opinion one of its chiefest excellencies. Next to this must be enumerated its extraordinary amplitude of erudition. There is no class of Roman society as it then existed, no pursuit or calling, no custom or usage, but is described down to the minutest details. A man who desired a royal road to a knowledge of Rome under Nero might safely be advised to put aside his histories and classical dictionaries and read Dr. Farrar's book. If, as has been alleged, this wealth of classical erudition sometimes manifests itself in a detailed particularity which bears the semblance of ostentation, the real reason is to be found in the author's endeavour to be as instructive as he possibly can; and not even the ripest classical scholar will complain of the Latin equivalents of recondite objects which even though known he might not be able to call to mind on the spur of the moment.

Less need be said of that literary aptitude which more than any other is identified with Dr. Farrar's writings. I mean his power of graphic description. There is hardly a chapter in the two volumes of *Darkness and Dawn* which does not supply evidence of that remarkable faculty. Here, *e.g.*, is an episode, horrible enough, no doubt, yet eminently characteristic of that brutalisation which formed so conspicuous a feature in the decadence of the Roman Empire. It is taken from one of the most striking chapters in the book (vol. ii., xxxix.) called "The Fight in the Arena."

"After this the other mounted gladiators joined combat. In a very short time nearly all were wounded, and these acknowledged their defeat. Dropping their swords or javelins, they upheld their clenched hands with one finger extended to plead for mercy. The plea was vain. No handkerchief was waved in sign of mercy; and, standing over them, the victors callously drove their swords into the throats of their defeated comrades. The poor conquered fighters did not shrink. They looked up at the shouting populace with something of disdain on their faces, as though to prove that they thought nothing of death and did not wish to be pitied. To see that none were shamming dead, a figure entered disguised as Charon, who smote them with his hammer; but the work of the sword had been done too faithfully—he smote only the corpses of the slain."

Here again is another forcible description in quite another mode, taken from the eloquent chapter that describes the burning

of Rome. The rush and surge of the devouring element seems reproduced in the glowing, impetuous sentences.

"Nero set out for Antium on July 17. Two days afterwards Rome was in a sea of surging flame. Men noticed that it was the anniversary of the day on which four and a half centuries earlier the city had been burnt by the Gauls. The fire had burst forth in the neighbourhood of the Circus Maximus. The shops and store-houses which surrounded that huge structure were full of combustible materials, including the machinery and properties used in the public spectacles. Here the flames seized a secure hold, and raging about the Coelian, rolled towards the eastern part of the Palatine. Checked by the steep sides of the hill and its Cyclopean architecture, the fire swept down the valleys on either side, to the right along the Via Nova; to the left along the Triumphal Way. It ravaged the Velabrum and the Forum. It consumed the temple and altar reared to Hercules by the Arcadian Evander, the palace of Numa, and the circular temple of Vesta which enshrined the ever-burning hearth and Penates of the Roman people. Sweeping into the Carinae, which was crowded by consular palaces, it drowned those stately structures and the many trophies of ancient victories with which they were enriched. On the Aventine it destroyed the temple which Servius Tullius had erected to the Moon, and in it the priceless relics of Greek art which L. Mummius had brought from Corinth. Rolling back to the Palatine with more victorious violence, it reduced to a blackened ruin the venerable temple which Romulus had vowed to Jupiter Stator. Then licking up everything which lay in its path, it rioted with voluptuous fury in the more densely crowded regions of the city, raging and crackling among the old tortuous purlieus and crazy habitations of the Subura. With its hot breath it purged the slums and rookeries, foul with a pauper population of oriental immigrants, who were massed round the ill-famed shrines of Isis and Serapis. When it had acquired irresistible volume in these lower regions it again rushed up the hills as with the rage of a demon, to sweep down once more in tumultuous billows over the hapless levels. For six days and seven nights it maintained its horrible and splendid triumph—now bounding from street to street with prodigious rapidity; now seeming to linger luxuriously in some crowded district, flinging up to heaven great sheets of flame, and turning the nightly sky into a vault of suffocating crimson."

In a picture occupying such an enormous canvas and containing such a number and variety of incidents and figures, nothing would be easier than to find faults, whether in the design or the execution. It has been objected—*e.g.*, that Dr. Farrar's "Darkness" is too unrelievedly black and lurid, and that his "Dawn" is much too bright and promising for historical accuracy. To this it may be answered that the first half of the objection can only proceed from those who are ignorant of the sources whence Dr. Farrar has drawn his descriptions. The reader of Tacitus, Dion Cassius, and Suetonius is perfectly aware that the actual darkness was in reality much blacker and denser than Dr. Farrar has dared to depict it, and that he has evinced no little skill in moderating or suppressing the worst features of Roman manners in the days of Nero; and if he has exaggerated the amount of brightness in the nascent Christianity of the same period, he has been probably actuated

by an artistic sense of equiposing the antagonistic forces. But, secondly, there is a further reply. An artist must surely be allowed some margin in the execution of work for which he is aware of his especial aptitude. It would be both futile and puerile to blame some acknowledged master of chiaroscuro, such as Rembrandt, that his contrasts of light and shadow are too decisive and striking, when they were both true to nature and were adapted for rare artistic effect. Granted that the circumstances which created the juxtaposition might be exceptional, that is no reason why the artist should not avail himself of such rare opportunities. Indeed, it is one mark of the artistic instinct that it recognises at a glance and eagerly avails itself of every opportunity of seizing on the picturesque wherever it discerns it. How many Church historians have written of the days of Nero without noting the artistic effect producible by bringing the degradation of Rome into approximation with the new Light of Christianity. How well Dr. Farrar has achieved this—the main purpose of his work—I must leave my readers to ascertain by its perusal.

More formidable would be any objections based on the inaccurate character of the book. That which I regard as most noteworthy is that Dr. Farrar has exaggerated the need of secrecy among the Christians of Nero's court. At least Merivale in his History does not scruple to say "of the perfect security with which the Gospel of the true Christ was professed at this time in Rome there can be no question." It seems probable that it was their confusion with the Jews that caused the popular aversion to them remarked by Tacitus and Suetonius, though, of course, the position of the Christians, like that of other professors of "foreign superstitions," must have varied in different periods of Nero's reign.

But my limits have already been exceeded; and I must end by avowing my conviction that *Darkness and Dawn* is an important addition, not to contemporary fiction, as some critics have unworthily placed it, but to the picturesque and graphic treatment of ecclesiastical history. Nowhere else can the student, tired of the dry bones of Mosheim and his successors, find the records of late Roman and early Christian history lit up with such a warm glow of imagination and realistic power as in this book. It is impossible that any reader should peruse it without having his feeling wholesomely stimulated and his intellect copiously informed and illuminated.

JOHN OWEN.

Pococke's Tour in Ireland in 1752. Edited with an Introduction and Notes by George T. Stokes, D.D. (Dublin: Hodges, Figgis & Co.)

"MONDAY, June 22, 1752, I went to Swords, dined there with the Chapter of Christ Church. Set out at five northwards, found the country extremely pleasant." This is the unpretentious manner in which Dr. Pococke, then Archdeacon of Dublin, afterwards Bishop successively of Ossory and of Meath, begins his account of a tour on

horseback, which extended round the whole seaboard of Ireland, and in which difficulties and hardships not a few had to be encountered. Pococke, however, was a traveller not easily daunted. He had explored Syria, Asia Minor, and Egypt; he was one of the first of Englishmen to discover the interest and beauty of Switzerland. He had learning, observant curiosity, and indefatigable energy; and the records of his tours are still well worth reading.

The present volume is a transcript from a hitherto unpublished MS. in the library of Trinity College, Dublin, which had been brought to notice by Prof. Stokes in the columns of the *Dublin Daily Freeman*. A public-spirited citizen of Dublin offered to bear the expenses of publication, and Dr. Stokes contributes an interesting preface and a few notes. It was unquestionably a public service to print such a record of this. Irish historians, genealogists and antiquaries will have to make themselves acquainted with it. At the same time it may be said that this itinerary will not interest a general reader unless he happens to be acquainted with places visited by Pococke, and wishes to see what an intelligent observer found to notice in them a century and a half ago. Pococke's journal consists of notes, out of which a narrative of general interest might have been constructed. In it stands, it is not to be compared, for example, with Arthur Young's *Tour in Ireland*, in point of vivacity, descriptive power, or instructiveness. He noted down all that he observed of the geology of the districts visited, of the industries flourishing there, of the architecture and antiquities of something of the scenery; rarely anything of the social or moral condition of the people, and absolutely nothing of the politics of the country. He gives us a Quid but little of the Quale, and still less of the Quomodo; and any general view which would give real significance to his individual observations must be gained from other sources. Still, among these compendious entries things of striking interest are occasionally met with. The scene, for instance, which he witnessed at Donegal:

"Going from church in the morning I observed a circumstance, which added to the Roman view of the mountains to the south. In the side of one of them a sort of Amphitheatre formed in the rock; here I saw several hundred people spread all over that plain spot and a priest celebrating Mass under the rock, at an altar made of loose stones, and tho' it was half a mile distant, I observed his Pontifical vestment with a black cross on it; from this country for sixty miles west and south far as Connaught, they celebrate in the air, in the fields or on the mountains. Papists being so few and poor, that they cannot be at the expence of a public building.

It does not appear that these open-air celebrations were, as has been often presented, necessitated by the operation of the penal laws. Here is another interesting passage, giving us a glimpse into the interior of a Connaught cabin:

"We here got into a Cabin where they had clean straw and clean blankets;—but tho' observing the smooak was very troublesome.

he made me a low seat near the fire, and I did it was not so inconvenient, the smok- ing up and condensing above. The guide ed for an egg, broke off the top and emptied into a scollop shell, as I thought to dress it, the poor here use scollop shells for all uses can, as they do on the Red sea, but I was orized when I saw him give a dram about in egg-shell; the woman also melted tallow scollop and dipt the rushes in it. . . . common people of the country live too h on these poor wretches when they travel, om bringing anything with them a [survival ighn and livery!], and they were surprized n I distributed my bread and meat and at I had among them, and that I gave them ee of money when I went away."

The food of these people, we learn, con- ed of oatcakes, potatoes, and buttermilk menu which certainly compares favour- y with "potatoes and point." The oat- es have disappeared now, and so, very gely, has the buttermilk; not, however, e hospitality and helpfulness which ocke seems to have met with everywhere from every class in Ireland.

The editing of this volume has not been rformed in a manner altogether satis- ory. It has no index and no map, and names of places are often absurdly guised. Dr. Stokes rightly determined ve what Pococke wrote without correc- ; but more pains should have been en to ascertain what he did write. No bt he was often puzzled by the pronun- ion of the natives; but when we come n names like "Beleseclair," "Daren," "ilcollogan," "Moyeulau," "Kildaimon," find that they are identifiable, respect- ly, with Ballysodare, Claren, Kilcolgan, ycullen, Kilclonan, it becomes obvious t the transcriber's eye, not Pococke's , is mainly at fault. It is easy to con- e *cl* with *d* and *n* with *u*, &c.; but there is excuse for doing so repeatedly, when a nce at the map would have shown what l intended. What would be thought and l about an edition of a Latin MS. in ch, let us say, "Damocles" consistently eared as "Clamodes"?

T. W. ROLLESTON.

Bogatzky's Golden Treasury: a Reprint of Mr. John Thornton's Edition of 1775, with Critical Notes hitherto Unpub- lished by John Berridge. Edited by Charles P. Phinn. With Introduction by H. C. G. Moule. (Elliot Stock.)

As is an interesting edition of a not very interesting work. The book is a reprint of an interleaved copy of the 1775 edition of the translation, or paraphrase, of *Bogatzky's Golden Treasury*, which was sent to J. Thornton to John Berridge of Ever- for his corrections and preparation for the press. It has been further revised by the Rev. W. Bull. When thus sent to Berridge, though professing to be *Bogatzky's Golden Treasury*, only two-thirds of the work was in any sense *Bogatzky's*, and only thirty-seven hymns out of the 366; the rest were all borrowed or adapted from English authors, or written expressly for the work by Mr. Thornton and his friends; the verse was mostly taken from Dr. Watts. In addition to this, Berridge, without consulta-

tion or knowledge of the original, frequently re-wrote whole paragraphs, and sometimes entire papers; very few indeed are left wholly untouched, and *Bogatzky*, could he have read English, would have been sorely puzzled to recognise in this dress his "Güldenes Schätz-kästlein."

But this edition has a value altogether apart from this. (1.) It presents us with an exact reproduction of the opinions of the chief of the Evangelical Fathers in the Church of England who were neither Wesleyans nor ultra-Calvinists; we see them here in all the excellence of their earnest piety, their missionary zeal, their strong common sense, their democratic equality where religion was concerned, but also in their narrowness and in their limitations. (2.) We scarcely know where to find a more useful lesson for a young writer, whether in prose or verse, especially if he be at all given to fine writing, than a careful study of these pungent remarks by John Berridge. It was not in religion only that he was a staunch Puritan; he was equally a puritan in English. He strove as vigorously to keep his English undefiled as he did to keep his Gospel pure. He has no mercy on the use of a word of Latin origin when an English one will suffice.

"N.B.—The word *elucidate* implies and wholly eats up the word *explain*; then why is it added? Whatever adds no strength to a sentence, encumbers and weakens it.

"Is not *permanent*, *durable*? And is not *fluctuating*, *changeable*? Then I will translate the sentence into English, and you will see what figure it makes . . . 'to distinguish between what is durable and durable, and what is changeable and changeable.'

"I wonder sensible authors do not study to write plainly, since plain words have more force, yea, and more elegance, than hard ones.

"Most authors are enamoured with Latin words, as if they were better than good English.

"An English author, who cannot write English, deserves the stocks.

"N.B.—Is not an English word better for an English reader than a Latin one? Yet how few authors know how to write English! Indeed, it requires more care and pains than most people are aware of. The Bible and Bailey's Dictionary are my chief books, one to teach me the Gospel, and the other to teach me English.

"This Paper is chiefly Latin, and calls aloud for Bailey's Dictionary.

"As and as, when near together, bray like an ass.

"I do not love, &c., in writing; it is a lazy author-trick."

These are but samples of scores of like notes. Nor is Berridge a whit less caustic in his remarks on the verse, which he corrects as freely as he does the prose, and some- times very happily.

"N.B.—Notwithstanding the various Houses of Confinement, we still want one in this kingdom, a poetical madhouse for the cure of rhyming lunatics.

"N.B.—The last lines of the third verse want two essential things, viz., rhyme and meaning.

"The fourth line of the first stanza is not verse, but mere prose.

"N.B.—All, and infinitely more than all, is infinite nonsense. N.B.—Mr. C. Wesley, in his poetry, often soars above all hyperbolics."

As we see by this last example, Mr. Berridge has no respect for persons. He attacks the most popular writers and poets of the day as freely as he does less known authors. He has a vigorous onslaught on Jonathan Edwards, Howe finds no favour, *Bogatzky* often falls under the lash. "I cannot relish *Bogatzky's* ranting." "The author was nodding over his pipe when he composed this paper." "This paper was wrote by moonlight; I do not well understand it."

Nor is Berridge's criticism wholly nega- tive. He was unacquainted with the original; yet when the translator makes all but nonsense of it, Berridge's instinct not unfrequently enabled him to correct his errors and to bring the translation into accordance with the unseen text. Occasion- ally he blunders, as when he falls foul of one of the few really pretty papers; where- upon Rev. Wm. Bull has well written over his remarks: *Murder! Murder!* or as when he sneers at Thomas Aquinas. Yet, on the whole, strange as it may seem to be sent to such a book for such a purpose, a young writer could hardly do better than spend a few hours in turning over these notes and carefully considering these corrections by sturdy John Berridge.

WENTWORTH WEBSTER.

NEW NOVELS.

Esther Vanhomrigh. By Margaret L. Woods. In 3 vols. (John Murray.)

Hovenden, V.C. By F. Mabel Robinson. In 3 vols. (Methuen.)

The Gambler's Secret. By Percy Fendall. In 2 vols. (Hurst & Blackett.)

In the Stranger People's Country. By C. E. Craddock. (Osgood, McIlvaine & Co.)

The Brethren of Mount Atlas. By H. Sted- field. (Longmans.)

The Fossicker. By Ernest Glanville. (Chatto & Windus.)

Unto Death. By Fleur de Lys. (A. W. Hall.)

Conscience. By Hector Malot. Translated by J. E. S. Rae. In 2 vols. (Bentley.)

THE question which must have been put to themselves by all critical persons, when they took up Mrs. Woods's bold venture into the most dangerous kind of historical novel, must have been: Would she or would she not justify her going about to break that law of the kind which is partly, though not wholly, written in a famous canon of Joubert's? The law is that, when the novelist attempts an historical subject, he shall make his interest centre upon purely fictitious persons, bringing in the real ones as—at any rate, in appearance—accessories. This law, like most such laws, is partly inductive and partly deductive. It is an observed fact that the great writers of such novels have almost always—and always without the almost in their most successful work—obeyed the law, and that, to all appearance, instinctively. And it is a principle easily perceivable *a priori* that, if this is not done, either liberty must be taken with the historical facts, or at least there must be

the danger of jarring the reader's preconceived ideas about the characters. Now Mrs. Woods has, at first sight, flown straight in the face of this law. She has, indeed, a fictitious underplot of considerable ambition, but her hero throughout is none other than Swift; her heroines throughout none other than Vanessa and Stella themselves. We shall not undertake to decide here the point which the counsel for Mrs. Woods suggests, that the actual story is so legendary and ill ascertained in its most important facts, that it really gives a great deal of liberty. We shall not even dwell on the other point, that Mrs. Woods has considerably altered the historical or legendary *denouement*, by changing the fatal letter of Vanessa to Stella into an actual interview between the two women. It is enough that she has done the thing with a remarkable and unexpected amount of success. If we were of those peddlers who call whatsoever they disagree with a fault, we could hit some blots. Mrs. Woods justifies Mr. Thackeray when he said that women generally take Vanessa's part; and we think she is a little (though she does not mean to be) unfair to Stella. Her view of Swift's attitude to Irish politics is pretty certainly mistaken. She may take it from us that this attitude was as purely *frondeur* and as little Nationalist as could be. We grieve to see that she does not like his delightful puns and nonsense verses, and actually compares them (we have turned the prayer machine many times that she may be forgiven) to the stuff of modern burlesque writers. But these things are nothing at all. She has given us a Vanessa both passionate and possible; a Swift who is most human and therefore most Swiftian; and a Stella who is also possible, though she is not our Stella. The opening scene of the second volume is as strong a thing as we have read for some years in English; the lighter parts of the first volume are fresh and good; the gloom of the end is not ill-rendered; and the pains which the author has taken to saturate herself with the language and atmosphere of the Journal are seldom lost labour. The weakest part of the book undoubtedly is the underplot, which Mrs. Woods, perhaps in unconscious terror of the law, has endeavoured to make unusually striking and prominent. Francis Earle, Swift's rival, is uninteresting enough to have been the hero, but that is all. The wicked Lord Mordaunt, Peterborough's son, is no better, and much worse. Ginckel Vanhomrigh, the brother, is of that dangerous kind of fool-knave who requires very skilful handling. Molly indeed, Esther's sister, the heroine-victim of this part, is very well; but she abides, a ghost with no interest left in her, too long on the scene. All this is no doubt a drawback to the book, but it remains the best attempt to do a probably impossible thing that we remember to have seen.

Miss Mabel Robinson is too clever a young lady not to have inserted, with a point of malice, a phrase early in her book wherein the author of *La Terre* is classed with Dante, Shakspeare, Molière, and a few others, as examples of the first-class in literature. But the point of malice slips off the shield

of serenity: and for our parts we shall give her leave to "eke and add" with M. Ohnet himself if she likes. A certain effort is indeed perceptible to introduce Naturalist treatment, and it does not improve the book; but its weakest feature is, oddly enough, one which M. Zola could have taught his disciple to avoid. If titles were taken from real centres of interest, the book would have been named "Althea Rodriguez." Althea is not exactly a divine Althea: she is even excessively human. Half Jewess and half Englishwoman by blood, she keeps the mixture pretty constantly at boiling point, but rapidly changes the chafing dishes. She becomes violently enamoured of the thews, the glory, the name, and the expectations of Hovenden, V.C., an honourable and gallant chuckle-head. He becoming a cripple by accident, and losing his expectations by the birth of a nearer heir, she transfers her passion to Dallas Sugden, a brawny boor of a surgeon. When Sugden has dragged her to almost the lowest depths of Bohemia, she reverts lefthandedly to Hovenden, and then most conveniently dies—a sort of Copperfield-and-Agnes after-piece rewarding the chuckle-headed hero. He has had odd experiences of other kinds, which we tell not that the story may be saved. Now this death of Althea is too convenient. The real Althea, we can tell Miss Robinson in confidence, did not die. She left Hovenden for Number Three, and Number Three for Number Four; and at length became, or will become, if she has not committed suicide directly or indirectly, one of those

"Sur qui pèse la griffe effroyable de Dieu."

The Frenchman, to do him justice (which we always do), would have shown us this. Miss Robinson, whom we do not like any the less for it, has been afraid to do so; and so death and Agnes crown the rose-pink scene. The whole of the first volume is very clever; and though we do not think Sugden is consistently drawn, Althea's final breach with him is well done. But grime and rose-pink abide not well together.

Mr. Percy Fendall's novel is a very fair specimen of the "queer story," amplified into two volumes. Two men, both officers in the army and in want of money, have combined to cheat at cards, and undetected win a large sum of money, which they divide. Some time afterwards, one of them, Colonel Lyle, comes into a fortune, and the other, Captain Blackford, persistently blackmails him. The victim's eldest daughter accidentally discovers the facts and breaks off a promising match, feeling that she has no right to marry with this disgrace hanging over her. Add to these characters a younger sister of this heroine, an adventuress of the name of Mrs. Dalrymple, and Lord Glenmurray, Kate Lyle's suitor, and the "effective" of *The Gambler's Secret* is summed up. The whole thing is, of course, slight, and there are one or two blots in it. The reforming passion, for instance, of the rascal Blackford for the bread-and-butter Rose Lyle, though not impossible, is so improbable as to be out of keeping with an otherwise very matter-of-fact story. And if Mrs. Dalrymple was

half as clever and half as worldly-woman as she is represented, she hardly have devised a will for Colonel which was practically certain to be for "undue influence." But it respects the story shows narrative constructive faculty, which are rather on the subject and the style.

The merits as also the defects of the of "Charles Egbert Cradock" are at time pretty well known. It is a small thing to have so completely and rendered the physiognomy of people in a particular district. On the other hand, the combination of the dialect in conversation with the finest newest fashions in description and is, to some tastes, more incongruous pleasing. Whether the good or the bad dominates in this book need not be said; the story is simple. One Shattuck, a man, goes to explore certain ancient graveyards, to the no small suspicion of the countryside. The misdeeds of a gang of horse-stealers bring about divers troubles and at last quite a little Armageddon shooting at sight. The "leete peas" as the country folk call their pease-neighbours, also have no small influence on the domestic happiness of a certain Yates and the fortunes of one, Letitia Penn, the blueness of whose eyes is perpetually spurring on the writer to new details (as Mr. J. R. Green observed several years ago) of the poet Dryden's indulgence in word-painting. The book shows great willfully hampered, not by the dialect but by the provincial affectations of the writing.

With respect to the two next books on our list, the generous mind hesitates to breathe the name of Mr. Rider Haggard. Of course men had had documentary material to puzzle out before the earlier chapters of *King Solomon's Mines*, and had been up in rocky dungeons before the later ones. Still, when we find one of the incidents in *The Fossicker* and the other in *The Brethren of Atlas*, not to mention more coincidences in each, it seems a little to smack. But no matter for that. *Fossicker* is a fairly sensational story of South Africa, and the other a fairly tedious story of North Africa. The latter (which, by the way, is only a first part) is the more ambitious and the better, though it is marred by an attempt at a by-play; *The Fossicker* is the livelier, most "accidental." We have no better say of either.

Unto Death is an instance, and not a one, of what a German critic would probably define as the religious-romantic bourgeois style. This style has been rather American than English, and a great exemplar was the Rev. E. P. Roe, over whom Englishmen have made fun quite according to knowledge: for Roe was a remarkable man in his way, a sort of male Mrs. Henry Wood in fact though not in style. "In the school of P. Roe 'Fleur de Lys' is a scholar and a fairly proficient one.

M. Hector Malot's clean and craftsman-like, if not very exalted or artistic, was

own to all readers of French novels. Miss Rae has selected a very fair specimen that work, and has translated it better in fairly.

GEORGE SAINTSBURY.

GIFT BOOKS.

Cloud of Witness. A Daily Sequence of Great Thoughts from Many Minds, following the Christian Seasons. By the Hon. Mrs. Stretton Gell. (Henry Frowde.)

It is the object of this little book to detach and emphasise some cardinal point of Christian teaching (always the thought most plainly obvious) associated with each Sunday and Holy-day; and to send it in its different aspects for daily meditation throughout the week, illuminated and enforced by cogent testimony drawn from the minds of those who, from age to age, have seemed to catch the truly the Heavenly Vision—to hear most clearly the Divine Voices—to apprehend in fullest measure the realities of God's Purpose amongst men.

This ambitious design has been carried out by the compiler, not only with much taste, but with the utmost catholicity. If she has given a large share of space to the great teachers of the present century, both in verse and prose, she has not disdained to include the purest of pagan philosophers, or even the Koran. Such a "golden treasury" should be accessible, we may be pardoned for remarking, in the list of authors, Bacon is given a place in the peerage which he never possessed. The mechanical execution of this volume, it is impossible to speak too highly. Printed at Oxford Press, on India paper, with red initials, borders, and ornaments, and with a phototype reproduction of Mr. Holman Hunt's "Light of the World" for frontispiece, it forms a thing of pleasure for the eye to look upon and the fingers to touch; while it never fails to bring to mind at some familiar passage that awakes sweet memories.

Stories from the Bible. Second Series. By Rev. A. T. Church. (Macmillans.) We have enjoyed this second series of Stories from the Bible more than the first. The reason is probably not because they are better written, because we have had time to get over the shock of the transformation of the familiar narrative. We have become more aware of the sense and judgment exercised by Mr. Church in compiling his book, and more sensible of the simplicity and dignity of his own style. The fulness of his labours to teachers or preachers who are trying to instruct others in the history of the Israelites can scarcely be over-estimated. The illustrations "after Julius Schnorr" are continued.

Lady Hymn Writers. By Mrs. E. R. Pitman. (London.) Industry and enthusiasm have combined to make Mrs. Pitman's compilation successful. We do not always agree with her selection of examples, and her information is frequently scrappy; but her genuine interest in her subject is apparent in every chapter, and makes her book readable. No attempt is made to criticise popular tastes. If a hymn is popular, the author's name is mentioned with as much information about her as it occurs to Mrs. Pitman to give; and some further specimen of her powers is added, not so well known as the hymn which has occasioned comment. The feebleness of these specimens is a considerable tribute to the soundness of popular opinion. Mrs. Pitman generally quotes with some authority when she ventures to criticise, and not always wisely. Would she have found that "Nearer my God to Thee" reveals the lack of the Saviour" if she had been aware that the author was a

Unitarian? We should like to see this passage struck out. In the chapter on "hymn writers who were also poetesses," it is not the best poets who receive the most attention. But Mrs. Pitman's book inevitably lays itself open to criticism in detail. The essential fact about it is that as a whole it is a success.

Short Tales for Lads of a Bible-class. First Series. Second Series. *Tales for a Bible-class of Girls.* By the Rev. W. E. Heygate. (S.P.C.K.) Mr. Heygate's short tales are of unusual merit. His vigorous directness is perhaps most successful in the volumes intended for lads, but it will not displease girls, and makes all his tales readable. He is aware that improving stories, if young people are to read them, must be real stories, and that the moral must be kept in proper subordination. He can write a crisp lively piece of dialogue when necessary; and without pretending to delineate character with any elaboration, he yet contrives to give tolerable distinctness to many of his heroes and heroines. His books cannot fail to be useful to those for whom they are written.

Baxter's Second Innings. Specially reported for the School Eleven. (Hodder & Stoughton.) Even if it were not for the open secret of its authorship, this booklet would deserve notice for the novelty of its external form and the boldness of its conception. The author of *Natural Law in the Spiritual World*, having reduced the doctrines of evolution to a moral allegory, now ventures to treat the game of cricket according to the same method. It is not difficult to guess which of the players takes the part of the demon; but the interest is rather taken out of the game when we are told that the captain never lost a match. However, the pill is sweetened by quotations from no less an authority than Dr. W. G. Grace, though we are not sure that all the teaching is such as he would approve. As a means of instruction, we had thought the allegory long ago extinct—the last that we remember to have read was called *Agathos*. But Prof. James Drummond has almost persuaded us that any genre in literature is capable of being brought to life again by earnestness and simplicity.

Gods and Heroes; or, The Kingdom of Jupiter. By R. E. Francillon. With eight Illustrations (Blackwood.) Mr. Francillon, whose reputation has been won in other walks of fiction, here essays a task that at the present time is well nigh impossible. Now that the surviving copies of dear old Lempriere must be thumbed out of legibility, and Ovid is unread even by boys, we fear it is too late a day to touch the beautiful mythology of Greece. Not that Mr. Francillon has dimmed its brightness. Indeed, we think that his bright, easy, conversational style (though certainly not Hellenic, much less Roman) gives him some advantage over the weird languors of Nathaniel Hawthorne, or the conscientious vigour of Charles Kingsley. We are pleased with what we have read, and we undertake to say that the book will bear well reading aloud. We only hope we are wrong in thinking that the subject-matter has largely lost its savour for the young generation, whose palates have been stimulated by more spicy dishes, and who openly show their opinions about "compulsory Greek." Assuredly, Mr. Francillon has not been helped by his illustrator: the frontispiece is worthy of "La Belle Hélène." It remains true that no English artist but Flaxman has ever gone near to imitating "the glory that was Greece."

Stories for Boys. By Richard Harding Davis. (Osgood, McIlvaine & Co.) We have not read the "short stories" which won for Mr. Davis the name of an American Rudyard Kipling. But it happens that the first tale in the present volume deliberately challenges such a comparison, both in title and in subject. As he has

brought it on his own head, he must submit to be told that talent is a very different thing from genius. He can write with crispness, and he has already mastered the difficulties of dialogue, which so many English authors seem to find insuperable. But he lacks that supreme imaginative faculty which compels even the dullest reader to realise what is presented to him on the printed page. He never carries us away with him; he never leaves an impression that we cannot forget. For the rest, we gladly admit that he is clever and readable, and has here given us a fresh conception of the American boy, who appears to be even more devoted to athletic hero-worship than his English cousin. We are sorry, however, to learn that the "turf" in the United States seems to be in the same condition as—let us say—in Austria; that the umpires at lawn-tennis matches can only be restrained from unfair decisions by the presence of herculean chuckers-out; and that it is high praise to say of a 'varsity football player: "You never hit a man on the field unless he's playing foul or trying to hurt some of your team."

The Story of a Puppet; or, the Adventures of Pinocchio. By C. Collodi. Translated from the Italian by M. A. Murray. Illustrated by C. Mazzanti. (Fisher Unwin.) Pinocchio, my dear Pinocchio, though you were only made of wood, I feel sure that that wood was of no common sort—not deal, nor elm, nor even poplar. Nor was the tree a common one of its kind, whatever that kind were. It was a tree sprung from some ancestor famous in fable—that of Myrrha, perchance or Daphne, or one at least of which the roots had been fed with human tears, or the sap with human blood. No wonder your maker, Guspetto, loved you; no wonder the sweet fairy with the blue hair adopted you as her son, for you were no ordinary puppet. I have known boys more heartless, grown-up men more vicious. Did you not always preserve a love for Guspetto though he gave you such an awkward nose? Were you not ready to be burnt rather than Harlequin should suffer in your stead? You make me wish that I had been a puppet, too. Then perhaps I might have seen the white child in the wood and the showman Fire-eater; might have slept at the Sign of the Crawfish, and been swallowed by that great monster of the sea who took a whole ship at a gulp. Such experiences were not, indeed, without their terror, and they were ill-turns which were done to you by the cat and the fox and the little man who drove the coach to the Land of Boobies; but they were experiences—grand experiences. I wish I had known you like Signor Collodi, I wish I had seen you like Signor Mazzanti; as it is, I can only thank them for introducing you to my imagination. Perhaps as you are now a little boy I shall meet you some day—till when, farewell.

The Little Marine and the Japanese Lily. By Florence Marryat. (Hutchinson.) The Little Marine is Charlie Harrison, and the Japanese Lily a Japanese infant, who was found derelict after the battle of Simono-seki, when Prince Choosin was defeated. Charlie is a bugler of twelve years old and does all sorts of brave things. He saves the life of an officer, and nearly kills a little Japanese boy who had tortured his pet fawn. But he loses his temper on this occasion, and goes on hitting the little Japanese boy long after he ought to have left off. Such conduct in such a moral story as this could not be allowed to pass without punishment for the edification of other little boys. So poor little Lily is stolen by the Japanese boy, to the great grief of the whole regiment, and especially of Charlie, who was devoted to her; and when she is found again, she is in a dreadful state of neglect and dirt. But this is not the worst, for she has the small-pox, of which she dies,

ing "Dentle Desus," which Charlie has light her. Altogether, the book is about the best performance we have read for some time.

The Tenants of Johnson's Court, and Other Stories. By Janet Armytage. (Partridge.) Pathetic interest attaches to this book, for the author, Miss Katharine Axon, who wrote under the name of Janet Armytage, died in October, 1890, while she was engaged in preparing it for the press. Although only seventeen years of age, Miss Axon had already made herself known in and beyond her native city of Manchester as a writer, and still more a strenuous worker for the amelioration of the condition of the poor. From these stories it is evident that, if she had lived to develop fully her literary powers, she would have made a name for herself. But to say that the book is full of promise would be less than the truth, for here is not promise alone but actual achievement—a maturity of power greater than we are entitled to expect. Miss Axon has told her stories of humble life with the directness and simplicity of a skilled story-teller. Mrs. Gaskell herself, the great writer of the novels of the Lancashire poor, could hardly have told some of them better. In a pathetic sketch of Miss Axon's life, contributed by Miss Beatrice Lindsay, it is stated that Miss Axon was an admirer of Mrs. Gaskell's works, and of some of the novels of Charlotte Brontë. This we can easily believe; for there is no echo of Mrs. Gaskell or of anyone else in her own stories. In the course of her philanthropic ministrations, Miss Axon witnessed the occurrences which she has reproduced with such a life-like touch. Her pathos is good; her descriptions of town and country scenes are very good. Perhaps her power is greater in bringing little, simple incidents vividly before the imagination—Natalie's journey through the snow, the death of Jack Danley, a description of the old apple woman exhibit her dramatic power. Miss Axon made literature subservient to her philanthropic purpose, but in doing so happily did not spoil her art. Each story, apart from its "moral" setting, is complete—a little gem of its kind. And it is distinct evidence of talent that, although all the pieces in the volume are intended to teach one and the same lesson—the evil of the drink traffic—there is no sameness or repetition in either incident or manner of treatment. In expressing hope that Miss Axon's other writings may be collected and published, we venture to suggest that they would be worthy of a somewhat better "get up" than has been provided in the present stories. The "Onward Series," of which the volume belongs, includes some useful books, but hitherto it has not been distinguished by the artistic character of its writing.

Voices by the Way. By the Rev. Harry Jones. (P. C. K.). Mr. Harry Jones collects in this volume a number of short essays on miscellaneous subjects, having nothing in common but the object of edifying the mind and temper of readers without taxing too much their powers of attention. The papers are clearly intended to amuse as well as to instruct. The book exhibits the characteristics with which readers of Mr. Harry Jones's previous volumes are familiar. It is never to any remarkable extent profound, imaginative or subtle: one is, indeed, occasionally tempted to complain that he is commonplace; but as a rule he writes with admirable good sense and good nature, and displays a large acquaintance with men, combined with keen and appreciative a knowledge of books and science as can be shown by one not professing to be a student. To read one of these essays is to chat for ten minutes with the author; and Mr. Harry Jones is emphatically a man whom it does us good to talk

to, whose conversation and character brace and encourage us. The style of the papers is vigorous and direct. Mr. Jones can always explain himself in clear pithy English, easily understood but yet thoroughly impressive.

Sweet William; or, The Castle of Mount St. Michael. By Marguerite Bonvel. (Nelson.) The author succeeds in importing into her book some breath of the time and place with which she deals. She tells very gracefully the story of a young child's influence for good upon a man of stern and unforgiving temperament. The power of character when it is consistent is convincingly insisted upon. We can heartily recommend the tale, which is pleasantly illustrated and bound.

Bab; or, the Triumph of Unselfishness. By Ismay Thorn. (Blackie.) We cannot admire the outside of *Bab*; the inside has certain very obvious merits. The story is well conceived, and told with simplicity and directness. Some of the domestic scenes are of more than average merit. The fault of the tale is an over-anxiety to inculcate a moral. *Bab* is not always as childlike as she ought to be, and her fondness for "heaping coals of fire" on other people's heads would cause great irritation in most family circles. The illustrations are much better than the design on the binding led us to expect.

The Precious Things of Home. By the Rev. Walter Senior. ("Home Words" Office.) This handful of essays, reprinted from *Home Words*, well deserves a wider circulation. They are terse and telling addresses to young wives and mothers, admirably suited for parochial use and sure to be popular if read at mothers' meetings and the like. Middle-class homes would be a great deal happier than they are were the teachings of these essays more generally practised.

How to Keep Healthy. By Alfred T. Schofield, M.D. (Religious Tract Society.) This volume contains a series of papers on health and cognate topics which have appeared at intervals in the pages of the *Leisure Hour*. They are written in an easy style, and are likely to prove useful to others besides the unfortunate School Board teacher, who has to give instruction in hygiene. Some of Dr. Schofield's statements are a little too unqualified. "No child can eat too much wholesome food" is a doctrine which must not be preached indiscriminately at Christmastide; and what will early-risers make of the dictum, "It is better never to begin work before seven a.m.?" The chapter on "How to make the most of a holiday" is sensible; and, indeed, the same epithet may be applied to most of the book.

Ten Minutes Tales for every Sunday. By Frances Harriet Wood. (S.P.C.K.) There seems no reason why these tales should be arranged under successive Sundays, as, with one or two exceptions, they are in no way connected with the teaching for their Sundays as set forth in the Prayer-book. But the stories are generally interesting. Those dealing with historical subjects are most successful, but we have noticed none which can be called altogether a failure. The author writes well and takes pains. Illustrations and binding are equally pleasant.

Fleming of Brierwood. By Hester White. (S.P.C.K.) With a much more interesting love-story than is common in the books of this venerable society, the characters of Fleming, Simon and Miss Drake, are carefully drawn from the first page to the last. The few touches which describe country scenery are also effective. This authoress exhibits considerable promise, and her future work will be expected with eagerness.

Brief Counsels Concerning Business. By an Old Man of Business. (Religious Tract Society.)

This well meaning but verbose book treats business from its moral and religious side. In directness of aim and diction it often misses its mark. For instance, a long chapter on "Partners" may be summarised in the statement: "If you have partners, be prepared to give and take." So when Ruskin is named, he is described as "the great writer on the man's subjects he has enriched and adorned with the products of his pen, and of whose value to our country in raising the morale of its people we as a nation can have a just conception when," &c., &c. The author of these Counsels is doubtless earnest and upright, but his vocabulary is not literature.

Talks to Girls by One of Themselves on the Difficulties, Duties, and Joys of a Girl's Life. (S.P.C.K.) As a present to girls going out to service, or for use at meetings of the Girl-Friendly Society, these twenty papers would be admirable. They are written in a sympathetic spirit with much common sense. With their excellent counsels more generally inculcated, girls would be both better and happier. Unreserved praise may be awarded to this little book.

Parson's Green, by G. Norway (Nelson) portrays the different lines led by girls who have been school friends, according as they resist temptation or stray from the paths of duty. It may well find a place in parish libraries.

Brave and True. By Gregson Gow. (Blackie.) These four children's stories are inoffensive, but in no way marked by originality.

THE heroine of *A High Resolve*, by C. S. Lowndes (S.P.C.K.), fancies it unnecessary to practise this high ideal in her mind to practice the everyday virtues of good temper, sincerity, and thankfulness. How she found out her mistake during a sojourn at a farmhouse is pleasantly told. Miss Lowndes should not vex Lindley Murray's servant with such a sentence as "she does not intend to let the boys and I work you hard"; nor should she talk of the "eldest," "oldest," "biggest" of two children.

THE chief incident in *Isaac Beach*, Signalled by E. M. Daughish (S.P.C.K.), consists in finding a baby on a railway platform on Christmas Eve, fastened in a basket labelled "Live Stock; to be delivered at once." The guard takes it to his childless home; and the softening influence which the girl exercises on him as she grows up, and the means by which her father was discovered, are told in a graphic manner.

LADY DUNBOYNE teaches pleasantly "Daddy work that's nearest" in *Aunt Lilly's* (S.P.C.K.). In its 156 pages there is no lack of incidents, including a theatre on fire, and children nearly drowned by the rising tide. Most Oxford men would like to know the result of an examination for honours as quickly and satisfactorily as did the hero.

THAT a life of simple unaffected piety transcends a self-righteous disposition is well and pleasantly told in *Mrs. Glen's Daughters*, by F. E. Reade (S.P.C.K.). It is to be wished there were more Mr. Heath's in our large towns. Oddly enough, one prominent character possesses no surname; at least we cannot find it.

Dorothy, and other Stories, by Hope Carter (S.P.C.K.), is a collection of four children's stories, which may claim the twofold merit of being well written and fairly entertaining. The best in the collection is, in our opinion, that which the author has put in the forefront—viz., Dorothy, a little, thoughtful, nervous maid, who saves her father's life from Irish assassins, though the third, "Roger Eversand" runs it closely.

Charlie: the Story of a very Little Boy. By A. F. Jackson. (S.P.C.K.) This pretty story shows how a good servant can instruct children. It is quite the book for a nurse

NOTES AND NEWS.

MESSRS. MACMILLAN & Co. will publish in the course of January Mr. Henry Jephson's account of the Rise and Progress of the Political Platform in this country. The work is in two volumes, of which the first deals with the long struggle for the rights of public meeting and of free speech during the reigns of George III. and George IV. The second volume follows the progress of the Platform from the agitation for the first Reform Bill to that which preceded the Reform Act of 1832. Mr. Jephson finally treats of the position and power of the platform in the present day.

THE next volume of the Badminton Library, to be published by Messrs. Longmans in January—a very appropriate month—will deal with Skating, Curling, Tobogganing, and other Ice Sports, including (we hope) ice-boat sailing, which claims to be the fastest mode of human motion. Among a long list of contributors to the volume, we may mention the names of Messrs. J. M. Heathcote and C. G. Tebbutt, the Rev. John Kerr, and Colonel Buck.

MR. HEINEMANN will issue immediately after Christmas M. Maeterlinck's two dramas "The Princess Maleine" and "The Intruder," in one volume, with an introduction by Mr. Hall Caine, and not by Mr. Oscar Wilde, as previously announced.

MR. HEINEMANN also has nearly ready for issue in pamphlet form Mr. Beerbohm Tree's address to the Playgoers' Club on "Some Interesting Fallacies of the Modern Stage."

W. P. ANDERSON GRAHAM, the author of "Nature in Books," whose letters on the village problem have excited much interest as they appeared in the *St. James's Gazette*, has undertaken to write a volume on the rural migration for Messrs. Methuen's "Social Questions of the Day" series.

MR. LOCH, secretary to the Charity Organisation Society, will publish immediately with Messrs. Swan Sonnenschein & Co. a small book on *Old Age, Pensions, and Pauperism*, being an inquiry as to the bearing of the statistics of pauperism, quoted by Mr. Joseph Chamberlain and others, in support of a scheme for national pensions.

A NEW edition of Lowell's *Fable for Critics*, illustrated with twenty-six vignette portraits of the authors criticised and representing them in 1848, will be published early next month by Messrs. Gay & Bird. The same firm also announce as nearly ready Agnes Repplier's new volume of essays, entitled *Points of View*.

THE veteran journalist, Mr. G. A. Sala, has rejoined the ranks of the novelists—after a somewhat lengthy absence therefrom. He has written a story, entitled *The Potter of Pfefferkuchenstein*, for Messrs. Tillotson & Son. It is broadly humorous, and purports to describe the discovery of porcelain.

MR. T. FISHER UNWIN is about to publish a collection of poems on African subjects by Mr. Scully.

AMONG the new volumes of verse announced by Mr. Elliot Stock for immediate publication are *Love in Earnest*, by Mr. J. G. F. Nicholson; and *All the World Over*, by "A Wanderer."

MR. FISHER UNWIN has nearly ready for publication a metaphysical work by Colonel James Boddely Keene entitled, *Power and Force, Spiritual and Mental: Their Discreet Differences, Mutual Interrelation and Specific Atmospheres*.

MESSRS. DEAN & SON have purchased from Mr. H. E. Bird, the well-known chess-player, the copyright of his standard works on Chess.

AN erroneous impression has apparently gained currency, that the "Matthew Tindale"

of Miss Varty Smith's novel, recently referred to in the ACADEMY, is in some way connected with the well-known Deist of the last century. Matthew Tindale is, however, a plain village blacksmith, and the authoress desires it to be understood that the similarity of name is quite fortuitous.

THE annual address to the London Positivist Society will be delivered by Prof. Beesly, at Newton Hall, Fetter-lane, on Friday, January 1, at 8 p.m.

DON JOSÉ COROLEN, author of *Las Cortes Catalanas* and other historical works, has sent us *El Código de los Usajes de Barcelona*, a chapter of a nearly finished work, on which he has been engaged for fifteen years, making researches in the Archives of the Province, to be entitled "Estudio de la civilización Catalana desde la caída del imperio Romana hasta el advenimiento de la dinastía de los Borbones."

FORTHCOMING MAGAZINES.

STILL more about Carlyle. On his well-known Irish tour, of which his own somewhat gloomy notes have been published, he was accompanied by Sir Charles Gavan Duffy, then an ardent young Irish Nationalist. Sir Charles had the good sense to take notes of Carlyle's conversation, and has now prepared them for publication in the *Contemporary Review*, interspersed with a large number of letters of the time which he received from the Sage of Chelsea. The first instalment will appear in the January number.

A MELANCHOLY interest attaches to an article entitled, "Probability and Faith" which appears in the January number of the *Contemporary Review*. It is the last piece of work from the pen of the late Bishop of Carlisle, and is based on Dr. Abbott's recent review of the beliefs and teachings of Cardinal Newman. The Bishop was, as he says, "one of those—not so many of them now—who had heard Newman preach in his own pulpit of St. Mary's, Oxford."

OUR readers will remember the striking series of articles written by "E. B. Lanin" on Russian affairs which recently appeared in the *Fortnightly Review*. Mr. "Lanin" is about to give in the next *Contemporary* an account of the Russian sect, the Stundists, and of the persecution to which they have been subjected by the Government at the instigation of the Orthodox Church.

TWO features of the forthcoming number of the *Century* are a retrospective article by Gounod, with a frontispiece portrait of the composer representing him in the act of composition, at his right hand an organ; and an article on the Jews of New York.

MR. PINCHES'S second article on "The Old Testament in the Light of the Literature of Assyria and Babylonia" will appear in the January number of *The Expository Times*. The other contributors include the Bishop of Gloucester and Bristol (on "The Teaching of our Lord as to the Authority of the Old Testament"); Canon Cheyne, Prof. Kennedy, Prof. A. B. Davidson, Prof. Orr, and Mr. Gwilliam.

WITH the New Year, the *Welcome Hour* enters on its sixteenth year, and will be published by Messrs. Digby, Long & Co. Among the contents will be a novel on entirely new lines by the editor, Mr. Percy Russell, author of "The Author's Manual," now in its fifth edition.

THE Christmas number of the *Fishing Gazette* will contain two plates: one, after a picture by Rolfe, entitled "The First Lesson," depicts an otter bringing a salmon-trout to its cubs; the other gives wood-engravings of the dace, chub,

roach, and rudd, showing the distinguishing characteristics of the several fish.

"A NOTEWORTHY CASE" is the title of a detective experience by a Chief Constable, which will be commenced in No. 431 of *Cassell's Saturday Journal*, forming the first number of the New Year. In the same issue will appear a complete story by Major Arthur Griffiths, entitled "The Thames Talisman"; an article on Monte Carlo and its Gaming Tables; Mr. F. C. Burnand, of *Punch*, is the subject of the article on "Editors of the Day"; and the number will be illustrated by Mr. Frederick Barnard and Mr. J. F. Sullivan.

UNIVERSITY JOTTINGS.

THE death of the Duke of Devonshire is a greater loss to the learned world than it is (directly) to politics or society. Almost ever since he took his degree at Cambridge, in 1829, with double honours, he has been most intimately associated with academical affairs. In that very year, at the early age of twenty-one, he was returned to parliament for his university, though he forfeited the seat for supporting the Reform Bill. From 1836 to 1856, he was chancellor of London University. In 1861 the Senate at Cambridge chose him to be their own chancellor, in succession to the Prince Consort. He was also the first president of Owens College, and the first chancellor of Victoria University, both of which bodies owe much to his administrative ability. The Cavendish Laboratory at Cambridge bears witness to his munificence; while science acknowledges no less gratitude to him for serving as chairman of the Royal Commission on scientific instruction and the advancement of science.

DR. PEILE, vice-chancellor and master of Christ's, the Rev. Dr. Butler, master of Trinity, Sir Gabriel G. Stokes, M.P., and Prof. A. Macalister have been appointed to represent Cambridge at the tercentenary festival of the University of Dublin, to be held in July 1892.

THE following address, signed by nearly 200 resident graduates of Oxford, including all the heads of colleges and most of the professorial and tutorial body, has been presented on their behalf by the Vice-Chancellor to Dean Liddell:—

"The announcement of the resignation of the Dean of Christ Church has created a deep feeling of regret, not only among his personal friends, but throughout the university generally. And the feeling cannot but be shared especially by resident members of Convocation, who have had the best opportunity of knowing and appreciating his services to the university.

"Five-and-thirty years have passed since Dr. Liddell was appointed to the Deanery—years full of questions and events of the gravest academical import. Throughout that time he has held an undisputed pre-eminence among us—occupying a foremost place in the highest departments of university administration, recognised as an authority whose opinion was most valued upon the subject of university study and discipline, or those of scholarship, literature, natural science, and art and taste; ever ready with thoughtful and judicious counsel on the various matters of debate in these days of change and progress; unbiassed by party feeling, whether political or theological, and no less tolerant of the views of others than temperate and calm in the expression of his own.

"We feel, indeed, that the departure of the Dean of Christ Church will be the loss of a presence and a power in the university which it will be very difficult to replace; and we venture respectfully to request the Vice-Chancellor to be the medium of conveying to him now our grateful sense of the singleness of purpose with which he has consistently aided and encouraged whatever was deemed most likely to advance the reputation and promote the efficiency of the university; and

at the same time our own share in the general regret at his retirement from the dignified position in Oxford which he has so long and so ably filled."

MR. E. W. HOBSON, of Christ's College, has been appointed deputy for Prof. Adams, the Lowndean professor of astronomy and geometry at Cambridge, for the two remaining terms of the academical year.

MR. W. K. EVANS, Clark scholar of Glasgow, has been elected to the chair of philosophy at the University College of North Wales, Bangor, vacant by the appointment of Prof. Henry Jones to St. Andrews, in succession to Prof. Seth.

THE last number of *Bibliographical Contributions*, issued by Harvard University, consists of a classified list of books relating to British municipal history, compiled by Dr. Charles Gross, instructor in history at Harvard, whose admirable book on *The Guild Merchant* was published last year by the Clarendon Press. The first portion gives general authorities; the second portion is arranged according to towns. The value of the list is much enhanced by brief notes, estimating the importance of the books. Dr. Gross states that this is only a selection from a bibliography comprising nearly 4000 titles, which he has almost ready for the press.

ORIGINAL VERSE.

CHANGE AND REST.

(In Sight of the Pyrenees.)

SHALL all our troubled life soon cease?
Our life like yonder rushing stream—
Shall purity be ours and peace,
Like yonder snowy peaks that gleam
Beneath the dazzling morning light,
And all unconscious slowly change?
Shall we like frozen flakes, once white,
Again rush on and joyous range
Adown some new and happier ways?
O mystery of life that flows,
And ebbs again, and seeks repose:
A thousand years shall seem but days.

BEATRIX L. TOLLEMACHE.

IN MEMORIAM.

ABRAHAM KUENEN.

THE course of Prof. Kuenen's uneventful life may be sketched in a very few lines.

He was born at Haarlem on September 16, 1828. His father was an apothecary in that city, and sent his son first to the Elementary School and then to the Gymnasium. Before Kuenen was fifteen his father died, and he had to leave school and take a humble place in the business. His old schoolfellows, however, would not let him drop. They walked with him on his "rounds," they included him in their clubs and societies, they gave him the position which his character and talents always secured him throughout his life, but which his singular modesty always made so simple and natural that it was never conspicuous. Older friends also interested themselves in him, and means were found of sending him back to school, and subsequently, just before his eighteenth birthday, to the University of Leiden, which he never left till his death.

His career was a series of triumphs. From the first he was a centre of life in the University; and when he took his degree of Theologiae Doctor on the strength of an edition of thirty-four chapters of Genesis from the Arabic Version of the Samaritan Pentateuch, his university found means to detain him with a minor appointment, until, in 1852, Thorbecke recommended the Crown to appoint him extraordinary Professor of Theology. In 1855 he succeeded to one of the ordinary chairs; and in the same year he married Miss

Maurling, a daughter of one of the founders of the Groningen School of Theology, which made the first pronounced breach with Calvinistic orthodoxy in the Reformed Church of Holland. Kuenen himself soon became one of the main supports of the Modern Theology of which Scholten and Opzoomer were the chief founders, and of which Leiden became the headquarters. During the twenty-eight years of unbroken domestic happiness and growing academic fame that followed, Kuenen composed the chief works upon which his European reputation rests.

His *Historico-Critical Inquiry*, an Introduction to the Old Testament, was published in 1861-65, and followed, with independence and originality, the lines of the then dominant school of Ewald. But the germs of another view were already present, and the studies of the next few years developed them. Colenso's examination of the narrative of the Exodus, in the first part of his *Pentateuch*, was seen by Kuenen to be big with critical results which the author himself only realised quite shortly before his death. Popper's remarkable monograph on the construction of the Tabernacle told in the same direction; and the last volume of Kuenen's Introduction had not been out many months when Graf's bold contention, that the Levitical legislation must be regarded as later than the Deuteronomic, leapt to meet Kuenen's growing conviction that the Prophetic Narratives of Genesis, Exodus, and Numbers were older than the so-called *Grundchrift*, Ewald's "Book of Origins."

Kuenen at once perceived that these conclusions involved a reversal of the current view of the development of the religion of Israel; and in 1869-70 he gave the world the first constructive treatment of this great theme in harmony with modern conceptions of historical and literary criticism, of psychological possibility and impossibility, and of the general laws of evolution.

The *Religion of Israel* is undoubtedly Kuenen's greatest work. Bold in its defiance of tradition, it is a model of caution, sobriety, and self-restraint in its method and its conclusions. Kuenen had a genius for seeing what was there, and not what he or others had expected to find; and he employed his brilliant powers of combination and his fertility in hypothesis under the severest sense of responsibility. It was these qualities that won the admiration of such a mind as Prof. Huxley's, which recognised in Kuenen's work the essential characteristics of scientific constructiveness. And the same qualities have taught European scholarship to recognise in the *Religion of Israel* one of the most solid and fruitful pieces of work of the last half century.

Kuenen's next considerable work was undertaken at the instance of Dr. Muir, the Sanscritist, and consisted in a study of Hebrew Prophecy, largely polemical in its scope, and intended specially to meet the arguments of English apologists who rest theological dogmas upon the fulfilment of prophecy. This work was published in 1875 in Holland and 1877 in England. Then came the Hibbert Lectures on National and Universal Religions, delivered and published in England in 1882.

The next year brought upon Kuenen a blow from which he never fully recovered. On March 24 he lost his wife. In the autumn of the same year he presided over the Oriental Congress that met at Leiden, not allowing his private grief to interfere with the discharge of his public duties; but the strain was very severe.

He was now engaged upon a complete recasting of his Introduction. The first chapter contained the minute exposition and justification of his views on the criticism of the Hexateuch, and was brought out by Messrs. Macmillan as an independent volume—*The*

Hexateuch—in 1886. It must long remain an authoritative work on the subject. Special attention should be called to the hypothesis provisionally advanced, that the First Code, Ex. xxi.-xxiii, which now appears in the text of the Sinaitic legislation, was originally put into the mouth of Moses as he stood in Midian before Israel crossed the Jordan. In this case it would have dictated the historical setting as it certainly dictated the general scope and arrangement of Deuteronomy. The rest of the first volume and the second volume, dealing with the Prophetic literature, have appeared in Dutch. But the author's death has left the third and concluding volume incomplete. Kuenen was also engaged in superintending an Old Testament commentary and translation by Hooymaas, Oort, Kusters, Matthes and others which is unfortunately far from finished.

Besides his great works, Kuenen wrote almost innumerable articles, papers, and reviews. Some of these were of great importance. We may instance the series of contributions to the criticism of the Hexateuch which appeared in the *Theologisch Tijdschrift*, and which Dr. Robertson Smith has referred to as "perhaps the finest things that modern criticism has to show"; the paper on the composition of the Sanhedrim, which Wellhausen declared would have been epoch-making had it not been buried in archives, where no one read it; his study of the genealogy of the Nassoritic text of the ages of the Patriarchs, which, if there is such a thing as finality in criticism, has set the question with which it deals at rest; and his brilliant essay on "The Men of the Great Synagogue," which gives an earnest of the discoveries that await the trained critical intelligence which shall penetrate the tangled forest of Talmudic lore.

Besides history and criticism, Kuenen lectured with extraordinary lucidity and force, although he did not write, on Ethics. Like other Dutch "Moderns," he was a staunch determinist; and if anyone had undertaken a desperate enterprise as to ruffle his more than human serenity of temper, the best chance of success would have lain in launching crude criticism or plying wilfully unintelligent questions against this point of philosophic faith. But the fact is that Kuenen's courtesy was so remarkable that it helped to establish a habit in Holland, by which the Dutch theologians of all schools contrast favourably with their brethren in other countries, and often show the world that it is possible to engage in the keenest controversies without descending to personalities or forgetting the amenities of life.

Kuenen visited England three times. Once in the sixties, when he met Colenso; once in the seventies, when he attended a meeting of the British and Foreign Unitarian Association as a deputation from the Dutch Protestant community; and once in 1882, when he delivered the Hibbert Lectures in London and Oxford. He was a great admirer of England and the English, and the only occasion on which he seemed less than perfect in the eyes of some of his countrymen was during our war with the Boers. Kuenen felt strongly with the Boers, but he pleaded a more charitable judgment of the English than the Dutch were inclined to regard as quite consistent with patriotism.

In addition to all this literary and academical work, Kuenen sat on ecclesiastical, academical, and other commissions, took active part in a hundred religious and literary movements, and was always at the service of anyone he could help.

His character inspired universal respect and admiration even among his bitterest theological opponents, and those who were privileged to know him think of him as the truest of friends and the most generous and

kindly of men. He died on December 10, after a severe illness of ten weeks; but his death was quite unexpected. He leaves seven children, most of whom have completed their education. His eldest son, who is a scientific man of great promise, recently received an appointment at Leiden.

PHILIP H. WICKSTEED.

MAGAZINES AND REVIEWS.

THE December *Livre Moderne* opens with a very few "more last words," and then proceeds to wrap itself decently in a very becoming brocade, embroidered with thirty-six designs of book-plates and a large and pretty lithograph, "La Lecture Romantique," by M. Robida. The texture or text consists of another paper on book-plates themselves, of an article on Mr. Henry Morley's "English Writers," with some more of M. Drujon on "Ridicula Literaria." So sinks M. Uzanne in the ocean bed, to flame with new spangled ore in *L'Art et l'Idée* on the twentieth of January next without fail. Good luck to his flaming.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BESCHREIBUNG der antiken Skulpturen in den königl. Museen zu Berlin, m. Ausschluss der pergam. Fundstücke. Berlin: Spemann, 25 M.
- BOEHMELING, O. F. Max Müller als Mythendichter. Leipzig: Voss, 1 M.
- CURTUS, E. Die Tempelgiebel v. Olympia. Berlin: Reimer, 2 M.
- DALAU, Mag. Un Hiver en Orient. Paris: Delagrave, 10 fr.
- DARGENTY, G. Antoine Watteau. Paris: Lib. de l'Art, 6 fr.
- HUNGER, E. Der Cidstreit in chronologischer Ordnung. Leipzig: Fock, 1 M. 50 Pf.
- JAJME, G. De Koulikoro à Tombouctou sur la canonnière "Le Mage." Paris: Dentu, 8 fr.
- LEFORT, P. Murillo et ses élèves. Paris: Rouam, 6 fr.
- MANNER, K. Die Sammlung antiker Vasen u. Terracotten im k.k. Österreich. Museum f. Kunst u. Industrie. Wien: Gerold's Sohn, 20 M.
- ROBERT, C. Scenen der Ilias u. Aithiopia auf a. Vase der Sammlung d. Grafen von Tysskiewicz. Halle: Niemeyer, 10 M.
- VOGEL, J. Das städtische Museum zu Leipzig von seinen Anfängen bis zur Gegenwart. Leipzig: Seemann, 21 M.

THEOLOGY, ETC.

- SCHMID, O. Ueb. verschiedene Eintheilungen der heil. Schrift, insbesondere üb. die Capitel-Eintheilg. Stephans Langtons im 13. Jahrh. Graz: Leuschner, 5 M.
- WINKLER, H. Keilinschriftliches Textbuch zum Alten Testament. 1. Lfg. Leipzig: Pfeiffer, 2 M.

HISTORY.

- ACTA Austriae inferioris. I. Bd. Codex Canonico-rum S. Ypoliti. 1. Th. 978—1347. Wien: Seidel, 16 M.
- ERELING, A. Napoleon III. u. sein Hof. 1. Bd. Hain: Aha, 6 M.
- FLEIS, le Marquis de. Le Roi Louis-Philippe: vie anecdotique (1773—1850). Paris: Dentu, 10 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ENGELHARDT, H. Ueb. die Flora der üb. den Braunkohlen befindlichen Tertiärschichten v. Dux. Leipzig: Engelmann, 14 M.
- LEITZ, H. Die Probleme im Begriff der Gesellschaft bei Auguste Comte im Gesamtzusammenhange seines Systems. Leipzig: Fock, 1 M. 80 Pf.
- SCHMUKEL, A. Die Philosophie der mittleren Stoa, in ihrem geschichtl. Zusammenhange dargestellt. Berlin: Weidmann, 14 M.

PHILOLOGY.

- TRAITÉS mystiques d'Abou Ali al-Hossain b. Abdallah. 2^e Fasc. Leiden: Brill, 5 M.

CORRESPONDENCE.

THE CHARTER FOR A LONDON TEACHING UNIVERSITY.

King's College, London: Dec. 21, 1891.

To those who, like myself, supposed that the battle of the Teaching University had been fought and won, Prof. Karl Pearson's attitude is rather a rude surprise. He appears on the scene after the battle, executing a war-dance on his own account (if I may so describe his communication in last week's ACADEMY). So

far as I can follow this somewhat wild and vague performance, the particular object of Prof. Pearson's hostility is King's College, and if I understand him rightly, that anachronous institution is to be rejected as dross, while University College and some other (anonymous) bodies are to be fused "as in a melting-pot" into the facsimile of a German University.

This sublimely cool proposal, at the eleventh (perhaps I ought to say the thirteenth) hour, to exclude (and consequently extirpate) King's College is drastic enough to satisfy that heroic educational reformer, the Emperor William; and, indeed, Prof. Pearson's programme generally appears to me to carry with it the tremendous postulate of a German invasion and annexation of England. For, short of that, it is quite incredible that our Legislature, in the teeth of the Privy Council, will take leave of English common sense and, instead of allowing the university to grow and develop itself from the solid nucleus of the two London colleges and the medical schools, endeavour to manufacture it mechanically "in the melting-pot" on an alien model.

However, I am only concerned with one feature of this University of Weissnichtwo. The gateway of that ideal institution is to be ornamented, it seems, with our scapals, as a warning and a lesson to the Church of England; and within the university museum—in its chamber of ecclesiastical horrors—will be exhibited a particularly terrific instrument which Prof. Pearson fancies he has inspected in our college, to wit, a "test" so "stringent," he says, as to be utterly impossible in any modern university.

Well, as the proverbial philosopher in "Miss Decima" says,

"A little truth, however small,
Is better than no truth at all."

The very small ingredient of fact in this description is that we professors of King's College have subscribed ourselves "members of the Church of England"! This does, of course, exclude Nonconformists as such, but that is all. Whether this restriction should be continued is an open question; and Prof. Pearson has a perfect right to demand, if he pleases, that King's College shall, on that ground, be wiped out of the charter, provided his argument is founded simply and solely on the denominational character of the college, which the declaration in question is merely intended to preserve.

As for that argument, Prof. Pearson will be aware, if he has read Sir George Young's authoritative letter on the subject, that it was in deference to the Nonconformists themselves, and at the instance of Mr. Miall, that new foundations on a denominational basis were permitted at Oxford and Cambridge.

But as Prof. Pearson appears to found a further argument on the actual "test" in force, I must be allowed to say that his infuriated utterance conveys an absurdly wrong impression of the formula just mentioned. It is not a "test" at all, in the sense which the term bore at the old universities previous to the reform of 1871.

For my own part, I should decline now, as I did then, to accept any such test as the so-called "Protestant Declaration" which was enforced at my own college (Trinity), or to subscribe the Thirty-nine Articles, because I hold that a Protestant layman has a right which he ought not to forego (above all if he is a teacher) to absolute liberty of conscience, that is, intellectual independence in the matter of religion.

G. C. W. WARR.

National Liberal Club: Dec. 21, 1891.

All those who wish the new Teaching University of London to be really worthy of its opportunities will be glad to know that all the

professors of the two colleges are not content with the narrow scheme which has been promulgated in their behalf, and they will thank Prof. Pearson for the clearness and vigour with which he has brought out the grave deficiencies of the proposed "Strand and Gower-street University." Many of them will also hope much from his courageous attempt to lift the whole matter on to a higher level, and will be ready to join hands with him in hastening to its practical accomplishment the noble ideal of a teaching university for London which he has set forth.

At the same time, it seems unfortunate that Prof. Pearson should be so evidently either afraid, or scornful, of the democratic elements in our higher education, and that he should have been unable, or unwilling, to make his ideal university comprehensive enough or broad enough to include those elements—elements the importance of which will tend rather to increase than to diminish. If in good truth this incompatibility were inevitable, then in one essential particular a teaching university in London such as Prof. Pearson has sketched would be as open to criticism as the "pettifoggling" scheme which Dr. Wace and Sir George Young hope to be able to impose upon us. But Prof. Pearson's apparent assumption—that the university ideal which he lays down and that which is in the minds of those "extension enthusiasts" who have a strong belief in its future are opposed and contradictory—is, I contend, quite unfounded. The two may rather be looked upon as different aspects of the same ideal. While, on the one side, the ideal teaching university of London should be freed from collegiate restrictions, and should be great enough to provide the highest teaching and to retain the best teachers; on the other side, it should, as the "extension enthusiasts" contend, be wide enough and broad enough to enable all classes of the inhabitants of London to attend such lectures. Nor need there be any difficulty in continuing a high standard of academic instruction with a frank acceptance of the democratic conditions which are necessary in a democratic age. Of these conditions the necessity of providing evening instruction is imperative; and indeed there seems to be no reason but custom why university professors should invariably lecture in the day time. Prof. Pearson's vision of a gigantic night school with its peripatetic teachers, however much it may be open to academic sarcasm, need not imply an inferiority of academic teaching, and is—until some ideal readjustment of the hours of labour, until some better method be discovered—the only means of opening the doors of academic instruction to that class of students, which must always be a large one in London, who have to carry on their higher education *pari passu* with the earning of their daily bread. This is indeed the only way that I can see of educating academically our democracy; and it seems rather putting the cart before the horse to expect, as Prof. Pearson puts it, the democracy first to educate its educators and then to educate itself.

The active workers in the Extension movement are as determined as Prof. Pearson to countenance no depreciation—the standard of degrees is low enough, in all conscience, already—and they cannot admit his charge that they "have lost all sense of its true limits and all real appreciation of academic instruction." It is, on the contrary, because they are so entirely possessed by the value of a high standard of university teaching that they wish it to be brought as close as possible to those classes who at present are debarred from it; and it is because they are so entirely conscious of the present shortcomings and deficiencies of the University Extension move-

ment, unsupported as it now is by academic recognition, that they are anxious to see its scope widened, and its work consolidated, by that control and that guidance which only a real teaching university can provide. And the nearer the new Teaching University of London approaches Prof. Pearson's ideal, the stronger will be their determination to share in its privileges; and in spite of Prof. Pearson's scorn they are still inclined to think that a worse danger might befall the new university than the admission of the University Extension movement to some voice in the direction of its policy, some share in the adaptation of its resources to the educational advancement of our democracy.

J. SPENCER HILL, Hon. Treasurer
Chelsea University Extension Centre.

THE AUTHOR OF CHAUCER'S "BOOK CLEPED
VALERIE."

Stanhoe Grange, Norfolk.

CHAUCER twice makes mention of "Valerie," both times in connexion with the subject of women and the undesirability of marriage. The first reference is in the "Wyf of Bathes Prologue," where we are told that the "joly clerk Jankyn"

"had a book, that gladly night and day
For his desport he wolde rede alway;
He clepyd it Valerye and Theofrast,
At whiche book he lough alway ful fast.

And every night and day was his custume
Whan he hadde leysir and vacacioun
From other worldly occupacioun,
To reden in this book of wikked wyves."

(vv. 669 ff.)

The other is in the Prologue to the "Legend of Good Women," where the God of Love, speaking of books against women, asks:

"What seith Valerie, Titus, or Claudian?" (v. 280.)

Chaucer probably got his knowledge of this "Valerius" at secondhand from the *Roman de la Rose*, in which the latter is frequently mentioned (cf. vv. 9440, 9470, 9478, 10168). From Jean de Meun's description of him as:

"Valerius, qui se doloit
De ce que Rufinus se voloit
Marier, qui ses compains iere,"

we are enabled to identify him with the writer of the *Epistola Valerii ad Rufinum de uxore non ducenda*. But who was the author of this *Epistola*? Francisque-Michel boldly states that it was Valerius Maximus, an obviously impossible attribution, as the work is evidently of a much later date. In the Abbé Migne's *Patrologie Latine* the epistle is printed among the works of Saint Jerome, to whom it was attributed probably on account of its similarity to another work of his, *Adversus Jovinianum* (see below). Neither Tyrwhitt, Sandras (*Etude sur Chaucer*, p. 189), nor Skeat (*Legend of Good Women*, p. 140) gives any conjecture as to who the author was; and M. Langlois, in his exhaustive work *Origines et Sources du Roman de la Rose* (Paris, 1891), confesses himself equally at fault. "Jean de Meun," he remarks,

"a emprunté plusieurs de ses traits satiriques contre les femmes à un certain Valérius, dont il cite plusieurs fois le nom. Qui était ce personnage? On n'a aucun renseignement sur son compte" (p. 140).

In the preface to his edition of the *Latin Poems commonly attributed to Walter Mapes* (London, 1841), Wright says:

"The only prose writings now known, which go under the name of Walter Mapes, are a treatise entitled *De Nugis Curialium*, and a tract entitled *Valerius ad Rufinum* (sic) *de non ducenda uxore*."

In a discussion as to the origin of Histoire LV. in *Le Viciolier des Histoires Romaines*

(Paris, 1858), M. G. Brunet mentions that a similar story is given by John Bromyard (end of the fourteenth century) in his *Summa Predicantium*, and he adds:

"Bromyard allègue l'autorité de Valère, voulant sans doute indiquer ainsi, non Valère-Maxime, mais l'ouvrage qu'un auteur anglois du XIII^e. (sic) siècle, Walter Mapes (sic), écrivit, sous le nom de Valère, sur les inconvénients du mariage (*Valerius ad Rufinum, de non ducenda uxore*)."

Both Wright and Brunet, then, were of opinion that the so-called "Valerius" was identical with Walter Map. This opinion was well founded, for we have it on the unimpeachable authority of no less a personage than Walter Map himself that he was the author of the work in question. M. Gaston Paris, in a brief notice of an essay of Pio Rajna on Andrea Fieschi's *De Dissuasione Uxorationis* (which is an imitation of the *Epistola ad Rufinum*), refers to a passage in the *De Nugis Curialium* (Wright's edition, p. 142), in which Map expressly states that the *Epistola Valerii ad Rufinum* was his own composition (see *Romania* xix. p. 624).

Map gives the text of his letter, and prefaces it with an account of the circumstances under which it was written. Having found that a certain friend of his had suddenly become gloomy and unsociable, he inquires the cause, and discovers that Dame Venus is at the bottom of it all. He hopes that it may prove to be only a passing fancy, but is soon given to understand that his friend in no wise regards the matter as a joke, but is seriously bent upon matrimony. After remonstrating with him in vain in person and by proxy, Map makes up his mind to write to him, which he does, assuming himself the name of Valerius, and addressing his friend, who is red-haired (*rufus*), under that of Rufinus:

"Inciditamicum habui, virum vitæ philosophicæ, quem post longa tempora multasque visitationes annotavi semel habitu, gestu, vultuque mutatum, suspiciosum, pallidum, lautius tamen cultum, loquentem parcius et gravius, insolita simulate superbum; pristina perierat facetia, morosaque jocunditas; ægrum se dicebat, et male sanus erat. Solivagum vidi, meaque, quantum reverentia mei sinebat, declinantem alloquia. Veneris arreptitium vidi. Quicquid enim videbatur, totum erat proci, nihil philosophi. Spes tamen erat, ut post lapsum resurgeret. Ignoscebam quod ignorabam; ludum putabam, et erat sævum serium. Uxorari tendebat, non amari; Mars nolebat fieri, sed Mulciber. Tamen mihi mens excidit, et quia mori pergebat, commorlebar et. Locutus sum et repulsus. Misi qui loquerentur, et ut noluit eos audire, dixi: 'Fera pessima devoravit unicum* meum, et ut omnes amicitias vices implerem, epistolam ei scripsi, mutatis nominibus nostris, me qui Walterus sum Valerium vocans, ipsum, qui Johannes est et rufus, Rufinum. Prætitulavi epistolam sic: *Dissuasio Valerii ad Rufinum philosophum ne uxorem ducat*.'"*

After transcribing the letter, Map mentions the fact that it had attained immense popularity, but complains that he was not allowed the credit of having written it. From which it appears that even in Map's own day there were doubts as to its authorship.

"The fact is," he says, "that if I had written it under my own name no one would have taken any notice of it, for nothing that is modern can possibly be allowed to have any merit. Antique copper will always be preferred to new gold. I wrote it, therefore, under an assumed name, in order to give it the appearance of antiquity. Hence it has come about that, because I happen to be in the land of the living (a misfortune, of course, which I might remedy if I had a mind to), and because the letter happens to be considered a meritorious composition, the idea that I can have written it is scouted as ridiculous. Doubtless years hence, when I am rotting in my grave, justice will be done in this matter."

*Sic; probably *amicum* should be read.

"Scimus hanc placuisse multis, avide rapitur transcribitur intente, plena jocunditate legitur Meam tamen esse quidam, sed de plebe, negant Epistolæ enim invident, decorem suum ei violentz auferunt et auctorem. Hoc solum deliqui, quo vivo. Verumtamen hoc morte mea corrigere consilium non habeo. Nomina nostra nominibus mortuorum in titulo mutavi. Sciebam enim hoc placere. Sin autem, abjecissent illam, ut me Volens igitur huic insulsæ providere paginulæ ne mittatur in coenium a fago (?), latere mecum eam jubebat. Scio quid fiet post me. Cum enim puterim, tum primo sal accipiet, totusque eis supplebitur decessu meo defectus, et in remotissimis posteritate mihi faciet auctoritatem antiquitatis, quia tum, ut nunc, vetustum cuprum præferetur auro novello. . . . Omnibus seculis sua displicuit modernitas, et quævis ætas a prima præteritam sibi prætulit; unde quia non poterunt epistolam meam mea spreverunt tempora."

It must be confessed that posterity has been very tardy in the performance of this particular act of justice. M. Paris remarks upon the singular destiny that has attended Walter Map in his literary capacity. After having enjoyed a brilliant reputation as a wit during the twelfth century, and having been credited with the composition of all sorts of works in French and Latin in which he had no hand whatever, he has been persistently denied the credit of the opusculum of which he was so proud, while his well-authenticated work (the *De Nugis Curialium*) is preserved in only one MS., and is almost unknown.*

It may be noted that Wright prints a Latin poem, *De Coniuge non Ducenda*, among those attributed to Map, with French (beginning of fourteenth century) and English (fifteenth century) translations of the same.

In the passage quoted above from the "Wyf of Bathes Prologue" Chaucer couples the name of "Valerye" with that of "Theofrast," whom he mentions several times again in the "Marchaundes Tale" as one of the "clerkes" who deny that "To take a wyf is a glorious thing."

"Ne take no wif, quod he, for housboudrye,
As for to spare in household thy dispense;
A trewe servaunt doth more diligence
Thy good to kepe, than thin oughne wif,
For sche wol clayme half part in al hir life.
And if that thou be seek, so God me save,
Thyne verray frendes or a trewe knave
Wol kepe the bet than sche that waytith ay
After thy good, and hath doon many a day.

This entent, and an hundrid sithe wors,
Writith this man, ther God his bones curs.
But take no keep of al such vanité;
Defy Theofrast, and herke me." (vv. 52 ff.)

Chaucer's authority here again was probably Jean de Meun, who tells us the name of the book he made use of, or rather pretended to make use of; for as a matter of fact, the book itself is lost. All that now remains is a single short passage, which Saint Jerome has preserved, in a Latin version, in his *Adversus Jovinianum*, and which John of Salisbury has reproduced in the *Polygenicon*, whence Jean de Meun derived his knowledge of it. The latter would have us believe, however, that he had read the work itself:

"Ha! se Theofrates crüsse
Ja fame espousée n'cüsse:
Il ne tient pas home por sage
Qui fame prent par mariage,

*Wright in his *Latin Poems of Walter Mapes* (p. ix.) says there are two MSS. of the *De Nugis* at Oxford, one in the Bodleian, and another in the Merton College library. In the Preface to his edition of the *De Nugis* he corrects this statement and says: "The work now first published is unfortunately preserved in only one MS. (in the Bodleian, MS. Bodley, No. 851), and that is an incorrect one." Of the *Epistola Valerii* numerous MSS. exist: a fact which bears out Map's statement as to its popularity.

puted; but they are poor, pallid, blurred things, which ill-support the deservedly high reputation of the artists.

Toilers in Art. Edited by Henry C. Ewart. With ninety Illustrations. (Isbister.) "Toilers in Art" seems scarcely a happy title for men who have achieved such delightful mastery as Flaxman and Bewick, as Israels and Lalanne, as Frederick Walker and Frederic Shields, not to mention other names in this distinguished company. It appears to have been chosen in order to give the editor the opportunity of printing, in the shape of an Introduction, a dull little sermon on a well-worn text. We know nothing of Mr. Ewart; but we do not understand what he has done to justify the appearance of his name on the title-page of a book written by other men, all of whom appear to be quite as capable of "editing" their work. What, for instance, is the use of an editor who allows "consumption" to pass as a correct translation of *consummatio*? But the book itself contains a great deal of interesting matter about many interesting men; and though the principle of selection is not apparent, the choice might have been more commonplace. We have, for instance, Oscar Pletsch and C. H. Bennett, artists who should not be forgotten now that the generation which they delighted is growing old, and fresh designers have taken their place in public favour. Some French artists are included, like Jean Paul Laurens and François Louis Français, who are not as well known in England as they should be. And finally, the book contains an interesting autobiographical sketch of Frederic Shields, the most freshly and sincerely inspired of all English artists who have dared the greater themes of spiritual art.

Decorative Electricity. By Mrs. J. E. H. Gordon. With a Chapter on "Fire Risks," by J. E. H. Gordon. (Sampson Low.) This eminently practical little book is also very entertaining. Mr. Gordon's interest in the subject is communicated in a lively manner to her readers. So that though she deals with facts, and facts mainly of science, she is always bright and clear. There is certainly a fascination about electric lighting which exceeds that of ordinary methods of illumination. It has a touch of magic—of the infinite, we may say, about it, which belongs neither to gas nor petroleum. Its effect upon art is also greater, for it leaves so much more freedom to the designer. His fancy has the freest play as to position and direction, as this light may hang or spirt out unsupported from anywhere, and it throws neither "right side up" nor "topsy turvy." So electricity stimulates the decorative invention, and "decorative electricity" is a subject which will not be exhausted for many a day. The present book, however, is less æsthetic than useful, being full of knowledge and experience as to the lighting of houses by electricity, which cannot fail to be of value to the many who are now placing themselves in the hands of electrical engineers. They will still be, to a very great extent, at the mercy of these engineers, whatever hints they may get from Mrs. Gordon; but she will open their eyes a good deal and amuse them into the bargain.

Reynolds and Children's Portraits in England. By W. J. Loftie. (Blackie.) This is another of the Vere Foster series, and a worthy companion of similar works on landscape and animal painting. The illustrations are from very popular works, the "Angel Heads" and "Child Samuel" (for instance), by Reynolds; the "Blue Boy," by Gainsborough; and "Cherry Ripe," by Millais. Each coloured print is accompanied by a well-drawn outline. As to the colouring we cannot speak in unreserved praise, it is generally heavy and hot. The

book, however, on the whole, deserves the popularity which it is sure to achieve. Besides the painters before mentioned, there are good examples of Romney and Sir Thomas Lawrence.

Engravings and Their Value. By J. H. Slater. (Upcott Gill.) This book is entitled "A Guide for the Print Collector," but it may be safely said that no collector worthy of the name will ever be guided by it. It is a mere compilation, done without care and without knowledge. The author, in his advice to purchasers, recommends them to look out for "burr," as if it were to be found in every description of engraving. He informs them that the process of "line engraving" has become very common of recent years, whereas everybody else knows that it has been almost beaten out of the field by etching and photography; and he speaks of acquainting as a method especially adapted to those subjects requiring tints of extreme delicacy or excessive depth. When we come to the accounts of the engravers, we find the information equally misleading. One instance will be sufficient—that of Hogarth. Mr. Slater gives no account whatever of the prints as published separately by Hogarth; he begins with the collections published by Cook and others off the well-worn plates, long after Hogarth's death. So completely ignorant of the subject is he that he adds, after a description of these "collections"—which no collector would look at—"Separate prints are also frequently met with, but most of these are from worn plates, and many not from the original plates at all." Besides this, he gives the collector no other guidance than the prices which a few of Hogarth's prints have fetched. He includes Sir Edwin Landseer, but not his brother Thomas, who, of course, as an engraver was much more important; and he does not mention J. M. W. Turner. Altogether, this is a book to be carefully avoided by collectors and others.

A Short History of the British School of Painting. By George H. Shepherd. (Sampson Low.) This is a second edition, with a charming frontispiece in the shape of a reduction of Mr. Hole's wonderful etching of Old Crome's "Mill on the Yare." Perhaps this is its chief claim to notice. The fact that a second edition has been called for is a sign that the book fills a want. It is, as the title professes, a "short" history, and therein, perhaps, lies one secret of its success. It is clear, handy, and full of information about artists, not only dead but living. It has no great pretensions, but we know of no other book which quite fills its place as a work of reference. In what other book, for instance, can you find in the index the names of Stanhope Forbes, and J. M. Swan, as well as those of Hogarth and Reynolds.

THE FETTES DOUGLAS SALE.

FROM his youth up, the late president of the Royal Scottish Academy was an enthusiastic and discerning collector of books and art objects; and more than once he was obliged to part with the gatherings of years, on the occasion of changes of residence or departure for prolonged visits to the continent. His fine cabinet of mediæval medals, it will be remembered, was sold at Christie's several years ago. It was supposed probable, by several of his friends, that, on his death, certain objects in his collection, more interesting for their local or nationally historical significance than valuable in a monetary sense, would have passed directly into the keeping of one or other of the public and national institutions with which Sir William Fettes Douglas was officially connected,

and to whose interests unwearied assiduity, however, not realised practically in its entirety, Edinburgh, during the Saturday.

The sale was an interest hardly so from the point of fashionable and monied book-dealers whose pleasure—an purvey for the same. Sir William who loved beautiful things as he was something of a scholar books, and enjoyed to have them and—let it be whispered—he liked of these latter as least as exteriors or the seemliness of them was a book collector who read as at his treasures.

Then, again, the kind of beauty which, even in the exteriors of the book he gathered, was hardly the exact sort that appeals most convincingly to, so perous and not uncultured Glasgow Sir William was a painter; and he happier, never more successful, than subject of his brush was, or included volume, with its worn binding, rusted and time-worn page, where the touch or the tint of crimson gleamed out from sober, time-toned vellum. One of the copies of his bindings, one that he used to show handle with especial gusto, was the little Book of Hours, printed at Strasburg in This binding, the original covering of the was of decoratively stamped and letter vellum, stained carmine; but then its clasp gone, its back ribs were worn—nay, show signs of cracking, and, in its lateral design, the original hue of the vellum had begun to gleam white through the rosinness with which the skin had been covered four hundred years ago. It was a thing to fascinate any born colourist: one piece of gold and some five of silver marked its value, as estimated in our modern currency. Two of the richest of the armorial bindings—*Clavii Christophori Algebræ* (Rome, 1608), red morocco, stated to be Italian, but possibly French, and Bishop Lesley's *De Origine Moribus . . . Scotorum* (Rome, 1578), a green morocco, stamped with an admirable though rather simple design, including the arms of Pope Gregory XIII., were wisely acquired for £1 12s. and £6 10s. respectively, by the Museum of Science and Art, an institution which also purchased at reasonable prices some of the finest of the ivories, such as the fourteenth century, North Italian, group of three saints, a piece quaintly and tellingly decisive in the leading lines of its draperies, and both curious and beautiful in its applied colouring (25 guineas). To this museum also fell, for but eight guineas, a powerful bronze "Grotesque Ram's Head, with Horns and Wings," of Italian Renaissance work. A curious and rare circular metal boss, probably of late sixteenth century, bearing quartered arms, manifestly Scotch, but as yet unidentified, realised £3 10s. The Jacobite and the Commonwealth pamphlets—things with whose current cost the predilections of a certain well-known and cultured Scottish peer have an intimate connexion—fetched famine prices. Among the manuscripts, a commission to Aloysius Molinus, dated in 1502, from the Ducal Palace, by that Doge Loredano whom Bellini portrayed in the National Gallery picture, showing an example in its title-page of singularly restrained and artistic late Venetian illumination, realised £4 15s. The pictures were, without exception, small cabinet works of excellent quality; and here a McTaggart, the finished small picture for his diploma work, "Dora," from Tennyson's poem, in the Scottish National Gallery, fetched sixty guineas.

ALL JOTTINGS.

scilles on December 12
to resume work for the
Fund. M. Naville will
be the scene of his former
Egyptian Delta—that fruitful
already rewarded him with
hom, Goshen, and Bubastis.
n up the ruins of Daphnæ
response to the excavations of

E. NEWBERRY and Mr. G.
aser, accompanied by Mr.
t) and Mr. Carter (assistant
now completed the survey and
of the celebrated tombs of Beni
shifted their camp to the ravine
a little higher up on the same
ile. They report the discovery of
five inscribed and painted tombs
known to Egyptologists in this
All are much dilapidated, the walls
ostly fallen in; but they hope to
ny important historical particulars of
and local history from the inscribed
s with which these new grottoes are
They are much choked with bushes
s, and need careful excavation. The
done to the famous tomb of the Colossus
Sledge appears to be even greater than
orts of tourists had led us to expect.

W. M. F. PETRIE has established his
quarters this season at Tel el-Amarna, and
asily engaged, with a gang of native
urers, in clearing the ruins of the palace of
en-Aten, the mysterious so-called "heretic
ng," who succeeded, as some suppose, or, as
others believe, was identical with, Amenhotep
IV. In view of Padre de Cara's new theory,
that Khu-en-Aten was a woman-Pharaoh, it
is much to be hoped that Mr. Petrie will come
upon some conclusive historical data of this
reign.

THE fifth ordinary general meeting of the
members of the Egypt Exploration Fund will
be held in the hall of the Zoological Society,
Hanover-square, on January 15 at 4 p.m. Sir
John Fowler, president, will be in the chair.

WE may also mention that a cyclorama of
"Ancient Egypt" was opened this week at
Niagara Hall, Westminster. It consists of an
immense representation of the city of Memphis,
at the moment of the departure of the Israelites,
painted by Herr Edmund Berninger, who is
understood to have received advice in archaeo-
logical details from Prof. Ebers. The entrance
to the building has been fitted up in imitation
of a modern street in Cairo.

NOTES ON ART AND ARCHAEOLOGY.

WE hear that the collection of fictile ivories
formed by Prof. J. O. Westwood—which is
probably the most extensive and complete that
has ever been got together, and which has been
of material aid to the professor in his researches
and publications on that branch of the fictile
art—may, probably, be secured by Mr. C.
Drury E. Fortnum, D.C.J., and presented by
him to the Ashmolean Museum at Oxford. We
hear, however, that this important acquisition
and its liberal gift to Oxford must depend on
the favourable result of the arrangements in
contemplation for the building and endowment
of the projected new museum in connexion
with the University Galleries for the housing
of the Ashmolean treasures. This collection
of fictile ivories would, in illustration of the
rise and progress of the plastic art, fill the wide
gap between the works of classical times and

those of the Renaissance, which latter are
well represented by original examples in the
Fortnum collection.

WE are glad to learn that the proposal to
put up Mr. Onslow Ford's statue of Lord
Strathmairn in Eaton-square has been aban-
doned, and that a most suitable site has been
found and fixed upon at the junction of the
Brompton-road with Knightsbridge.

THE choice series of water-colour drawings,
representative of the English school, which
have been presented to the nation by the
daughters of the late Sir Prescott Hewett, are
now on view at the South Kensington Museum.
They number fifty-one in all, including works
by several living members both of the Old
Society and the Institute, and one by Sir
Prescott himself.

So long ago as 1883, the Government of
India passed resolutions for the conservation
of ancient monuments, and directed that lists
should be drawn up for each province. Such
a list was compiled for Madras by Dr. Burgess
and Mr. Sewell in 1885, which comprised more
than 500 monuments, and 300 more have been
added in a subsequent list. Last year the
Government issued a fresh resolution, imposing
a more stringent duty of conserving ancient
monuments upon the several departments of
public works. Accordingly, a new list has been
drawn up for Madras by Mr. Alexander Rea,
superintendent of the archaeological survey of
Southern India, who is, we believe, an architect
by profession. The number of monuments is
reduced to 108, selected as typical of the archi-
tectural periods to which they belong, and each
of them has been personally inspected by Mr.
Rea. The following is the classification adopted:
Buddhist remains (250 B.C. to 500
A.D.), only in the north; Pallava caves and
structures (500 to 700 A.D.); Chola and Pan-
dyan temples (from the eleventh century),
chiefly in the south; Chalukyan temples
(twelfth to fourteenth century), confined to
Bellary; Jaina temples (from the fourteenth
century); later Dravidian temples, including
those at Vijayanagar; examples of civil and
military architecture; Christian remains,
principally Dutch tombs. Suggestions are
made for the better maintenance of each
monument; and, finally, attention is called to
the importance of keeping untouched the
numerous prehistoric stone enclosures and
ancient mounds which are to be found every-
where throughout the country.

THE STAGE.

THE "Godpapa" of Messrs. F. C. Philips and
Charles Brookfield pursues its merry course at
the Comedy. It is very likely not quite so
laughable, nor quite so risky, as its predecessor,
"Jane"; but it is well enough planned, well
enough acted, and certainly succeeds in pleasing.
It is possibly rather unfortunate that its best
act is its first—we, at all events, experienced
some sense of dejection: we found ourselves
laughing less heartily and less continuously.
But we cannot honestly say that we found the
audience generally to be of our mind on this
matter. The audience generally, having once
got upon the track of amusement, was content
—albeit with diminished material—to be amused
to the end. The act which we deem most
amusing is that in which the greatest business
is done at the matrimonial agency; and though
the complications in the later acts arise out of
this business in some measure, yet they are not
directly connected with it. Acted as it is, how-
ever, and written and arranged quite smartly
on the whole, "Godpapa" will, we are sure,
outlast the most long-drawn of Christmas
holidays. Mr. C. H. Hawtreay is admirably

imperturbable and commendably steady.
Reginald, who is in some sort a hero,
W. F. Hawtreay is good as Mr. Craven,
several gentlemen, not yet perhaps very fresh,
attest their capacity to be amusing.
Wyes, who elects in the piece to call his
"Pygmalion," is one of these. His good-
enough to make the fortune of a low com-
Miss Annie Irish is too well acquainted with
her craft, and is moreover much too clear-
and acceptable a personality, to fall as
young matrimonial agent; but we have
her in parts that have been more con-
the display of her talents. Miss Vane Peck-
stone is authoritative, and Miss Violet A-
bruster very handsome and agreeable, in the
too remunerative characters it is their obli-
to assume. One or two good-looking
persons, with whose names we are unacquainted,
are seen in the first act; but perhaps the
character of the play—the one at all
which is made most constantly effective—
which is assumed by Miss Lottie Venne, who
in the present, just as in former pieces,
piquante and as pleasantly acidulated as
possible to be. One may smile considerably
the ingenious entertainment which authors
comedians afford.

MUSIC.

MUSICAL PUBLICATIONS.

My Thoughts on Music and Musicians.
H. Heathcote Statham. (Chapman & H.)
The author, in his preface, hopes that some
the "critical judgments" suggested in
pages, may be of interest to musicians. It
always interesting to read opinions formed
lightly or hastily; and the fact that one
of them "run counter to the received opi-
of the day" only adds to the interest.

In the chapter on Mozart, Mr. Statham
us clearly see the standard by which he judges
composers, great and small. Regular rhythm
and rounded form are essentials. Mozart pos-
sessed both, and hence was "the most per-
fect of musical composers." At the present moment
when the whole musical world is paying homage
to the memory of the composer of "Le
Giovanni," the "Jupiter" Symphony, and the
Requiem, Mr. Statham, in his words of praise
and admiration, is not running counter to the
opinions of the day, and the most enthusias-
tically admiring of modern music can endorse many
his statements. But the genius of Mozart is
now recognized because he triumphed over
regular rhythm; and Mr. Statham merely makes
use of the composer's fame to glorify force
and symmetry for their own sakes, and to
belittle other great composers. He makes
Mozart the text for a tirade against Wagner.
"Mozart's butler and page and waiting-maid
will outlast Wagner's gods and goddesses, and
even the singing dragon." But of this kind of
warfare one has heard enough. Mr. Statham
indeed, devotes a whole chapter to Wagner, and
pours out the vials of his wrath in no measured
terms. The readers of that chapter should
carefully note the introductory remarks. The
author based his criticisms of the "Ring
Nibelungen" and "Tristan" on a study of the
scores; and

"subsequent acquaintance with the works by the
hearing of the ear has not given me reason to
any of the opinions I had formed from the perusal
of the scores, except that some passages of
performance, equal the effect which the
led me to anticipate."

To express opinions respecting Wagner's
dramas from a paper study, and then to
wards, to lend only an ear to them, is
presumption and prejudice; and this un-

But, remembering the various cases where he simply gives the form—thus he speaks of "misfortune" looking upon *balked*, and *and clope*, as Dutchisms of "Why, then, did Dr. Merely—and this points to circumstance at which we hinted—because they are a modern period a dictionary have to be much nicer. For periods, a "Thesaurus" like is an index, for the modern guide. It records the usage of words, but it does more for modern ere it does not chronicle uses, bad, but it sets up a standard for

would wish that we had more space for the disposal. We have only given the taste of the food. If, by what we before him, his appetite has been let him fall to. We are sure he had the fare palatable enough.

H. LOGEMAN.

CORRESPONDENCE.

CONTRIBUTIONS TO PĀLI LEXICOGRAPHY.

Niddhāpeti.

Dedham School, Essex.

This verb, not in Childers's Dictionary, seems peculiar to the Jātaka-book, where the following passage occurs: "Tato galavinītena purisā *niddhāpayimsu* mam" (Jāt. iv., p. 41), (Then the men having taken me by the throat put me out). In prose this would be expressed by "Atha mam givāya gāhāpetvā *niharāpayimsu*" (see Jāt. iv., p. 41, ll. 6, 21, and compare Jāt. iv., pp. 205, 382).

In Jāt. iv., p. 48, "*Niddhāmasē tam sakā-agarā*," the true reading appears to be *niddhāpaye* (the reading of the Burmese MSS.) = "*panāmetum vattati*" of the prose text (Jāt. iv., p. 48, l. 12), and equivalent to *nikkaddhi* (Jāt. iv., p. 48, l. 27).

In Jāt. iii. 99, "*Katham nu sakhāmigam dakkhisāma niddhāpitam* * *rājakulato va jam-mam*" we find *niddhāpita* for *niddhāpita*, explained in the Commentary by *nichchuddha*, *nikkhamita*, and in the prose text by *nikkhuddhāpita*. Prof. Kern suggests that *niddhāpita* is the true reading; Dr. Fausböll, however, defends his lection, and would refer *niddhāpayati* to the Skt. *nirddhāpayati* from *dhmā* "to blow." But this root with *nis* gives us in Pāli the causal *niddhamayati* or *niddhameti* "to expel," so that *niddhāpeti* probably comes from some other source.

The reading *niddhāpita* "extinguished," is due perhaps to some confusion of *niddhāpeti* with *niddhāpiti* (see Mil., pp. 134, 139; Suttavibhaṅga I., pp. 17, 43). Compare Prakrit *nirvāhida* = *nirvāhita*, explained by the Com. K as *nibbāsita* (Čakuntalā, ed. Williams, p. 256).

In proposing a different explanation of *niddhāpeti*, we must bear in mind the common interchange of *p* and *v*. Compare Pāli *dhopana* with Skt. *dhovana*, &c. This enables us to refer *niddhāpeti* to a form **niddhāveti* = **niddhāvayati* (a causal from the root *dhāv* to run) "to cause to go out," "to expel." Compare Mahāvastu, pp. 359, 364; Saddhamma-P. iv. 62. In Saddhamma-pundarika iii. 89 (see Kern's translation, S. B. E., p. 88), we find *nirvāhāvanārthāya* "for evading," "for escaping from,"

* The various lections are *niddhāpitam* (Sīhāless) *niddhāpitam* (Burmese).

"for getting rid of," for which there is the various reading *nirvāpanārthāya*,* which exhibits the same sort of confusion of *nirvāhāvana* with *nirvāpana* as the Jātaka text does with regard to *niddhāpeti* and *niddhāpeti*†.

With regard to the two forms, Prof. Fausböll says: "Enten vi vælge *niddhāpitam* eller *niddhāpitam* kommer omtrent ud paa et. De kunne naturligvis ligesom ethvert andet egentligt Udtryk bruges i metaforisk Betydning."

R. MORRIS.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, Nov. 30.)

MR. J. E. FOSTER gave some notes on "Two Books printed by Siberch, now in the Library of All Souls' College, Oxford." The number of copies of the books printed at Cambridge by Siberch is so small that it is advisable that a note of the present custody of all those known should be made. I therefore call attention to copies of two which are in the library of All Souls' College, Oxford, one of which has been noticed, but in an imperfect manner, while the other seems to have escaped attention altogether. The former is a copy of the "Galen" printed on vellum, to which a special interest attaches. There is, as is well known, in the Bodleian another copy of the book printed on vellum. The leaves in the last quire of this copy have been wrongly imposed, and consequently the text is not continuous, and the proper last page is followed by two pages which should precede it. This is not the case with the copy in All Souls' library, the imposition of which is correct. In other respects it does not differ from the paper copies, and the first letter on the title page is misprinted "C" as in them. This copy is noted in Mr. Bradshaw's Bibliographical Notes on the Siberch books attached to the reprint of the "Bullocus," but without any note of its being on vellum. The second book in All Souls' library is a copy of the "Balduinis." There appears to be nothing specially to note about this. This copy is not mentioned in Mr. Bradshaw's Bibliographical Notes.

RUSKIN SOCIETY.—(Friday, Dec. 11.)

THE REV. J. P. FAUNTHORPE in the chair.—A paper was read by Mr. James P. Smart, Junr., on "Unto this Last." The lecturer said that political economy was a subject which had always deeply interested Mr. Ruskin, so much so that he continually introduced it into his writings on art. To Mr. Ruskin political economy meant personal conduct; and as he considered the teaching of the orthodox professors of the science encouraged selfishness, he regarded their system of mercantile economy with the greatest contempt. Mr. Smart, however, considered Ruskin's teaching as supplementary to Mill's, and not as opposed to it. Ruskin endeavours to do what he accuses the "dismal science" people of not doing—he takes into account the influences of social affection, of morality, and of religion; he takes the science of political economy, touches it with emotion, and produces a science of life based on the highest morality. It was what Mr. Ruskin saw of the result of unjust conduct that caused him to turn his attention to political economy, rather than any particular love of the subject; and that was why his treatment of it was emotional rather than scientific. *Unto this Last* was a protest against injustice and selfishness, and the inculcation of generous justice was its principal theme. A few of Mr. Ruskin's definitions were then compared with Mill's. Mr. Ruskin, taking a wider view of the subject, conveys to us "flashes of inspiration" in "burning words"; while Mill, always cool and calm in his reasoning, is the safer guide through the intricacies of the science. The weak parts of *Unto this Last* are among those in which Mr. Ruskin

* In Pāli we should expect *niddhāvanārthāya* and *niddhāpanārthāya*.

† There is a Prakrit *niddhāveti* "driven out," in Jacobi's *Ausgewählte Erzählungen in Mahārāshtri*, p. 3, l. 4.

attacks Mill and the other economists. These criticisms are shallow and captious, and a disfigurement to the book. The lecturer concluded by saying—"it is to the study and practice of the principles of political economy that we must look for that social improvement which is so much desired and sought after at the present time. To study these principles scientifically, we must go to such writers as Mill and Fawcett; but to study them practically, to study them as they affect our conduct and our lives, we must go to Mr. Ruskin."

SOCIETY OF ANTIQUARIES OF SCOTLAND.—(Monday, Dec. 14.)

DR. ROBERT MONRO, one of the secretaries, read a curious paper upon "The Trepanning of the Human Skull in Prehistoric Times," *apropos* of a skull, bearing marks of the operation, which had been presented to the society by the Marquis of Bute, its president. Dr. Monro brought under the notice of the society the various most recent theories upon the subject, and elaborately discussed the question whether the purpose of the operation in prehistoric times was medical or hieratic. Mr. Gray, curator of the Scottish National Portrait Gallery, followed with a communication upon "Scottish Heraldic and Other Painted Glass, existing in or connected with Scotland;" supplementing and—in a few points—correcting a list of such objects submitted by Mr. Seton to the society in 1887. Mr. Gray's remarks were mainly based upon the original examples and full-sized coloured drawings collected in the Heraldic Exhibition, of which he was chief acting secretary, held last year in Edinburgh; and he specially concentrated his remarks upon a hitherto undescribed rondel, preserved for at least a century at Woodhouselee, which he exhibited. This glass is dated 1600, and displays the impaled arms of James VI. and his Queen. The meeting concluded with a communication from Mr. J. T. Beer, upon "A Submarine Deposit of Samian Ware off the Coast of Kent."

FINE ART.

ART BOOKS.

"GREAT ARTISTS" SERIES. — *David Cox and Peter De Wint*. By Gilbert R. Redgrave. (Sampson Low.) The appearance of a volume devoted to David Cox and De Wint in the "Great Artists" series is one more sign that the real worth of our old water-colour school is beginning to be more generally appreciated. It is true that they were also painters in oil-colours, and that David Cox's reputation in both mediums is now equally high, but this fact would scarcely have secured either a place among Messrs. Sampson Low's "Great Artists," if the English school of water-colour painting had not of late years risen in popular esteem and admiration. Mr. Gilbert Redgrave has taken great pains to make his little book interesting and accurate, and has supplemented his well compiled Lives by a useful list of the works of both men which appeared at the exhibition of the Water-colour Society. For Cox, Mr. Redgrave had ample biographical material in the volumes of Solly and Hall; and in the case of De Wint, the information contained in the memoir by Mr. Armstrong has been reinforced by a MS. left by De Wint's widow. It is difficult to say whether he has been more successful in his abridgment of the abundant information about Cox, or in eking out the sparse record of De Wint. He has done both well. At the same time, it must not be supposed that he has added nothing of his own. The book contains much in the way of clear description and sound criticism for which he is responsible, and he has shown good judgment in the selection of the illustrations. We wish we could add a word in praise of the way that these have been exe-

Coach, sub. 1, b. "Slow coach" is given, but no reference is found. Hoppe (in his Preface) incidentally quotes: "Our present one [girl] is an awful slow coach" from Ramsay's *Reminiscences of Scottish Life*.

Coal, sub. 1. References to 897 and 1240 are given. Hence one to 1000 might come in useful. It is found sub. 10.

Cock-and-bull. Not given as a compound sub. unless attributively used. Hence the following may be of interest: "it is of course a 'cock-and-bull' as old as the hills, but the baron took it quite seriously." (ACADEMY, September 24, 1887, p. 197.)

Cocker. The famous mathematician's name is not deemed worthy of a place. Now, when Lord Byron (*Don Juan*, 16, 98) speaks of "Cocker's rigours," by dispensing with which "Exchequer Chancellors grow quite figurative with their figures," it is perhaps doubtful whether the word should be included. But when "Thomas Ingoldsby, Esquire," tells of "Privy-purse Humez, who scouted in his room is, And Cocker in hand in his leatherbacked chair Is puzzling . . ." etc. (Auto-da-Fé.)

then there can hardly be any doubt. The word is no longer a proper name, but an appellative; and although as such it may perhaps not be passing into common use, the phrase, "according to Cocker," is perhaps common enough to substantiate the claim to admission.

Cockpit. When we meet with the definite article before this word there is a presumption that the theatre of that name is meant, which is said to have been built in 1616 (Fleay *Chron. History*, p. 253). What are we to think of the following quotation from Ben Jonson's "Epicœne":

"Who will wait on us to coach then? or write, or tell us the news then, make anagrams of our names, and invite us to the Cockpit, and kiss our hand all the play-time, and draw their weapons for fair honour?" (iv. 2 ed. Cunningham I., p. 440 a: see *ib.*, p. 440b, where the Cockpit is mentioned amid bear beating, and other public places).

We are, unfortunately, not in a position to judge on what basis Mr. Fleay's date rests. If it is not absolutely certain, our quotation would go far to score a point for the hypothesis that the Cockpit should be earlier. If not the theatre, it must mean the *pit* in one. So in any case we have an earlier quotation than the one given.

Colle is not given as an interjection. Yet a writer of authority, not very long ago, included it as such in a M. English Glossary; * and Mr. Henry Bradley—see his Strattmann—is not certain whether it is an adj. "cunning," or a nickname, or a proper name (in "Thensaugh J. Colle tregetour," Chaucer's "House of Fame.") We think there can be no doubt that it is a proper name, not only in Chaucer, but also in the passage in the York Plays: i. Pas. "We colle!" iii. Past. "What care is comen to be?" See the context, York Plays 119-39. We beg to submit to the editress of that volume—we use the word on the authority of Mr. Bradley's first Part—the following references, which will suffice to establish our point:

"Townley Myst. p. 110:

Come Colle and his maroo,
They wille nyp us fulle naroo,"

referring to one of the *pastores*, and *ib.*:

"A Colle, goode mornce.

Cov. Myst. p. 130: Miles the Myllere and Colle Crakecrust; and *Colle seruus* occurs as one of the *dramatis personae* in the Play of the Sacrament.

We look, then, upon *Colle* as one of the ghost-words that Dr. Murray was quite justified in not taking up.

And so we might go on; but the preceding notes will have served our purpose,

* Glossary to the York Plays.

if they have given our readers an idea of what scanty ears remain to be gleaned after the careful mower has gone over the field. Truly, if the age of Latin titles were not well-nigh gone, we might claim for this work within its judiciously drawn limits the title of "Thesaurus *totius* Anglicitatis."

But the great merit does not lie in its completeness, nor in the fact that here for the first time we have a mass of reliable material to work upon for the history of the English language. The great interest centres in the treatment of the sense development. Up to the present, nothing, or next to nothing, has been done towards a systematic study of English semasiology. And yet the research would be extremely interesting for the student, and of very great use to others. It is not too much to say that "etymological" dictionaries have hitherto looked upon their etymology from a one-sided point of view. A hint here and there as to a change of meaning is all we find. The greater part of these changes is taken for granted; and as no systematic treatise has ever appeared, the bewildered student who is told that two words totally opposed in sense are "etymologically" the same is left groping in the dark for analogies.

Dr. Murray has a fine sense for "discovering" the most delicate shades of meaning, and the mass of facts bearing upon these problems that one finds here discussed is enormous. We should not dwell upon this theme so long were it not that we have hardly ever found this characteristic of the Oxford Dictionary brought out before. If asked for instances, almost every second article might be pointed out; but such words as *coarse*, *cloud*, *come*—the latter especially, which takes up twenty-three columns—may be mentioned as some of the more conspicuous in this respect. The analogies given under this and other words, such as *coax*, present as near an approach to a systematic treatise on these matters as can be expected in a work like the present. For, however frequent the hints, we should of course not look for a fully developed system of semasiology in these pages. Without regard to the facts given, our own impression is that Dr. Murray in some instances goes too far, and thinks too many subdivisions justified to be able to keep it up throughout the rest of the work. In the case, *e.g.*, of such a word as *common sense*, we find the fact that some quotations present the word in a more emphatic sense taken as basis for a subdivision (sub 2). We are of course thankful—let it be stated most emphatically—for every grain of information on a subject so interesting. It is not that we have hitherto been spoilt by over-feeding. But if a more emphatic use necessitates a splitting up of the significations for this word, are we not justified in looking for similar divisions everywhere? Again, Dr. Murray makes a special heading for the metonymic use of *coach* = the passengers, as in "The coach dines here"—*i.e.*, the container for the thing contained. Once more we ask, Can this be kept up? Will it be possible to give henceforth all metonymic and metaphorical usages of words under a separate heading? We know that here, too,

the difficulty consists "where to draw the line," our senses are too obtuse to make distinctions. We can only say that ourselves should not like to be given in the Dictionary by placing ourselves at the risk of one overlooking the whole, and we discover difficulties.

But we find we are trespassing; we have ourselves made form. We are not reviewing a treatise in logic, but a Lexicon, where for the first time a solution is attempted, which baffle the student at every point, where the sense development is not all, but a secondary part. It is said again: No praises seem to us to be due to this feature of the work.

We wish to conclude by saying a few words about a class of words of which some have been given in the Dictionary—words which were used for the first time by Caxton, and which have lately had occasion to inquire especially into Caxton's way of appropriating foreign words out of the languages which he translated. We did so at the end of his *Reynard the Foxe*, which is confessedly a translation of a Dutch text—the one, may add, that was published in 1479 by Gheraert Leeu at Gouda. It is well known that Caxton adapted "all sorts and conditions" of French words. He found difficulty in using the verb *to communicate*. Dr. Murray records three instances of the verb, and all three from Caxton. Nor would it be easy, we venture to surmise, to find it in any other writer. Caxton simply took it straight from French. Of course, Dr. Murray knows this as well as anybody else. Why, then, does he include it? Let us consider some other forms before answering this question. We find here *clope* in the sense of a "blow," and *cluse* = a (monastic) cell provided with a single quotation—each from Caxton's *Reynard*. Have these words ever formed part of the English language? Have they ever been used by anybody else? We fancy we may safely answer No. The fact is, they are taken directly from Dutch. The original has *clap* and *cluse*.* By including these without a note of warning (the || before *clope* denotes either foreign or earlier English words, and † before *cluse* means merely obsolete), Dr. Murray has left the reader in the dark as to the real position of the words. This proceeding would perhaps seem to be justified where other quotations are found, as in the case of *balked*, which (vol. i., p. 637, b.) is explained as "stopped short," "pulled up." A reference to the Dutch original (a copy is in the Grenville collection) would, however, have revealed another state of affairs. It has "Isegrym ballech" (p. 41, l. 22) = "he became angry." It is true, as Dr. Murray himself suggested to us, that Caxton may have supposed *ballech* to mean "stopped short." The suggestion is highly ingenious, nor is it in itself unlikely. Caxton every now and then committed the most

* See p. 142, l. 11, and p. 11, l. 25; we refer here to an edition of the Dutch text, which we hope to bring out early next year, and in the Introduction to which we shall treat more fully of these matters.

Servini (i.e., Severini), and
 night before Leonardus' Mass
 (Nov. 5.)
 night before Andreas' Mass, and
 (v. 28.)
 night after Nicholas' Mass, and
 (c. 8.)
 night before Thorlak's Mass,
 (Dec. 22.)"

asmala" makes it clear, it seems
 source of this piece must have
 That, if I remember rightly,
 Skeat's opinion when, some time
 attention to it. At any rate,
 the original had the feeling that
fidus malus or *dies mali*; and such
 so early and circumstantial a docu-
 for much.

EIRIKR MAGNÚSSON.

THE LADY OR THE SALMON."

Kentchurch Rectory, Hereford: Dec. 21, 1891.

and that I had as fascinating a legend on
 subject and could dress it up as attractively
 Andrew Lang's story. The very prosaic
 note which occurred to me as being the
 of the fisherman's story of the "Lady or
 Salmon," may be found in *An Angler's
 Tales*, by Ed. Jesse (Van Voorst, 1836), p. 4.

There appears, indeed, to be a fascination in
 gudgeon fishing, which it is not easy to account
 and it is mentioned as a fact that the clergy-
 man of a parish in the neighbourhood of Hampton
 Court, who was engaged to be married to the
 daughter of a Bishop, enjoyed his gudgeon fishing
 so much that he arrived too late to be married,
 and the lady, offended at his neglect, refused to be
 united to one who appeared to prefer his rod to
 herself."

I think that the story in some other book is
 localised at Thames Ditton, and the Bishop
 becomes the Bishop of London. It is only
 another instance of a literary coincidence; and
 readers who may wish to see the growth of the
 myth should look for it in *Angling Sketches* in
 full bloom under the "soft moonlight," and
 pressed in the "orange blossoms" so daintily
 induced by the art of Mr. Lang.

M. G. WATKINS.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Dec. 28, 4 p.m. London Institution: "Time," I,
 by Prof. C. V. Boys.
- TUESDAY, Dec. 29, 3 p.m. Royal Institution: "Life in
 Motion; or, the Animal Machine," I, by Prof. J. G.
 McKendrick.
- WEDNESDAY, Dec. 30, 4 p.m. London Institution: "Time,"
 II, by Prof. C. V. Boys.
- THURSDAY, Dec. 31, 3 p.m. Royal Institution: "Life in
 Motion; or, the Animal Machine," II, by Prof. J. G.
 McKendrick.
- FRIDAY, Jan. 1, 4 p.m. London Institution: "Time," III,
 by Prof. C. V. Boys.
- SATURDAY, Jan. 2, 3 p.m. Royal Institution: "Life in
 Motion; or, the Animal Machine," III, by Prof. J. G.
 McKendrick.

SCIENCE.

A New English Dictionary on Historical Principles; founded mainly on the materials collected by the Philological Society. Edited by James A. H. Murray, with the assistance of many men of science. Part VI. Clo-Consigner. (Oxford: Clarendon Press.)

If rightly handled, the material contained in this one Part of the Oxford Dictionary would serve as a series of texts for a whole term's university lectures. The reviewer is therefore hampered, not by the paucity, but by the abundance of matter, unless indeed he wishes to content himself with

giving a mere *rechauffé* of the editor's Introduction and Prefaces.

There are so many aspects to this work that we must fain restrict ourselves to some of them, and rest content with mentioning *pro memoria* only that what the editor calls "identification"—comprising the main form of a word, its pronunciation and accent, the grammatical designation, principal spellings, inflexions, &c.—and the morphology or form-history—including of course its etymology—seem to have been duly considered in every case where there was occasion to do so.

The first question any one is likely to ask with reference to a work of this kind is whether it is complete. It is very difficult to give a categorical answer; and we should prefer to say that the answer depends upon who and what the querist is. Does he wish his lexicographer to act upon the "all-is-fish-that-comes-to-net" principle? It will be allowed on all hands that an essentially scientific work can never adopt that plan. Where must the compiler stop? Dr. Murray rightly speaks of the English vocabulary as presenting the

"aspect of one of these nebulous masses familiar to the astronomer, in which a clear and unmistakable nucleus shades off on all sides, through zones of decreasing brightness, to a dim marginal film that seems to end nowhere, but to lose itself imperceptibly in the surrounding darkness."

The difficulty of "where to draw the line" is met by establishing this criterion, that the work is to include "all the common words of literature and conversation, and such of the scientific, technical, slang, dialectal, and foreign words as are passing into common use," &c. Only a man of wide personal knowledge will be able to decide in dubious cases whether a word is common or not; but the standard, if applied with the necessary latitude, seems the only practicable one, however difficult its application may be. If here, too, to err is perhaps inevitable, we must state at the outset that, as a rule, the author would seem to us to have erred on the right side—namely, that *in dubiis* he has not abstained from including the word. For the older periods no such criterion of course exists.

We fancy that of works that are finished, the Encyclopaedic Dictionary is the one containing the largest vocabulary. It may be interesting, then, to give the following statistics gathered from one page of that work taken at random. Encyclopaedic Dictionary, vol. ii., p. 382, has been compared with the corresponding portion in Dr. Murray's work on p. 744 of the Part before us. The result is that, whereas four forms given in the Encyclopaedic Dictionary are not in the Oxford Dictionary (*comprimitt*, *complicate*, *compsognatha* (does it deserve a special heading by the side of *compsognathus*?) *compt-book* (no reference)), no less than fifteen forms are given in Dr. Murray's work of which no trace is found in the other. Similar comparisons might be instituted with regard to the Imperial, the New Webster, and the Century Dictionary. If the results of such comparisons be found to redound to the honour of the work under review, this must not be taken to reflect

on the other editors. The fact is that the trite phrase, "a truly national work," is applicable here in its full force. Imposing is the list of the collaborators; and if many foreigners are found among them, such as Sievers and Paul Meyer, the great burden of sub-editing and "reading" has been undertaken by members of the great English-speaking community. Our readers are aware that from time to time Dr. Murray issues lists of desiderata, with a view to discovering earlier or later quotations than those already existing among his collections. List VII., dated October, 1889, now lies before us, and we get an interesting glimpse into the Oxford workshop, if we look up the corresponding portion of the Dictionary itself and compare the result. The first page of that list has 127 entries. In only forty-two cases was no additional information supplied; in eight cases, the item as in the list is *not* found in the Dictionary—*e.g.*, *coactly*, for which a 1581-reference seemed at one time to claim a place; and in all the other cases (a majority of 77 to 50) new light has been thrown on the problem presented.

Before laying before the reader some notes on the vocabulary of this Part, we wish to say a word as to the spirit in which we offer them. We cannot help anticipating a construction which might be put upon our words—*viz.*, that the critic picks out some defects "as if to insinuate that he could do the work so much better himself" (ACADEMY, No. 1008, p. 168). Even while remembering the words which accompany the incriminated passage—to the effect that the fault-finding critic almost invariably could not, and, as a matter of fact, does not, do it better—we cannot but dissent from this proposition; and we feel, moreover, convinced that its respected author cannot harbour such pessimistic thoughts about his brother-critics. We offer our notes—however little they come to—in the supposition that some of them may perhaps be useful to users or intending users of the work in question, and especially to give palpable proof of the interest which the work has excited. As this selection is intended to be representative, the words discussed may serve to point to the character of the Dictionary:

Close, adj. 9. An interesting illustration of this adj., "not open to public access or competition," is found in "close-fellowships." This might have been given, especially as the work is written for foreigners as well as for Englishmen. Illustrations may be found in Hoppe.

Close-quarters. The same authority quotes an important weakened use of this word: "We are in rather close quarters here." The writer—Trollope—has evidently lost sight of its original application in naval matters, and has come under the influence of the sense of the separate words.

Cloth—table-cloth (2); in a metaphorical sense—what is unessential to the dinner-party; the food itself being the essential part: "it takes 930 pages . . . Half that number would have been ample for what story there is to tell. . . . In presenting us with 'more cloth than dinner'—to use a well-known Northern phrase . . . etc." (ACADEMY, September 3, 1887, p. 148). In the teeth of the warning phrase about dialect, we do not insist that it should have been included. But to many readers it would have been useful if it had been.

Soit bele, ou lede, ou povre, ou riche :
Car il dit, et por voir l'afiche,
En son noble livre *Aureole*,
Qui bien fait à lire en escole,
Qu'il i a vie trop grevaine,
Plaine de travail et de paine, &c."
(v. 9310 ff.)

We learn from John of Salisbury, in fact, that Saint Jerome calls the work *Aureolus liber de Nuptiis* :

"Fertur authore Hieronimo, aureolus Theophrasti liber de Nuptiis, in quo quaerit an vir sapiens ducat uxorem"—the decision being: "Non est uxor ducenda sapienti."

The name of the work occurs again in the *Epistola Valerii ad Rufinum*, which ends with the advice: "Lege Aureolum Theophrasti et Medeam Nasonis," et vix pauca invenies mulieri impossibilia." It is probably owing, therefore, to "Valerius," i.e., Walter Map, that Jean de Meun (see Langlois: *Origines et Sources du Roman de la Rose*, p. 141), and consequently Chaucer, became acquainted with the *Aureolus* of Theophrastus. Map, in his turn, was most likely indebted for his knowledge of the *Aureolus* to the *Polyeraticus* (written between 1156 and 1159) with which he was certainly familiar; for he borrowed from it the title of his own book *De Nugis Curialium*, the full title of John of Salisbury's treatise being *Polyeraticus de Nugis Curialium et Vestigiis Philosophorum*.

Chaucer himself doubtless was as completely in the dark as his commentators have been as to the authorship of the "book cleped Valerie," and suspected as little as they that it was the work of a distinguished countryman of his own. Nor was Jean de Meun any better informed, for he ends a quotation from "Valerius" with the words: "Ainsinc le dient li paien," thus conclusively showing that he took him to be a pagan writer.

PAGET TOYNBEE.

P.S.—Since the above was written I have come across an interesting passage in Richard de Bury's *Philobiblon*, in which, curiously enough, I again find Theophrastus and Valerius coupled together as they are in the passage I have quoted from the "Wyf of Bathes Prologue." M. Cocheris, in a note to his translation of the passage in the *Philobiblon*, refers, as a matter of course, to the *Characteres* of Theophrastus, and to the *De Dictis Factisque Memorabilibus* of Valerius Maximus. There is not a doubt, however, that the reference here again is to the *Aureolus* of Theophrastus, and to the *Epistola Valerii*. Richard de Bury formulates a Complaint of his Books against their various enemies. Their most implacable foe, they say, is that two-footed brute, woman ("bestia bipedalis, scilicet mulier"). After recounting the various injuries they have received from her, they confess that her hostility towards them would be justified if she knew their inmost thoughts, and could read, say, the book of Theophrastus or that of Valerius, or could hear read the twenty-fifth chapter of Ecclesiasticus :

"Ista bestia nostris studiis semper aemula, nullo die placanda, finaliter nos conspectos in angulo jam defunctae araneae sola tela protectos, in rugam fronte collecta, virulentis sermonibus detrahit et subsannat. . . Et quidem merito, si videret intrinseca cordis nostri; si nostris privatis interfuisset consiliis; si Theophrasti vel Valerii perlegisset volumen, vel saltem Ecclesiastici 25 capitulum auribus intellectus audisset." (*Philobiblon*, cap. iv.)

In the chapter of Ecclesiasticus referred to we read (v. 13), "Give me any wickedness, but the wickedness of woman;" (v. 16), "I had rather dwell with a lion and a dragon, than to keep house with a wicked woman"; (v. 19), "All

wickedness is but little to the wickedness of a woman." I have already pointed out that both the *Aureolus* of Theophrastus and the *Epistola Valerii* contain similar diatribes against women.

Richard de Bury probably got his knowledge of the *Aureolus* from John of Salisbury's *Polyeraticus*, which he mentions more than once in the *Philobiblon*; unless, indeed, he too derived it at secondhand from the *Epistola Valerii*. With the latter he was certainly acquainted, for we happen to know that he possessed a copy of it. In return for certain services rendered by him to the Abbey of Saint Albans, when Keeper of the Privy Seal, the Abbot presented him with a number of MSS. from the library of the Abbey, among which were *Terentius*, *Virgilius*, *Quintilianus*, and *Sauctus Hieronymus contra Rufinum*. This last, as I have shown above, is none other than Walter Map's *Epistola Valerii ad Rufinum*, which was commonly attributed to Saint Jerome.

I may add that, in the Prologue to his *Quinze Joyes de Mariage*, Antoine de la Sale, comparing married men to fish caught in a net, which, struggle as they may, can never get free again, remarks :

"Pour ce dist ung docteur appellé Valere à ung sien ami qui s'estoit marié, et qui luy demandoit s'il avoit bien fait, et le docteur lui respont en ceste manière: 'Ami, dit-il, n'avez-vous peu trouver une haulte fenestre, pour vous laisser trébucher en une grosse ryvière, pour vous mectre dedens la teste la première?'"

La Sale's "docteur Valere" is doubtless the Valerius of Walter Map's *Epistola ad Rufinum*. The passage cited, however, does not anywhere appear in the *Epistola*. It seems to be a vague recollection of the lines in the Sixth Satire of Juvenal :

"Ferre potes dominam salvis tot restibus ulla,
Quum pateant altae caligantesque fenestras,
Quum tibi vicinum se praebeat aemilius pons?"

Like many another medieval writer, La Sale no doubt quoted from memory, without troubling to verify his references.

P.P.S.—It appears that I have done Tyrwhitt an injustice in saying that he gives no conjecture as to the authorship of the *Epistola Valerii*. Prof. Skeat informs me that in the Introductory Discourse to the "Canterbury Tales" (note 19) Tyrwhitt states with regard to the *Epistola* :

"Tanner (from Wood's MS. Coll.) attributes it to Walter Map; v. Bib. Brit. sv. *Map*."

From the fact that this attribution has so long remained unverified, it would appear to have been regarded as a somewhat hazardous conjecture. P. T.

A PASSAGE IN THE OLD ENGLISH CHRONICLE.
Oxford: Dec. 9, 1891.

In the entry for the year 1086, the Peterborough Chronicle (MS. Laud, 636, fol. 64^b) has the following sentence: "And he hæfde eorlond on Englelande, and þonne se cyng on Normandige, þonne was he mægest on þisum lande." (Over the *t* of *mægest* is the ordinary sign of contraction used in the MS., consisting of a short horizontal line.)

All the editors of the Chronicle have found a difficulty in the word *mægest*, which most of them (Gibson, Ingram, and Thorpe) print *mægeste*, regarding it as a superlative. Gibson (in his translation) renders *mægeste* by "primus;" Ingram translates it "the mightiest man;" Thorpe and Stevenson (the latter in his translation of the Chronicle in the *Church Historians of England*, 1853) "the most powerful man." Earle prints *mægest*, rendering it in his glos-

sarial index, p. 425, by "powerful."

In reality, the sentence is at all, nor is there the slightest coining of a word merely to suit no such superlative as *mægest* in English. A most simple action at once suggests itself (and suggested itself to many students which at once makes the passage and intelligible. All that is required to expand *mægest* into *mægester* (the English loan word from Latin *ma*) translate: "then was he master." That the sign of contraction in Old English is perfectly well known to students of Old English; after is, for very commonly written *æft*, and, in instance of this very word so written the very same page of the Laud MS. passage. It is true that the form *m* is not so common as *magister*, which retains Latin spelling, but plenty of instances are found: cf. Exodus i. 11, *Wituldlice him weorca mægestras = Præposuit ita magistros operum.*

ARTHUR S. NAP.

THE ETYMOLOGY OF "DISMAL."

Cambridge: Dec. 9, 1891

As a not altogether irrelevant contribution to the controversy on the derivation of "dismal" I send you the following literal translation of an Icelandic record lately published in the *Diplomatarium Islandicum* (III. i., p. 183-4). The oldest vellum it occurs in (A. M. 350 Fol. dates, according to Dr. Kålund's excellent Catalogue of the Arna-Magnæan Collections at Copenhagen, from circa 1363. Dr. J. Thorkelsson, the editor of the *Diplomatarium*, is inclined to think the vellum may even be older.

"Here is a statement concerning *dismala dags* [acc.]. There are two such days in every month as in calendric language* are called *dies mali*, being interpreted evil days; in each one of them there is one hour during which all cures by which people hope for their health are of no avail, unless God will heal (them) through miracles.

- The first of them is the vijth day of Yule, the ninth hour. (Jan. 1.)
- The second is Paul's Mass and the vijth hour. (Jan. 25.)
- In February it is the next day after Blasius' Mass and the vijth hour. (Feb. 3.)
- The second ij nights before Peter's Mass, and the xth hour. (Feb. 20.)
- In March the first day, and the first hour. (Mar. 1.)
- The second v nights after Mary's Mass, and the second hour. (Mar. 30.)
- In April vj nights after Ambrosius' Mass, and the first hour. (Ap. 10.)
- The second iij nights before the Mass of John the bishop of Holar, and the xith hour. (Ap. 20.)
- In May the Cross Mass, and the vijth hour. (May 3.)
- The second Urbanus' Mass, and the xth hour. (May 25.)
- In June in festo Medardi and Gildardi, and the sixth hour. (June 8.)
- The second one night before Botolf's Mass, and the iijth hour. (June 16.)
- In July ij. nights after the Translation of Benedict, and the xijth hour. (July 13.)
- The second in festo Marie Magdalene, and the xith hour. (July 22.)
- In August the first, and the first hour. (Aug. 1.)
- The second in festo Felicis, and the vijth hour. (Aug. 30.)
- In September ij nights after Egidius' Mass, and the third hour. (Sep. 3.)
- The second in festo Mathel apostoli and evangeliste, and the iijth hour. (Sep. 21.)
- In October one night before festum Francisci, and the xth hour. (Oct. 3.)

* I translate *bók-mál* by "calendric language."

* Wright reads *Jasonis*.

approaching the Bayreuth master will fully explain, if not excuse, the sneering opinion expressed.

It may be said that Wagner is still an open question, and that Mr. Statham is not the only intelligent and thoughtful writer who disbelieves in the new art-theories. Let us see how he speaks of the heaven-born genius Schubert. Most musicians share Sir G. Grove's enthusiasm for this composer, but not Mr. Statham.

"Schubert's attitude towards the art [of music] was throughout his life that of a very gifted amateur. . . . The belief in Schubert's greatness as an instrumental composer is, however, a forced one; and the more the public learn about musical composition and musical form, the more certainly they will eventually find this out."

And, again, Schubert's Symphonies are described as "uninteresting, unpolished, and full of vain repetitions." Of course one must be quite fair to Mr. Statham. He probably feels the beauty and the grandeur of Schubert's music as intensely as Sir G. Grove; but when he comes to write about it, on go the spectacles, and Schubert is found wanting. It is possible for the critic to pick holes in the master's music, to point out "vain repetitions," to discover mannerisms; and at certain times this is quite lawful. But in an essay for general readers, to magnify the weak points and almost entirely to hide the qualities which make the music so powerful, is wrong and misleading. Schubert so takes hold of anyone with natural feeling for what is grand and beautiful, that the flaws, the repetitions, the lengths no more interfere with the magic spell of the music than does the rounded form of the eighteenth century with the wonderful creations of Mozart. Moreover, there are works of Schubert in which no fault can be found—works in presence of which the cleverest critic stands mute, and feels almost ashamed of his profession.

To see Mr. Statham, however, in his boldest mood, the chapter on "Beethoven" must be read. The famous horn passage in the first movement of the "Eroica" is an offence against the "logic of harmonic progression"; the dropping of the characteristic rhythm in the *Allegretto* of the Seventh Symphony is the one blemish "on the symmetry of this movement"; the introductory bars of the Choral Symphony are "a mere eccentricity of the composer." And many more statements of a similar kind might be given. Anything, in fact, which disturbs regularity of rhythm or form disturbs Mr. Statham.

It is pleasant to turn to the pages on Chopin, whose "nearly perfect works [are] elaborated and polished down to the minutest details." Mr. Statham writes in a thoroughly sympathetic mood about the Polish composer. It is interesting to note that "the classic forms of composition somewhat fettered him"—just, in fact, as they have fettered our author in his judgments on Beethoven, Wagner, and Schubert.

The last chapter is devoted to Sterndale Bennett; and, without agreeing with every statement, many musicians will probably commend Mr. Statham for setting in the strongest light one of England's most meritorious composers. But he opens his chapter with a discordant note. "A man of rare and individual genius" may, or may not, be the right phrase to describe Sterndale Bennett; but it sounds fulsome from one who speaks of Schubert as a "gifted amateur."

Other chapters, dealing with Handel, Bach, and Mozart, are not so objectionable, but our space has already been filled. Mr. Statham's views on the past rather than the present, and the courage of his opinions, clearly, is logical, and shows, as he says in his preface, that he has

given much thought to his subject. The essays are for the most part reprints from the *Edinburgh and Fortnightly*, but with revision and additions.

J. S. SHEDLOCK.

MUSIC NOTES.

BRAMHMS'S new songs were repeated at the last Saturday Popular Concert of the year; they were again admirably sung by the same vocalists, and were received with enthusiasm. The Gipsy Songs, especially, are likely to become great favourites. Mme. Haas played Beethoven's Sonata in E minor (Op. 90). Her reading was correct, but she only touched, as it were, the surface of the music. A clever and graceful *Larghetto* and *Allegretto* for 'cello with pianoforte accompaniment, by Dr. Mackenzie, was performed by Mr. Whitehouse with good taste and tone. Time flies, but not the Popular Concert programme book. A notice of the composer mentioned "The Bride," the Cantata produced in 1881, as his most recent work. The concert concluded with Mendelssohn's Trio in C minor.

THE twenty-first series of Mr. Dannreuther's Musical Evenings at Orme-square will commence on January 8, 1892, and the dates of the remaining evenings will be January 19, February 2 and 16. The following instrumentalists are announced: first violin, Messrs. A. Gibson, and S. D. Grimson; viola, Mr. E. Kreuz; 'cello, Mr. C. Ould; with Mr. Dannreuther, as usual, at the pianoforte. Miss Anna Williams will be the vocalist. At the first concert will be performed J. S. Bach's Variations on an Aria in G major, known as the Goldberg Variations. It was the first important work of its kind, and is still a wonder. They were written for a harpsichord with two rows of keys; and to give due effect to them on one keyboard must be a matter of extreme difficulty.

WE are pleased to learn that Mr. E. F. Jacques has been appointed editor of the *Musical Times*, in place of the late W. A. Barrett. During his short management of the *Musical World*, Mr. Jacques displayed both energy and ability, and would therefore seem to be the right man in the right place.

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